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Felkelt a nép

Jobbágy Károly

On October 29th, the author spoke of the "Glorious Revolution", as he eulogized the people, and especially the youth of Hungary, for "rising from the grave" after 10 years, and breaking its shackles.

Felkelt a nép

Jobbágy Károly

Felkelt a bép, hiába volt bitófa,
kegyetlen kínzás, börtön és halál.
Feltámadt ő, a holt - kit tíz év óta
sírban feküdt - ma újra talpon áll.

S mily óriási! Kezével szobrokat dönt
és széttépi a rabság címerét.
Ő, aki eddig szolga volt a földön,
parancsol, ítél, arca fényben ég.

Az, aki, látta egyszer megalázva
vonulni sorban, utcán birkamód
Nem ismer rá az sem, ki megkötözte,
S kiált: "Rabok legyünk, vagy szabadok."

Nem ismer rá az sem, ki megkötözte,
Ki nem érte, hanem belőle élt.
Riadtan nézi, hogy hatalmas ökle
Hová zuhan, bilincset zúzni szét.

Dicsőség néked Ifjúság és hála,
hogy itt a földön, ahol életűnt
ki nem szabad és inkább dől halálba,
már nem kell több szégyelnünk magunk.

Mondják, a Himnuszt énekelték
úgy indultak a puskatűznek,
S a könnygáz, meg a tűzzel telt ég
nem riasztotta vissza őket.

Csorgott a könnyük, talán sírtak.
Csorgott a vérük, behaltak;
Diákok voltak, s ők csinálták
A Dicsőséges Forradalmat!

Megjelent az Egyetemi Ifjúság 1956 október 29-i számában

Jobbágy Károly (1921-1998) was a poet and literary translator. He joined the Social Democratic party at age 17, and published idealistic Socialist poetry. He was drafted in 1943, and during the last days of the war became a Russian prisoner, spending 3 years in Siberia. On account of the poems he wrote about his captivity, he was turned back from the Hungarian border in 1947, and imprisoned in the Soviet Union. He was freed in 1948, and obtained a university degree in Hungarian-Russian and literary translation. His Socialist attitude began to change in 1955, and he happily greeted the Revolution of 1956. On account of his poems about the Revolution, he became the object of police surveillance, but they were unable to enlist his services. He worked as a high school teacher until his retirement. He was the recipient of the József Attila Prize for poetry twice, in 1954 and 1963.



Thousands of graves mark the sacrifices the people made for the freedom of Hungary. (photo: Michael Rougier)

October 23, 1956

Joseph Domjan

This is a thumbnail comparison between the 1848 Hungarian Fight for Freedom and 1956. It has been taken from Hungarian Heroes and Legends, by Joseph Domjan, published by D. Van Nostrand Company, Inc., Princeton, NJ.

"Rise Hungarians, your country calls – now or never is the time..." These were the opening words of the poem Petőfi recited on the steps of the National Museum in Budapest on March 15, 1848. They marked the beginning of the War for Independence. This day became the national holiday of youth and of the Hungarian people, but its celebration was forbidden when the country was again subject to political oppression.



The events of the October 23, 1956 Hungarian Revolution were strikingly similar to those

which had taken place 110 years earlier. As in 1848, enthusiastic young students gathered in a mass demonstration. Even the place of outbreak was identical by fatal coincidence: the steps of the National Museum in 1848 and the Radio Budapest, in a building a block from there, in 1956. Here students tried to broadcast their demands and were fired on; this started the bloody fights. Again requests were formulated which were almost identical to the theses of 1848 – following a tragic tradition – freedom of the press, end of censorship, national independence, end of foreign military occupation, political and economic reforms. Again, censure was abolished for a short time and the first freely printed pamphlets were distributed to the enthusiastic crowds. The Kossuth crest reappeared on the walls...

As in 1848, this revolution was likewise overthrown and the Soviet Russian rule continues to the present day. (*Domjan's book was published in 1963. Russian troops were finally withdrawn only in 1990. Ed.*)

Who were the greatest heroes of the 1956 Hungarian Revolution? The unarmed student demonstrators who were the first victims; the fearless young who were battling a far superior military force; or those arrested and executed after the uprising – among them the leaders: Imre Nagy, Prime Minister, and General Pál Maléter, the embodiment of personal courage...

For a biography of Joseph Domjan, see the July-August 2017 issue of Magyar News Online.

The Hide-and-Seek Radio Station of 1956

EPF

During the Hungarian Revolution of October 1956, numerous rural radio stations sprang up in the country, to encourage the population, provide information and pass on urgent pleas for help to the West.

Among these was Voice of Free Dunapentele (later Rákóczi Rádió), which found an innovative way to dodge detection by the Soviets, and was able to hold out until November 8th.



Radio transmitter inside the bus

The settlement of Dunapentele, located 43 miles south of Budapest, had been built up in 1949 as an industrial city and was then named Dunaújváros (New City on the Danube), to house the country's largest iron and steel works. It became the showcase of Socialist industrial development. In 1952 it was renamed Sztálinváros.

At 2 PM on November 3rd, 1956 a new radio station went on the air. Introducing itself as the "Free Radio of the National Committee of Dunapentele", its first announcement was the decision of the Workers' Committee of the Metalworks to resume work at 10 pm the following day, November 4th, ending the general strike begun on October 25th.

Szabad Dunapentele Hangja (Voice of Free Dunapentele), broadcast on 36 m shortwave, on an R-40 type radio transmitter, which had been removed from the military barracks by permission. The equipment was placed in an Ikarus bus, with the broadcasting tower on a trailer behind it. It kept moving so as to avoid being located and then targeted by Russian planes or missiles. When an attack seemed imminent, the announcement would

be made: "*We interrupt our program for a short period.*"

When Russian tanks began a concerted attack against Hungary on November 4th, the new radio station changed its name to Rákóczi Rádió, harking back to the early 17th century leader of that freedom fight Hungary waged against Austria. That day, Rákóczi Rádió transmitted the following message:

"The perfidious occupiers have attacked Budapest and several other of our cities. Fighting is going on in Pécs, Székesfehérvár, Dunaföldvár, Veszprém. Our nation's situation is tragic, but not hopeless. Fighting against the aggressor is ongoing on every level. Hungarians! Don't allow Russian troops to massacre in our dear homeland! Take up arms and join, as one man, the sacred cause of the homeland! Dunapentele's garrison holds out to the last man. Death to the Soviet occupiers!"

The anti-aircraft units joined the Revolution and surrounded the city with automatic guns, defending it against the invaders' tanks and

planes. Thus, the city could hold out for several days.

On November 6th, the workers of Dunapentele suggested that the entire region around the city be declared an International Red Cross distribution center, since there was order in the area, as opposed to the rest of the country; there were sufficient warehouses, vehicles and experts, and it was easily accessible from every direction; and every factory and workshop was intact. This invitation was sent to the International Red Cross, to the UN, to all military units in Hungary, to every Hungarian and to every Hungarian Minister, and was repeated in English and in German. Part of the appeal was as follows:

"Appeal to the International Red Cross in Geneva: Despite the appeal of the United Nations, the attack of the Soviet Army against unarmed people, women and children is still in progress. They drop bombs on Red Cross institutions, hospitals and first aid stations. They prevent the distribution of medicines and bandages... and at

this moment, Dunapentele, earlier called Sztálinváros, is the only city in Hungary, where there are no Russian troops, and is in the hands of the revolutionary Hungarian army. We ask that you declare this city the distribution center of the International Red Cross ..."

On the same day, Soviet negotiators called on Dunapentele city's National Committee and its military command to lay down their weapons. They received the reply that Dunapentele was Hungary's first Socialist city, inhabited mostly by workers, and power has been invested in them. After the victorious October 23rd, the workers elected their National Committee, sending their own delegates to it. The city's military command closely cooperated with them. And the population had armed themselves, to defend the houses and factories they had built with their own hands. Armed workers were guarding over law and order. And most of the factories were operating...

The National Committee used Rákóczi Rádió to appeal to the International Red Cross to beg for weapons, medicines and food:

"Attention! Attention! The Soviet troops have called on us to lay down our weapons. We will not lay them down! If needs be, we will fight for Hungarian freedom with our last drop of blood! Against the foreign invaders! Attention! Attention! Take urgent action! Take urgent action! The time limit they gave us will soon be over. Then they will attack. We have prepared ourselves. We await the attack.

Drop weapons, ammunition, medicines, bandages, food by parachute! Take urgent action!"

Shortly before 3 pm of the same

day, Rákóczi Rádió broadcast the following:

"We speak to the conscience of the world amidst difficult circumstances. The possible loss of the Suez Canal is not irrelevant for England or France, because they requested the UN to send peace-keeping detachments into that area. A small country of the world ... which over a thousand years had sealed its freedom with much sacrificial blood, may lose its freedom? Why are only the interests of the large powers of importance, why aren't our hospitals, schools, national treasures important, or that these may become the targets of bombs and fire? Why don't the peoples of the world hear our murdered mothers' and children's cries for help? Hear the cries of help of a small nation!..."

"We have seen the atrocities committed under the slogan 'Down with Fascism!' We are not Fascists! We will prove this before an independent international committee, but we will not prove it to those who respond with phosphorus bombs. Help, because they are robbing us of the last possibility of democracy with the slogan of implementing democracy."

Further desperate calls for medicines, bandages, weapons, food and ammunition were made by Rákóczi Rádió in the following hours.

At 3 o'clock in the morning of November 7th, the renewed attack against the city commenced, from three sides.

That same morning, at 10:35 and 11:15, Rákóczi Rádió broadcast the following:

"We speak in the name of honest

Hungarian people to the millions of honest people of the world! Let us cry out once more: Is freedom dear to you? – O, it's dear to us too. – Do you have wives? Children? – We have them too. – Do you have sick people? – We too have wounded, bleeding from a hundred wounds, who have shed their blood for the sacred cause of freedom. But we have no bandages for our wounded, to bind up their wounds, nor medicines, to ease their pain.

"And what shall we give ... into the hands of our children asking for bread, when the last piece of bread is gone. For the sake of all that is dear to you, we ask you, help us!..."

"Or do you want all our belief in honesty and conscience to die out forever when we are fighting for the entire world's idea of freedom?..."

Shortly after 11 am, Rákóczi Rádió addressed this message to Radio Free Europe in München, Germany, asking them to translate it into Russian and beam it to the Russian forces:

"Soldiers! You created your state at the price of bloody battles so that you might have freedom. Today is the 39th anniversary of that revolution. Why do you want to crush our freedom? You can see that it is not the factory owners, the landowners and bourgeoisie that takes up the fight against you, but the Hungarian people, which is desperately fighting for that right, for which you fought in 1917... Soldiers! Do not take up arms against the Hungarian people!"

At 2:05 pm, Rákóczi Rádió still reported fighting against heavy odds:

"It's possible that our radio will also be annihilated soon. We will continue to fight in guerrilla warfare... We ask for urgent, very urgent help, armed help for Hungary!"

"We ask that our call for help be forwarded to President Eisenhower... Continue to listen to our broadcast. As soon as there's a little time, so that we might return to the radio from the firing position, we will continue our broadcast! ..."

At 2:53 pm the following message could still be made out against a background of Morse code noises:

"Soviet tanks and aircraft are attacking Dunapentele! Fighting continues with unabated ferocity. We interrupt our broadcast for an indeterminate time. This is Rákóczi station, Hungary!"

It is now known that 8 MIG-17 aircraft bombed the city for 25-30 minutes, followed by bombardment with heavy mine-throwers and howitzers. By 5 pm the defense was overcome, and the Soviets occupied the city.

At 7 pm, Free Radio of Dunapentele or Budapest (this is how the Bavarian Radio sent it on), said this:

"We ask the West, President Eisenhower, whom we congratulate on his presidency, Eden (British Prime Minister) and Hammarskjöld (Secretary General of the UN), further all responsible heads of governments in the free West, not only to speak good words, as until now, but for vigorous help and active intervention, while it is still not too late. – May God be with us, help us to save our beloved, precious homeland, Hungary!"

"We ask you to forward this telegram to the General Assembly of the UN."

In the early hours of November 8th, a barely audible message from Dunapentele was still recorded:

"Help! Help!" and then "Don't lay down your weapons!"

*Main Source:
A magyar forradalom és szabadságharc a hazai rádióadások tükrében, 1956 október 23 – november 9.*

Magyar fohász

Tamási Áron

Written by Tamási Áron (1897-1966), the famous Székely writer. This "breathed prayer" is a plea to the great powers, which consider it proper and just to live in their own systems, for a chance to live our own human and national way of life in democracy and national independence. Written on October 26th, he was still able to say that "we have shaken off the yoke of tyranny".

Az idők gyógyító lázában él a magyar. Történelmünk ezer évén átlóg az emberi Génusz üzenete, mely nemzeti hőseink példáit emeli eléink és költőink fénylő szavait idézi.

Nincs módunk kitérni a hűség elől.

Tizenegy éve élünk őrhelyünkön ezen a földön: szomjazva az emberi és a nemzeti lét igaz voltára. Éltünk vágyakozásban az enyhület után, de szomjúságunkban itthon a hazugság italát nyújtották nekünk, a világ pedig ígéretekkal kábított minket. Ebben a zavaros veszélyben, a hosszú sóvárgás után, emberi és nemzeti létünkben tehettünk-e mást, mint amit tettünk?

- Leráztuk a zsarnokság igáját!

Magunk főztünk enyhítő és életető italt magunknak. A zsarnokság vért csordított ebbe az italba. Örök intelem ez, egyformán szól nekünk magunknak és a világnak. Minket arra int, hogy ügyeinket magunknak kellett volna intéznünk. Úgy vezettük

sorsunkat, hogy alkalmat adtunk az idegen beavatkozásra.

Így olyan esztendőök rakódtak történelmünkre, amelyek hagyományainkat elferdíteni törekedtek, természetünket gúzsba kötötték és jövődönk felől kétségekkel kínoztak. Ebben a hamis és igazságtalan állapotban a magyar nép nem találhatta meg nyugodalmát és igazát fegyverrel vívta ki.

Ezért kellett megtörténnie annak, ami történik.

A kehely, amelyben magyarok vércseppjei szentelik meg az éltető italt, a világot arra inti, hogy nagyobb gonddal és tisztább lélekkel őrködjék az emberi lét méltósága felett. A hatalmak, melyek a maguk rendszerében élni jónak és helyesnek látják, adják meg nekünk is a lehetőséget, hogy mi is a magunk emberi és nemzeti formánkban élhessünk! Ez a forma nem más és nem is lesz más, mint a demokrácia és a nemzeti függetlenség.

Ezt a formát, kormányzás dolgában, egy nemzeti kormány tudná a nép akaratával megtölteni; a művelődés szellemével pedig a magyar léleknek azok a mesterei, akik az elmúlt évtized alatt is a nép hűségében éltek.

Méltó életünkért szóban és cselekedetben a történelemhez fohász-kodunk. Fohászunk mindnyájan, munkások, parasztok és a hős magyar ifjúság, nemkülönben mi jövőt álmódó költők, írók, akik mind és mindig rendületlenül hívei vagyunk hazánknak.

Budapest, 1956. október 26.

Tamási Áron (1897-1966) was born in Farkaslaka, Transylvania. He was a Hungarian Székely folkwriter who was awarded the Baumgarten Prize for Literature four times, the Kossuth prize (1954), and the Magyar Örökség díj (Hungarian Heritage Prize) posthumously in 1997. He was co-president of the Hungarian Writers' League from September 1956 to April 1957.

Nemzeti Összetartás Fája USA 2020 — The Tree of National Cohesion, USA 2020

B. Nagy Péter, Konzul

A hagyományoktól eltérően idén augusztus 29-én rendezték meg az Emlékhelyek napját országszerte 60 nemzeti és történelmi emlékhely 70 helyszínének programjaival. Főkonzulátusunk ezzel a kis videóval szeretett volna kedveskedni mindazoknak, akiknek itt az amerikai-magyar diaszporában is fontos volt, az új emlékhelyteremtő, a nemzet összetartását szimbolizáló fa elültetése. Köszönjük a közösségek támogatását és külön köszönet Tóth Anna Rózának, a New Brunswick-i Széchenyi Magyar Iskola újonnan ki-nevezett igazgatójának a video elkészítéséért.

A tree symbolizing national cohesion was planted in numerous settlements in Hungary, and in several here in the US on August 29th, as seen in the video created by Anna Róza Tóth, newly named principal of the Széchenyi Hungarian School of New Brunswick, NJ.



<https://youtu.be/20rhonRgudk>

Magyar Treasures: The *Cimbalom*

Judit Vasmatics Paolini

*To reinforce Judy's article, may I (Erika) tell about an encounter with a **cimbalom** many years ago in New York. My husband and I had gone to the Museum of Natural History for a concert of Chinese music, by a small orchestra which was playing Chinese instruments.*

To my surprise, a cimbalom was among them. When I inquired whether that was a Chinese musical instrument, I was given the honest answer: "No that is a Hungarian instrument, but it is becoming popular in China now."



I first had the pleasure of hearing the distinctive sound of a *cimbalom* when I was visiting relatives in Hungary. We were at a restaurant where I had a chance to listen to Hungarian folk songs and gypsy music performed by an ensemble of four or five talented musicians. At times during the performance the violinist went from table to table, playing and delighting patrons as he performed right by their side. By contrast, the gentleman who played the *cimbalom* (which looked like an ornate wooden table with some strings attached) did not have that opportunity, for his rather bulky instrument prevented such movement. The pace and movement of a player's hands were fascinating to

watch, especially whenever the tempo of the music picked up. Oh, the sounds emitted from this instrument were quite alluring! In addition, that summer I was delighted to see Hungarian folk dances – the steps, movements and jumps were quite captivating. And, the *imbalom* was among the instruments that provided the lovely music which set the tone, pace and jovial mood at the outdoor theater on Margitsziget in Budapest, leaving me and so many others truly enchanted.

The *cimbalom* is essentially a kind of chordophone, a string instrument that produces sound when strings which have been stretched between two points vibrate. Its construction consists of a sizeable, trapezoid shaped, sound box which contains groups of strings spanning across the top. This box rests on four legs that on some *cimbaloms* can be detached, which is practical. The strings are made of two types of metal: Steel is used to create the treble strings and are placed in groups of four. However, the base strings have been fashioned by winding copper around an underlying metal, and these strings are placed in groups of three. Normally, playing the *cimbalom* is performed by gently striking the strings with two beaters.

The term "*cimbalom*" is also used when referring to earlier forms of this instrument which were smaller. It can also convey the folk *cimbalom* which differs from a concert *cimbalom*.

The *cimbalom* is very popular throughout Hungary, and is its national instrument. In addition, it is well-liked in lands which comprise Central and Eastern Europe – among these we find the contemporary Czech Republic, Poland, Romania, Slovakia and Ukraine. Furthermore, this instrument appears among the folk tunes of Eastern European Jews known as Klezmer music which evolved as Jewish people who lived in Hungary, Romania and other Eastern European

countries were inspired by the various types of folk music of the region. We must also note that this instrument is very prevalent in music of the Roma people.

The earliest depiction of a primitive chordophone appears in an Assyrian bas-relief dated around 3500 BC. Over time the chordophone has greatly evolved, and today there are many different varieties of this instrument.

The *cimbalom* has a long history as it evolved over time; however, its origin can be found as coming from the Orient and the Middle East. The *qanun*, a forerunner of the *cimbalom*, made its early appearance in Arabia. This instrument had a sound box containing strings fashioned of metal or gut and stretched across one or at times two bridges. A set of mallets, forged of metal, were used to hit the strings. This musical instrument was transported to many areas in Europe as well as the Middle East by migratory people from Asia, particularly the aggressive invaders from Mongolia and China as well as the wandering gypsies of India. The *qanun* arrived in Europe around the 12th century.

In addition, the *santur* from Persian lands is also related to the *cimbalom* and has a closer likeness to it. Its appearance in Hungary occurred around the 13th century.

The *cimbalom* advanced and continued to spread throughout Europe during the 16th century and the 17th century. The instrument was widely popular and was appreciated among audiences which also included high society. Due to its popularity, composers were inspired to write music specifically for this instrument, including sonatas and concertos.

During the 1800s, it was produced in large numbers; there were factories even in America which produced the *cimbalom*. However, over time, its popularity dwindled as did its use. The *cimbalom* became a folk

instrument. Nonetheless, this instrument greatly influenced the musical world, for it affected the need for new sounds which led to a better construction of the mechanics of the piano and ultimately improving it.

When the *cimbalom* initially appeared in Hungary during the 15th century, it was quite different from the concert *cimbalom* found there today. Most often it was played by gypsies. In addition, it was rather small and the sound box was without legs; thus, the instrument could be placed on a table or with a strip swung over the performer's shoulder while the player supported the box with his waist. During the 19th century, the *cimbalom's* role evolved further. Erkel Ferenc (1810-1893) included it in his composition *Bánk Bán*. This opera made its debut in 1861 in Budapest.

In 1874, Schunda József Vencel made great improvements on this instrument, and in so doing he fashioned and produced the concert *cimbalom*. In creating such an elaborate instrument, he intentionally designed it so it would have the capability to perform among other instruments typically used in concerts. At the time he was influenced by the broader goal of establishing a Hungarian national identity. In the 19th century, there was a great drive to disassociate Hungary's cultural characteristics from those of the Roma, for the two were often confused with each other. Such a misperception spread abroad where the characteristics of Hungary's folk music were conflated with those of the Roma performers who often played on the street corners in Budapest – using *cimbaloms* which were more common and less developed.

Schunda József Vencel designed and manufactured the first concert *cimbalom* in Budapest. This newly designed instrument now had a likeness to a small piano. It was more similar in its capability in producing a varying range of pitch. It had improved its ability in projecting dynamic tone. In addition, the *cimbalom's* weight had greatly increased because it now contained a large sound box, so that it was more aligned with that of a small piano. Due to having an additional number of string courses, the

concert *cimbalom* had an increased number of octaves, thus improving upon its range of pitch. In order to give it support, four removable legs were added. The fuller frame offered greater stability and augmented its dynamic power. A damper pedal provided an easy transition from soft sounds to those that were louder. Thus, these improvements elevated the *cimbalom* by advancing it as a musical instrument to a higher classification.

Around 1870, the *cimbalom* was designated as Hungary's national instrument. In 1897, courses were available in the instruction of this instrument at the Academy of Music. Liszt Ferenc certainly elevated the appreciation for this instrument in 1876 when he presented it in his composition, *Ungarischer Strummarsch*. Kodály Zoltán (1882-1967) was very interested in Hungarian folk music and well respected as an expert in this area. He created numerous compositions which were influenced by such music. His folk opera *Háry János*, composed in 1926, was well received during its debut in Budapest; however, Kodály felt that it needed improving. The opera, with its final revision appeared in 1927. However, it's interesting to note that shortly afterwards he created a concert suite inspired by the most vivacious piece from the opera – he composed the *Háry János Suite*, Op. 35a. It contains six movements,

with the *cimbalom* featured in the fifth. So, his audiences are still delighted most especially by these Suites which in fact have often outshined the opera.

The *cimbalom* has also been included in numerous musical scores accompanying well known films. We will not include this very long list. However, one film in which this instrument can be heard is the delightfully humorous *The Grand Budapest Hotel* which first appeared in 2014.

Numerous changes have been made since those first made by Schunda, and the design of the *cimbalom* continues to improve today. Its popularity as a concert instrument has also grown. One can easily find countless musical arrangements which include this delightful instrument with its unique sound.

I will sit back and enjoy reminiscing of my trips to Budapest where I was so delightfully entertained. Yes, I certainly will find a lovely melody which will bring me back to Hungary once again.

Judit Vasmatics Paolini is a former member of the Southern Connecticut State University Alumni Association Board of Directors, former lecturer at Tunxis Community College, and a member of the Magyar News Online Editorial Board.



A gypsy ensemble in Kolozsvár, with cimbalom

"With God's Little Finger Over Us" – Marginal Notations

Eliz Kakas

Eliz Kakas comments of the latest work of Erika Papp Faber. Additional reactions may be found at the end of the review.

We have to be thankful for gaining insight into a chronologically described era, which authentically mirrors the life of the Papp Family at the time of World War II.

The experiences of a child unfold in the first section. There is no false pathos in it; honest emotions and stories come to life on the pages of the book.

Following a comfortable life, a series of trials accompany the family, the difficulties and overcoming of which greatly contributed to the development of Erika's and Remy's character.

Hungary – Germany – America

Remig's diary opens up for us the parents' struggle for daily subsistence, their wonderful togetherness and love. Not even the horrors of the wartime years could extinguish the faith and hope which were the family's vital element.

In addition to the many instances of "there isn't any", the parents took care to cultivate a desire for culture and made the given difficulties "adventurous" for the children.

Immigrating to the US in 1949 opened a new phase in the lives of Vivy, Remig, Remy and Erika. With diligent work and study, they soon found a home in the land of unlimited opportunity.

Proudly remaining true to their Hungarian heritage, they successfully melted into American society.

Every person's life is a novel ... but you wrote it down! I thank you.

"With God's Little Finger Over Us" is available from Erika Faber, P.O. Box 4633, Danbury, CT 06813, for \$20 plus \$4 postage and handling.

Eliz Kakas is an Editorial Board member of Magyar News Online, and writes from Florida.

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What others have said about "With God's little Finger Over Us"

"I received your book a few hours ago, and I haven't been able to put it down. I have already reached your father's diary, and figured it was a good time to break for the night. I've laughed, I've cried, and I just want to hug tightly that little girl from those pages... Your parents were amazing, and I would have liked very much to have known them. How lucky you were to have them."

*Hilary Barrett-Reed
Pwner of Petrichor Farm, New Hartford, CT*

*

"Poets depend in part on specificity of detail to give their work immediacy, and Erika Faber's memoir likewise benefits from such specificity, in conveying wartime hardship and scarcity – whether a landlady's gift, in cold weather, of 'two terra-cotta jugs filled with hot sand' or the 'chewed ribs' of cabbages

destroyed by caterpillars, 'pointing to the sky.' Her work also provides a much larger perspective on the traumas of modern European history, expressed through the experience of a single loving and resilient refugee family in their migration from Hungary to several cities in Germany during and after World War II, and eventually to the United States. The reader benefits from Faber's decision to juxtapose her own childhood memories, in this volume, with a translated journal kept, during the same period, by her father, providing a truly stereoscopic view."

*Karl Kirchwey,
Professor of English and Creative Writing,
Boston University,
Author of Stumbling Blocks: Roam Poems
and the historical poem MUTABOR*

*

"Here is a story of a heroic family who risked their lives to flee Soviet occupation of their beloved Hungary. The prospect of living as penniless refugees in the failed state of end-of-war-time Germany held out more hope than atheistic socialist tyranny. I was impressed by the great goodness and self-sacrifice of the author's parents, who persevered against all odds. It is remarkable, too, to read how Erika Faber and her brother later built solid lives in their beloved America. Theirs is the story emblematic of tens of thousands of families who fled the misery of Communist overlords."

*Priscilla McCaffrey,
Catholic Media Apostolate*

With God's Little Finger Over Us

- Introduction	i
- Memories of a World War II Childhood Erika Papp Faber	1
- Diary of Remig A. Papp (selections)	141
- Family News (selections) Remig A. Papp and Viola (Vajk) Papp <i>(both sections translated by Erika Papp Faber)</i>	243
- "... and they lived happily until they died." Erika Papp Faber	377
- Appendix	407
- "Gleanings by a Construction Stiff" (selections) Remy P. Papp	409
- Photos	421



Straw art of Hungary / Szalmafonás

Karolina Tima Szabo

"According to the proverb, all that glitters is not gold. But the reverse is also true. The worthless-seeming straw can, with the help of a soaring imagination, become a wonderful creation in expert hands."

"A mondás szerint nem mind arany, ami fénylik. De ez fordítva is igaz. Az értéktelennek tűnő szalma a szárnyaló képzelet segítségével csodálatos alkotássá válhat hozzáértő kezek között."

During my childhood, we spent many hours sitting on the grass by the Tapolca River. An elderly woman from the town – we called her Auntie Kántor – often sat with us. She taught us to make bracelets, head decorations, and rings out of reed (or rush) and daisies, while she told us fairy tales.

I did not think at the time that many years later I would get to know a lady folk artist who creates masterpieces out of straw from the life-giving wheat. Her name is Szabó Karola; she was born in Veszprém County, just as I was. She studied to be a nursery school teacher, and she taught until her retirement. During her teaching days, she had made puppets and scenery for her puppet shows. She is actually a certified puppet maker and teacher.

She has a native creative talent and love of folk art is in her blood and heart. In her younger years, she learned the art of making straw objects from her parents and the town's elderly, creating bread baskets, and bushel baskets in all different sizes.



newest techniques of the art.

Again, from her bio: *"For the past 20 years, I have been passing on my expertise to anyone interested, in various settings, such as colleges, courses approved by the National Qualifications Register, handicraft camps, assorted schools and community centers."*

Many-many years later, she met Szabó Sándorné, a folk artist in Debrecen, who aroused in her an interest in folk art, mainly straw weaving. She also attended straw art courses in Törökszentmiklós. As she says in her biographical note, *"It was only later on that I became engaged in this craft more deeply. For years I taught myself, perfecting the art and skill of this craft, and to this day I aim to improve myself further. In my work, I combine folk art with applied arts to achieve the perfect result both aesthetically and functionally..."*

Karola's daughter, Szukits Éva inherited the love of folk art from her mother. According to Karola, every room in Éva's house is a showcase of straw art. In the Dunántúl area, only the two of them are straw artists; there maybe a few more in the Tiszántúl area.

They are both members of different folk-art clubs or associations, and attend crafts shows and fairs. Karola's pieces have been exhibited in Hungary as well as abroad. She represented Hungary in Switzerland, Germany, Poland, Romania, Russia, the Netherlands, Austria and Canada; in Algeria, she represented Europe. During these exhibits she also demonstrated the techniques of straw weaving. She met 40 straw artists in Aarau, Switzerland and taught them the

I would have thought that it would be difficult to obtain straw, since wheat harvesting nowadays is done by machines, and the straw comes out broken and damaged. But Karola has found a way around that: she gets her material from Transylvania. If she needs the ear of wheat also, she will personally cut the wheat.

She uses glue, and sews the pieces together. Sometimes she will use wire to be able to bend the straw, and to help keep its shape.

Of all her work that I have seen, my favorite is the Hungarian crown, but hers is the coat of arms. One of her beautiful pieces reminds me of a chandelier. She told me that many visitors have their own interpretation of it: the twelve months of the year, or the twelve disciples of Jesus. She makes door decorations, wall art, jewelry, wreaths, flowers, hair ornaments, jewelry boxes, and many other unique pieces. Her life definitely isn't boring; one masterpiece after another is formed by her hands.

Her ready-made pieces can be purchased, but she also takes orders. She has received many certificates and awards, including *the "Masterwork in Handicraft"* diploma and *"the Audience Award"* at the National Agriculture and Food Exhibition.



top: The Hungarian Crown; Chandelier; Wreath; Karola with her the Hungarian crest;
2nd row: Szukits Éva with her straw flowers; Flowers; Merry-go-round;
bottom: Karola at work; Miscellaneous straw creations.

We are extremely thankful to Szabó Karola for the work she is doing for preserving and cultivating our folk heritage.

More photos can be found in the Gallery.

Szalmafonás

Szabó Tima Karolina

Visszaemlékszem gyermekkoromra, amikor ültünk a fűben a Tapolca patak partján. Volt ott velünk egy idős asszony, akit „Kántor ángyom”-nak szólítottunk. Ő tanított bennünket csuvitból¹, szalmából, margarétából gyűrűt, karkötőt és fejjdíszeket készíteni, miközben meséket mondott nekünk.

Akkor még nem sejtettem, hogy valamikor megismerkedem egy népművésszel, aki az életet adó búza szárából, a szalmából mester műveket alkot.

Szabó Karolának hívják őt, földinek tartom; Veszprém megyei születésű, mint én magam. Karola óvónőnek tanult, és nyugdíjas koráig az is volt. Gyermekekkel foglalkozva, bábukat és diszleteket tervezett és készített bábszíni előadásaihoz. Talán onnan ered, hogy a fejében megszületett elképzeléseit megvalósította életének későbbi szakaszán, szalmából. Világos, hogy ehhez vele született tehetsége van, és a népművészet iránti szeretete és annak megőrzése a lelkében és szívében van. Könnyű megállapítani abból, ahogy lelkesen beszél a munkájáról, és ahogy a szebbnél szebb munkadarabokat látjuk.

Már fiatal korában megtanulta, „elleste” szülőfalujában, Kapolcson, a véka, és a szakajtó² készítés technikáját a szüleitől és a falu időseitől. De Karola nem állt meg ott. Évekkel azután Debrecenben találkozott Szabó Sándorné szalmafonó művésszel, ami felújította

benne a népművészet iránti érdeklődését.

Törökszentmiklóson táborokba ment megtanulni a szalmafonás alapját; később magától fejlesztette tudását, és gyakorolta annak technikáját. Nyugdíjas évei nem unalmasak, egyik mestermű a másik után születik meg keze alatt.

Leánya, Szukits Éva is együtt tanult Karolával. Dunántúlon ők ketten folytatják a szalmafonást, a Tiszántúlon van még néhány mester. Éva ugyancsak bele szeretett a szalmafonásba, Édesanyja szerint a házában minden szobájában található szalmából készített darabok.

Különböző népművészeti egyesületekhez tartoznak; alkotásaikat kiállításokra viszik. Némely helyen zsűrizik a munkájukat. Karola tanítja a fiatalokat is, úgy Magyarországon mint külföldön; a győri tanítóképzőben, és tanfolyamokon más megyékben is. Utaznak külföldre is: Karola Magyarországot képviselte Svájcban, Németországban, Lengyelországban, Olaszországban, Romániában, Ausztriában, Oroszországban, Kanadában; Algírban pedig Európát. Ezeket a helyeket nem csak kiállította a műveit, hanem a technikáját is bemutatta. Aaruban, Svájcban 40 svájci szalmafonóval ismerkedett meg és ismertette a szalmafonás új technikáját.

Én azt gondoltam, hogy az anyag beszerzése nehézségekbe ütközik, mivel a mostani aratások géppel történnek, és a szalma megtörve jön ki a gépből. Karola talált más megoldást: Erdélyből viszi a búza szalmát. Ha szüksége van a búzafejre és kalászra is, ő maga vágja azt le.

A darabok összeállítását varrással, ragasztással csinálja. Ha szükséges, drót segítségével biz-

tosítja, hogy a szalmát hajlítani lehessen, és hogy a formáját megtartsa.

Amikor kérdeztem Karolát melyik a kedvenc darabja, a magyar címert nevezte meg. Én magam a koronának adnám az első díjat. Az egyik csodálatosan szép darabjában – ami engem csillárra emlékeztet – a látogatók mind mást látnak; az év 12 hónapját, mások Jézus 12 tanítványát. Ajtó díszeket, koszorúkat, fali díszeket, ékszereket, virágokat, hajdíszeket, dobozokat és még más egyedi darabokat is készít.

Karola megrendelésre is készít, és a készen lévő csodás mesterművei megvásárolhatók.

Munkájáért több díjat, oklevelet és kitüntetést kapott, többek közt a Magyar Kultúra Napja alkalmából *Népi Szalmafonó Művész* oklevelet, és az Országos Mezőgazdasági és Élelmiszeripari Kiállításon az *OMÉK Közönségdíját* kapta.

Hálásak vagyunk és köszönjük Karolának, hogy a magyar népművészetet ápolja, folytatja, és megőrzi gyermekeinknek.

További képek találhatóak a Galériában

¹ kákához hasonló vízínövény
² kenyér kelesztésekor használt kosár féle szerkezet, szalmából és fűzfa ágából készül

Karolina Tima Szabo is a retired Systems Analyst of the Connecticut Post newspaper and is Webmaster of Magyar News Online. She is the proud grandmother of two.

King of Cakes – Tésztakirály

Here is one of the recipes of Zsuzsi Mama (whose biography we have elsewhere in this issue).

Ingredients for cake:

7 egg whites
1 cup sugar
1 Tbsp. vinegar or juice of half a lemon
2 cup roughly ground walnuts (almonds or hazelnuts can also be used)
2 Tbsp. fine plain breadcrumbs

Ingredients for filling:

7 egg yolks
7 Tbsp. confectioners' sugar
1 stick of vanilla, finely grated
2 bars of chocolate - softened
1 Tbsp. milk
1 ¾ sticks unsalted butter – softened

Directions for cake:

Preheat the oven to 350°.
Grease and flour a 9" x 11" baking dish.
Beat egg whites with sugar, vinegar or lemon juice. When meringue is stiff, stir in the walnuts gently with a wooden spoon so the meringue will not break.
Pour batter in the prepared baking dish, and bake in a preheated oven.
Remove from the oven, and while the cake is still hot, cut it lengthwise into 2 or 3 pieces. (Or if you want a smaller and higher cake, cut it into 4 pieces crosswise.) Remove pieces while still hot, so the cake won't stick to the pan.

Prepare filling:

Mix egg yolks and sugar until cream is light in color. Mix in vanilla, chocolate, and milk.
In a double boiler, cook cream, while mixing it with a wooden spoon until it is thick. Remove and let cool.

Cream butter and mix into egg yolk cream.
Fill the cake, and frost top and sides. Decorate with halved walnuts.
(If almonds or hazelnuts were used for the cake, decorate it with the same.)



Magyar News Online

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Snapshots: Penészlek

viola vonfi

The name of the village is odd – in Hungarian “penész” means mold or mildew! They say it is of Slavic origin, and could also mean “lake” or “marsh”. At any rate, it is located in Szabolcs-Szatmár-Bereg County, in the Nyírbátor district. The grandfather of Scott Kish, whose art we present elsewhere in this issue, emigrated from there, and because we are curious, we are taking a look.

The name of the village was first mentioned in a document dating to 1327. In the 17th century, it was devastated by the Turks, as were most other places in Hungary. Eventually, Ruthenians from the Munkács area settled there, so that in 1773 it was described as a Ruthenian village. However, by 2001, its population of 1,037 people registered as 98% Hungarian, and 2% Roma.

Penészlek is known for its Byzantine rite church, decorated by the well-known artist Takács István (1901-1985), whose frescoes, altar pieces and Stations of the Cross adorn over 300 Hungarian churches! Scenes of Matyó life (from the Mezőkövesd area) are often interwoven in Takács’ religious themes. (He would be a great topic for a future issue!)

Fishermen find good sport at Penészlek’s Dózer Lake.



My Reminiscences of a Great Lady

káposztás-szentmiklósi Nagy Zsuzsanna (née Vicenty)

(7/01/1924 – 7/24/2020)
Charles Bálintitt Jr.

“She was a true lady. She was elegant, sophisticated, a linguist and a historian, with a tremendous interest in genealogy and family history...”

In addition, this 96-year-old lady was also a legendary cook.

One of the last crown jewels of our family has left this world. She was the widow of the late káposztás-szentmiklósi Nagy Tibor, who preceded her to the Pearly Gates over 23 years ago. The enduring legacy of this “grande dame” lives on in her three children, nine grandchildren and 16 great-grandchildren. Grandma Zsuzsi (*Zsuzsi nagymama*), as she was known since

the birth of her first grandchild over 45 years ago, was the matriarch of a wonderful family.

Vicenty Zsuzsanna was born and raised in Budapest, married Nagy Tibor, my mother’s first cousin, in February of 1946, a few years after she graduated from the Notre Dame de Sion boarding school. They first met in 1940, when Tibor came to Budapest from Transylvania.

Grandma Zsuzsi worked for many

years as a translator of German and French. Many of her translations had to do with exceedingly difficult technical subjects. She would always say: *“Ahány nyelvet tudsz, annyi ember vagy”* (as many languages as you know, that is how many persons you are). Her love of languages was instilled in her children and grandchildren, all of whom speak Hungarian, English and German; some of them speak other languages as well. Zsuzsi and Tibor’s love of knowledge was also passed on to all of them, with everyone having college degrees; many of them with doctorates.

Her cooking was also legendary. In 1964, as a Christmas present, she gave her daughters typed cookbooks with her favorite recipes.

Two of them still use this cookbook. She also left her entire family with a treasure trove, writing six cookbooks, in the last 20 years, all entitled *“Zsuzsi Nagymama Szakács Könyve”* (Grandma Zsuzsi’s Cookbook), with numerous subtitles (just to mention one: “Delicious small pastries, Sweet Puddings, Crèmes, Fruity Desserts, Ice Creams, Parfaits and Special Sweets”), 200 to over 300 pages each. These are not only the standard type of recipes that list the ingredients and how to assemble them, but many also have historical information on how they came about and some even mention quick fixes if something goes wrong.

Even with well over a thousand pages done, she interrupted her gastronomic bequest to her family to undertake another project. She wrote separate biographies of all four of her grandparents. In addition to all the typed computerized manuscripts, she also hand-wrote separate address books with details about all family members and close friends and gave them to each of her children and grandchildren.



Grandma Zsuzsi with Lilly and Charlie on their anniversary

Having lived through Communism, she would always say: *“Minden elvehető az embertől, csak a tudás nem”* (Everything can be taken from a person, except knowledge), so she did her best to pass her knowledge on to the next generations.

Her final project, which she was unable to complete, was her own autobiography, entitled *“Örök Szerelem”* (Eternal Love). The book roughly ends with her meeting my father and with my parents’ wedding on September 1, 1956. Ironically, we tried for many years to get my father to write his memoirs, but he never did. When he was in his 90s, he finally admitted to me the reason why: He was afraid that when he finished, his life would end.

I first met Grandma Zsuzsi in 1991 at her home in Budapest. When I arrived, it was the beginning of a big family reunion. In addition to the wonderful company, the thing I remember most is the great food. It is utterly amazing how much Grandma Zsuzsi could produce in a rather small kitchen. You would think it was one of the top restaurants in the world.

We also had a second, smaller gathering set up as a buffet. The food was presented so beautifully that no one wanted to start first, we all had to just stand there and admire the elegance for just a little longer.

My wife, Lily, met Grandma Zsuzsi in 2007, and the love was instant. Even with a language barrier (Lily speaks English and Serbian and Grandma Zsuzsi spoke Hungarian, German and French) they tried their best to communicate.

In 2007, when we returned from an excursion to Transylvania, it was almost midnight on our second anniversary. When we walked into Grandma Zsuzsi’s house, the 82-year old was still up, waiting for us with some tea, coffee and a homemade anniversary cake that looked as good as if it had come from the finest bakery in Budapest.

I will never forget the wonderful conversations we had during our visits and the couple of times that she came to New York, as well as numerous phone calls over the years.

She was a true lady. She was elegant, sophisticated, a linguist and a historian, with a tremendous interest in genealogy and family history. By the time I knew her, she was only 4 feet 9 inches tall, but cast the shadow of a true giant.

My father once told me, when he was in his 80s, that in his life he was proudest of the fact that he kept his family together. Grandma Zsuzsi must have been proud too for doing the same and for also inspiring her thirst for culture in all her family as well.

One time when she came to New York, I took her to Manhattan and, among other places, we went to the

Museum of Natural History. As soon as we arrived at the ticket counter, she pulled out her Hungarian Press ID card (I believe that she received it for doing some translations for Hungarian TV) and flashed it at anyone who was looking. Of course, I told them that she was here from Hungary and that I was her translator. We both got in for free. While there, we were about to go into the balcony area of the room with the great blue whale hanging from the ceiling. The guard at the door told us that the exhibit was being closed and everyone was being escorted out because they were about to begin a reception on the floor below. Again, she pulled out her Press credentials and we were given five minutes to go in alone and look around. She accomplished quite a bit without uttering a word of English.

When I was in Budapest in October of 2018, I stayed for four days at Grandma Zsuzsi's home. In that time, we must have spent over 20 hours just sitting and talking about family, culture, history and life; and of course, eating as well.

One thing I am certain of is that all our relatives in heaven are sampling some culinary delights they have not had in a while. She was fond of saying "A szeretet minden, minden más az semmi" (Love is everything, every-

thing else is nothing). She has left her enduring love in the hearts of her entire family (each of whom, even all the spouses, have always been kind and generous to me during every visit), and she is continuing her own love story that was interrupted with the passing of her beloved husband, Tibor, in early 1997. As I mentioned earlier, the title of her autobiography is "Örök

Szerelem" (Eternal Love) and for her, that eternity is now!

May she rest in peace!

Charles Bálint Jr. is a working Customs Broker in Lawrence, NY and a member of the Magyar News Online Editorial Board.





*Maradj velünk, mert esteledik,
és a nap már lemenőben van.*

Lukács 24:29



Fájó szívvel tudatjuk mindazokkal, akik tisztelték és szerették, hogy

**Nagy Tiborné
sz. Vicenty Zsuzsanna**

*2020. július 24-én életének 97. évében a szeretégekkel megerősítve
visszatért Teremtőjéhez.*

Becsztartása **2020. szeptember 15-én, kedden 11.15 órakor** a Parkas utcai temető
Makovecz ravatalozójában a katólikus egyház szertartása szerint lesz.

Lelki útját a szentmise áldorlat **szeptember 15-én 13.30 órakor** a Krisztinavárosi
Havas Boldogszony Plébániatemplomban lesz. (1013 Budapest, Mészáros u. 1.)

*Hílti adunk Neked Urunk azért, hogy kedvünk élj
Tartalmas, gazdag életre neked példát mindannyiunk számára.*

- Gyermekül:**
 - Dr. Nagy Tibor és felesége Dr. Nagy Tiborné Jóna Erzsébet
 - Dr. Endri Péter és Dr. Nagy Katalin és férje Dr. Endri Péter
 - Dr. Simonai Nagy Erzsébet és férje Dr. Simon Pál
- Unokái:**
 - Nagy Zoltán és felesége Nagy Zoltánné Kertész Anikó
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 - Simon Anna és férje Demeter László
- Diósevele:**
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 - Zakár Flóra, Zakár Emma
 - Antal Ann
 - Endri Zsófia, Endri Mária, Endri Lilla, Endri Mária
 - Endri Julianna, Endri Péter
 - Gyöngyi Anikó
 - Póhárnok Dániel, Póhárnok János
 - Demeter Olga, Demeter Adél
- Tíztestvér:**
 - Dr. Andráshelyi Andrást Dr. Vicenty Mária és férje Dr. Andráshelyi András és családjuk
- Szomszédok:**
 - Nagy Ádám és Borbély Eszter
- Keresztanyók:**
 - Dr. Wetzstein Andriáné Andráshelyi Eszter és férje Dr. Wetzstein András
 - Nagy Imre és felesége Kiss Hajnalka

Tekintettel a járványhelyzetre tiszteltetl kérünk mindenkit,
hogy viseljen szájmaszkot, és a szertvényt nyilvánosságától tartsa be a védőtávolságot!

A koronavírus veszély miatt a gyászmise utáni közös emlékezést
közösségi időpontra halasztjuk.

Kérjük, figyeljék az aktuális járványügyi előírásokat is!

Another “Martyr of Arad”: Kiss Ernő

Erika Papp Faber

The first shot meant to execute Kiss Ernő that morning of October 6th, 1849 missed its mark. At that point, he could have reached into his pocket and waved the imperial pardon his influential family had obtained for him. But he did not! And so the 1848-49 Revolution and Freedom Fight against Austrian despotism added another “Martyr” to its roster.

Eleméri és ittebei Kiss Ernő was born in Temesvár into a wealthy Hungarian family with Armenian roots, in 1799. The family’s original name has been given as Ázád, or Ákoncz. He studied at the Theresianum in Vienna, an exclusive educational institution preparing young men for the civil service. He joined a lance regiment of the Austrian imperial army in 1818. By 1845, he was the commander of a hussar regiment. Two of the later 13 Martyrs of Arad – Nagysándor József and Vécsey Károly – served under his command.

In the summer of 1848, Kiss offered his services to the new Hungarian government. He took part from the beginning in the fight against the Serbian insurgency. Although only an observer at the battle of Pákozd (see the September 2019 issue of Magyar News Online), he then was a member of the delegation that arranged for the armistice with Croatian rebel leader Jellasics. On October 12th, he was named the first *honvéd* Brigadier General, taking over as commander of the Bánát section of the Hungarian army.

In mid-December, Kiss was named the first Lieutenant-General, but he resigned in Janu-

ary and handed over his command to Damjanich János (see our October 2019 issue). In Debrecen, he was named Supreme Commander of the Hungarian national army. Several times he substituted for the War Minister.

Following the surrender of the Hungarian army to Russian forces at Világos in August of 1849, he became a prisoner of the tsarist Russian army, which handed him over to the Austrians.

His death sentence was “commuted” from hanging to being shot, because he had not commanded any troops which fought against imperial forces.

The first bullet entered his shoulder, at which point – it is reported – he himself gave the order to fire. The death sentence was then carried out at short range.

It was his orderly who secretly exhumed him, and buried his remains in a cemetery in Arad, under a false name. After further exhumation, he was finally put to rest in the family crypt in Elemér, formerly of the Bánát section of Hungary (since Trianon, in Serbia). It was there, in October of 2016, that a memorial with the bust of Kiss Ernő was dedicated in the yard of the renovated church of St. Augustine.

Hungary’s Ambassador to Belgrade, Pintér Attila emphasized at the dedication that the 13 generals were of Hungarian, Serb, Croatian, Armenian, Austrian and German origin, but they all fought that their homeland, or adopted homeland, might become independent.

An interesting sidelight on the life of Lieutenant-General Kiss Ernő: he married a great beauty, szentgyörgyi Horvát Anna Krisztina. She was born into a family of wealthy landowners, and her parents gave the first *Anna-bál* (Anna Ball) in their Balatonfüred house in 1825. (The end of July *Anna-bál* became a widespread tradition around the country ever after.) It was at this ball that the two young people met. They were married the following year, and had three daughters. By the time of his execution, Ernő had become a widower.



Bas-relief of Kiss Ernő, on pedestal of the Arad Freedom Monument (Source: Csanády at Hungarian Wikipedia. Lic. Creative Commons, Attribution - Share Alike 3.0)



Bust of Kiss Ernő set up in church yard of Elemér in 2014 (Magyar Szó)

Did you know...

... *that* we have a prize-winning space photographer and a virus-inspired hearing "aid" this time?

...**that** a Hungarian photographer had great success at the Royal Museums Greenwich, UK International Astrophotography Competition on September 10th? In the "People and Space" category, Schmall Rafael won the first prize with his "Prison of Technology" photo. In the middle of the photo is a star, "Albireo", surrounded by flying manmade satellites. It makes you wonder how long it will take not to be able to see the stars, only satellites.



Schmall Rafael is an associate of the *Zselici Csillagpark* (Starpark of Zselic). He received many awards for his photos, including one from NASA, and twice *Photo of the Year National Geographic Magyarorszag*. His photos are on permanent exhibit at the *Zselici Csillagpark*.

The exhibits of this year's photos can be seen until mid-October at Royal Museums Greenwich, UK.

Karolina Tima Szabo

...**that** COVID offered some opportunity for invention?

Hungarian orchestra conductor *Fischer Iván* was overwhelmed, seeing the multitude of face masks around Budapest. The unpopular necessity of the pandemic inspired his creativity and he turned it into an instrument of music appreciation.

He designed two plastic cups formed like life-size palms fastened to the strings of the mask, to fit around the wearer's ears, enhancing the enjoyment of the music with improved acoustics.

Fischer got the idea that it should look like a hand because "when we cup our palms around our ears, we understand the other person easier, we hear the consonants, and the music sounds much more beautiful." He also said that "his masks help to emulate church acoustics, with warmer undertones and clearer, sharper contours."

After the debut of the mask, audience members claimed the sound was clearly better while wearing it. The acoustic mask is available for \$27 if ordered through the website of the orchestra. It comes in glittery and black and white versions.

Olga Vállay Szokolay

It's a Small World!

viola vonfi

Nowadays, Kicsi a világ encounters don't necessarily happen in person, but may occur on the internet. As happened to us recently.

"You've got to see this painting!" said our Webmaster Karolina over the phone. "Check your email!"

I did and saw this photo of a Hungarian dancing couple – in motion! You could almost hear the music and see them as the girl's skirts swirled and the man did his intricate steps.

"We'll have to find out who the painter is, and we need to write about him!"

This is what we found:

His name is Scott Kish, grandson of Hungarian immigrants to Canada, and his trademark is "capturing the synergy of movement", as a blurb explains it.

Since his specialty at the University of Waterloo was in human anatomy and visual information processing, it is easy to see how movement would become the focus of his art. From looking at his paintings, one would never suspect that he had no education in art and is basically self-taught.

As for his roots, Scott's grandfather immigrated to Canada from Penészlek in northeastern Hungary in 1925. (His grandmother, also of Hungarian stock, was already born in Canada.) At the time, the Hungarian immigrants were put on a train and sent out to Manitoba, where they built railroads in the summer and worked the mines in the winter.

Eventually, Scott's grandparents came back East, to a Hungarian settlement south of London, Ontario, two hours west of Toronto, where they bought a farm and farmed for many years. Then they moved into London, where his grandfather had a stall at the local market. Since he

spoke many languages, he was able to deal with all European customers. Scott was born in London, ON.

Scott paints in oil on canvas, and does watercolors, mostly in an 11"x15" format. The "Hungarian Dancers" is one of a series he is creating to depict the culture of his grandfather's homeland. This project, inspired by a trip to Hungary

to visit relatives, provides a variety of subject matter – not only dancers, but also landscapes, sports. The series may be seen on his website www.KishLimitedEditions.com.

He has travelled overseas many times – to Europe, Asia, the Caribbean. He lives between Toronto and Hamilton, and sells his paintings on line.

We wish him all the best in his career and look forward to the rest of his Hungarian Series.

viola vonfi is our correspondent from Stamford, CT. She finds it amusing that one of her ancestors was knighted by Wallenstein during the Thirty Years' War.

