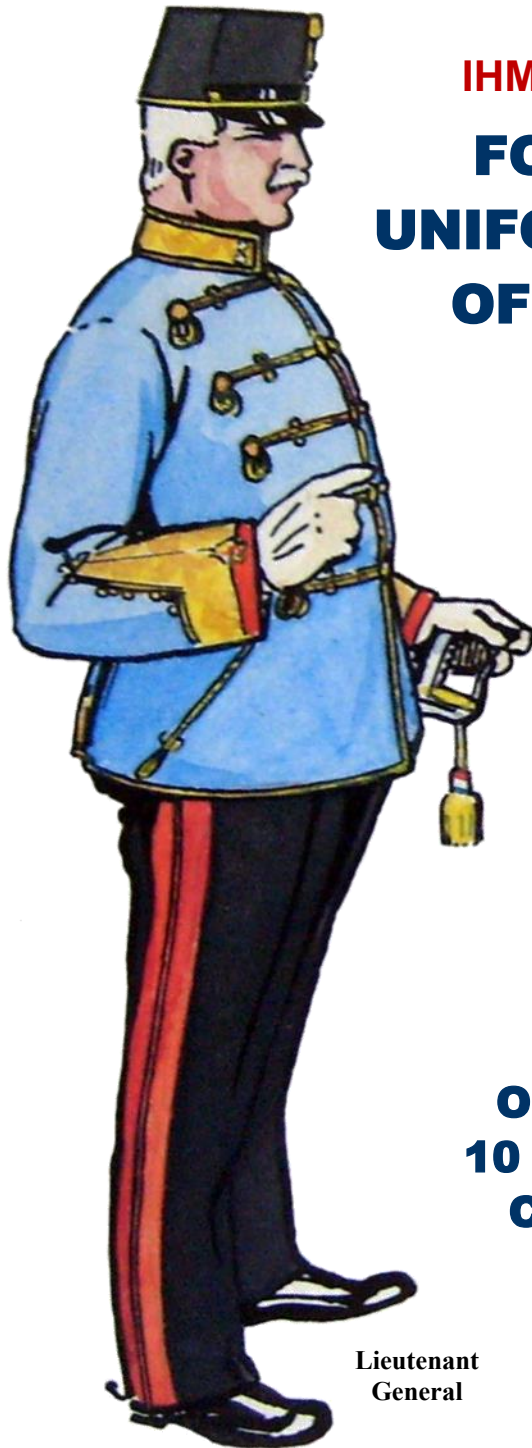


MAGYAR FRONT

Vol. XX, No. 1

Winter 2018



Lieutenant
General

IHMHPS Exclusive:
**FORGOTTEN
UNIFORM DESIGNS
OF THE 1930s**



Now Available:
**Our New IHMHPS
10 Year Anniversary
Commemorative
Badge**



Major
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HUNGARIAN MILITARY HISTORY INSTITUTE
AND MUSEUM - ICONOGRAPHIC COLLECTION



**Plus: Lajos Berán's Unit Badge and Plaque of the
Imperial and Royal 10th Mounted Artillery Battalion**

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Published quarterly by
Peter Czink, Editor-Designer

The New Front:
(International Hungarian Military
History Preservation Society)

*"To strive, to seek, to find,
and not to yield."*

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Membership in the
International Hungarian Military History
Preservation Society is \$40.00 annually,
and includes the *Magyar Front*.

The original *Magyar Front* was the
weekly newspaper of the Frontline
Fighter's Association, and was
published from the early 1930s until
the end of the Second World War.

A note from the Editor

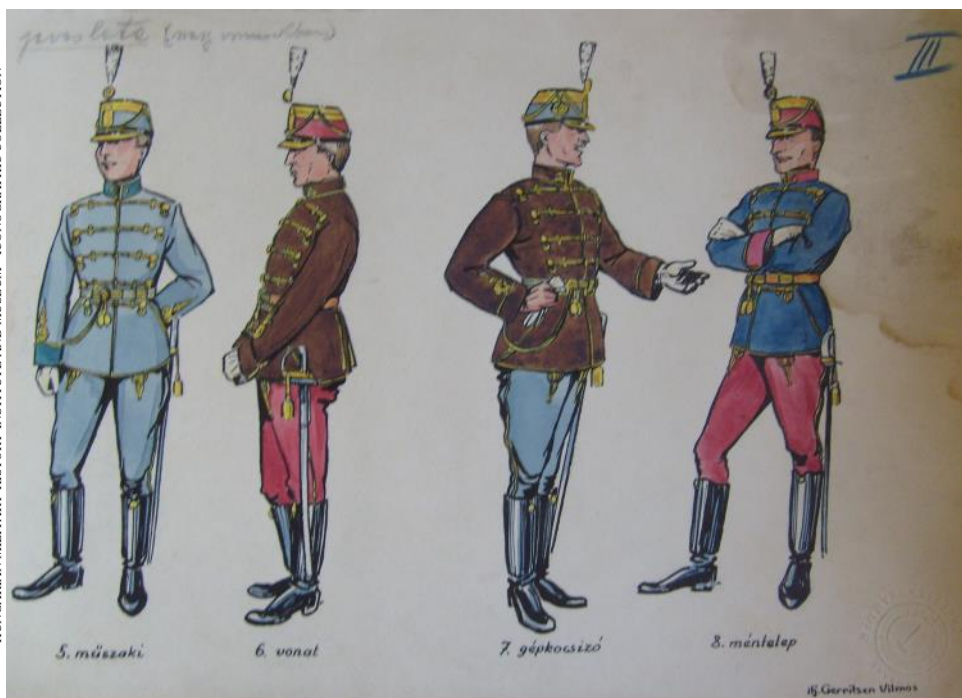
Another first for the IHMHPS and the *Magyar Front* - we are publishing long forgotten Hungarian uniform designs for the very first time, thanks to the Hungarian Military History Institute and Museum, and courtesy of its Iconographic Collection Head, Mrs. Nóra Szántó. The institute's Major Dr. Tamás Baczoni has once again made it possible for English speakers to enjoy this rare feast for the eyes.

The following pages feature prototype uniform designs by graphic artist Vilmos Gerritsen Jr. which have been in storage for a long time. I have spent many hours digitally cleaning up the backgrounds as the original paper on which they were painted has turned brown with age (see example below). I have re-arranged the figures somewhat as well, to make their presentation a little more cohesive.

People tend to overlook prototypes because they often weren't actually in use, however, such things have always fascinated me. They are out of the ordinary and demonstrate an often forgotten historical backstory which I think is essential if we are to truly comprehend the aspects of the past that interest us. Every artifact has come into existence through a complicated process of thought, discussion, design and manufacture – these paintings vividly illustrate an exciting part of that.

We also have had the good fortune to have received another article from Dr. László Prohászka, who has become a valued contributor to our publication. His fascinating piece is presented on page 14 – the story of the embattled Hungarian homeland during the First World War, captured on a metal badge.

P.Cz.



IHMHPS 2014-2018 COMMEMORATIVE BADGE
(Right) Available by donation* (any amount is appreciated).



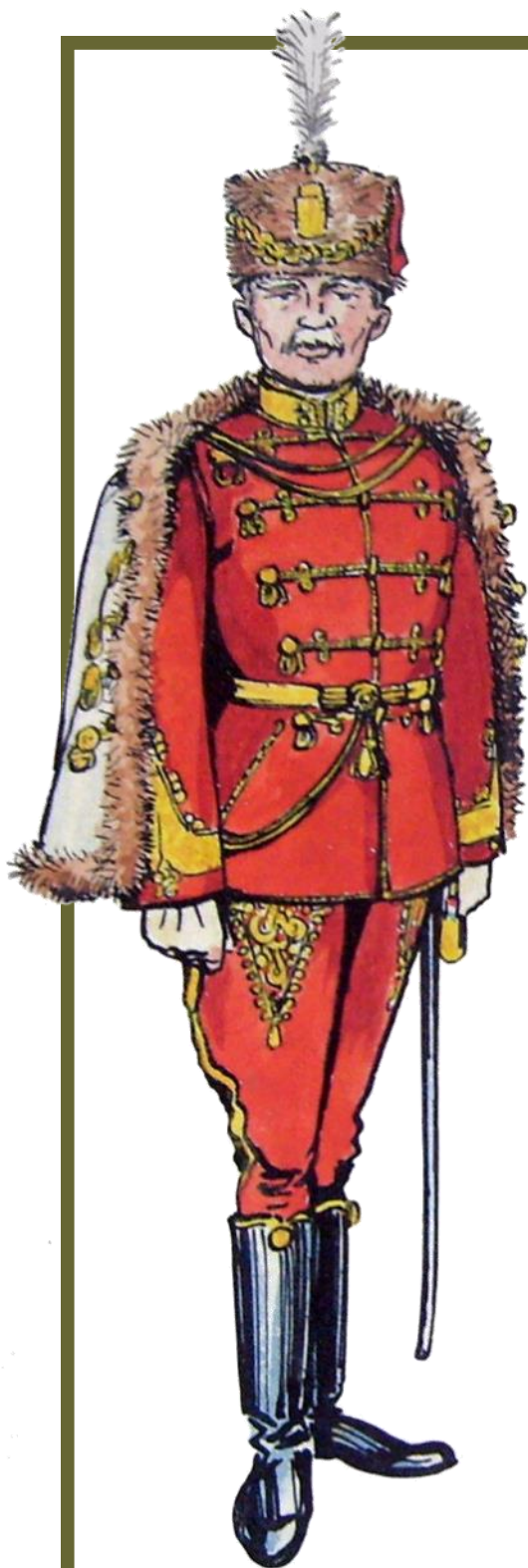
Embroidered insignia
(Left) \$5.00* each



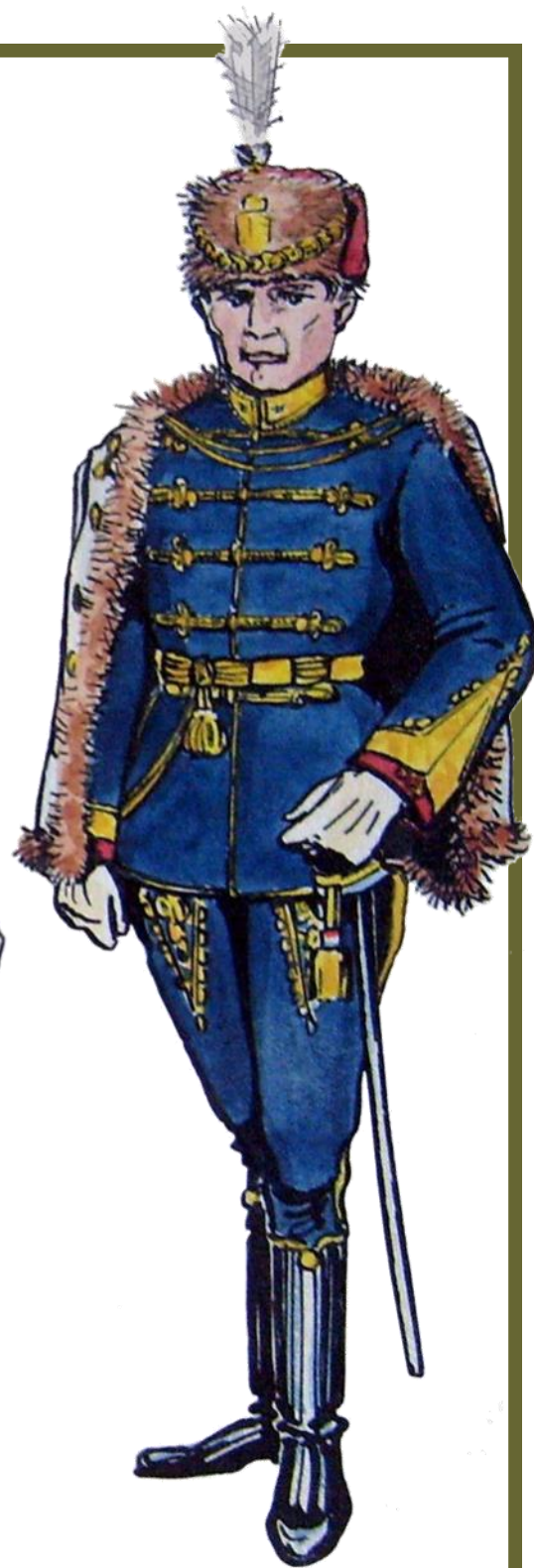
2008-2018 Badge
(Left) \$10.00* each

*Donations and payments can be made via Paypal (czink@shaw.ca). Postage not included.

Medical
General



Lieutenant General



Major General
(Judge Advocate)

Forgotten Uniform Designs of the 1930s

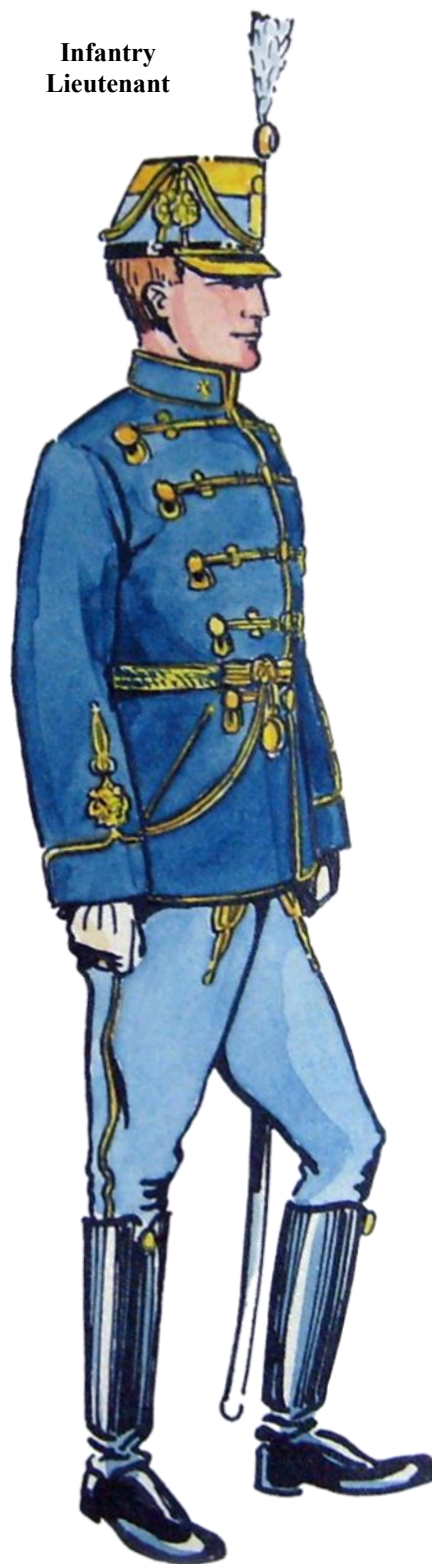
by Tamás Baczoni and Peter Czink

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**Infantry
Major**



**Infantry
Lieutenant**



Infantry Captain



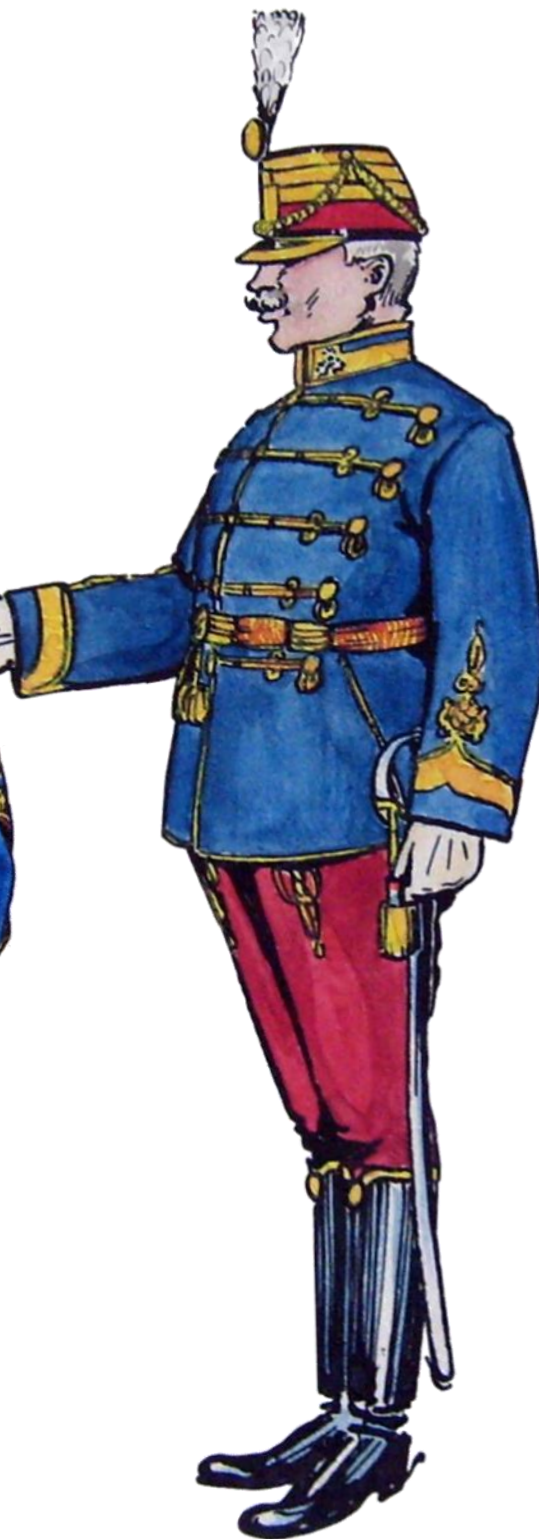
These forgotten Hungarian uniform designs were painted by Vilmos Gerritsen Jr. (1904-1979), the son of well-known artist Vilmos Gerritsen (1878-1920). He studied graphic design at the National Royal Hungarian School of Applied Arts.

HUNGARIAN MILITARY HISTORY INSTITUTE AND MUSEUM - ICONOGRAPHIC COLLECTION

General Staff
Huszár Captain



General Staff Captain

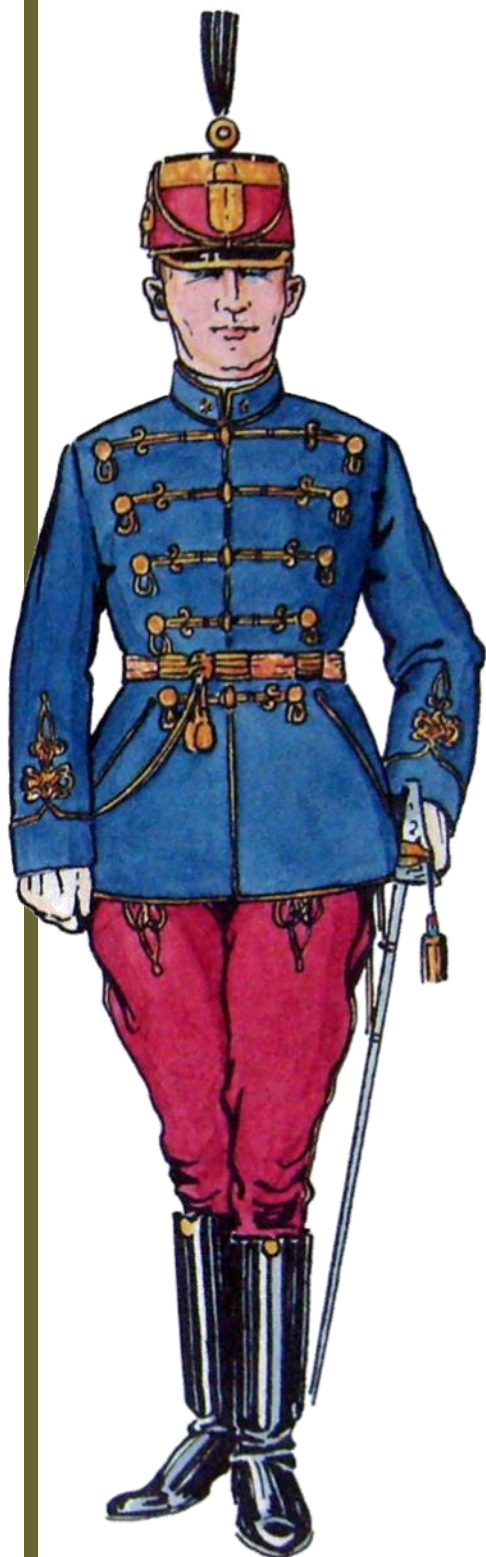


Huszár Colonel

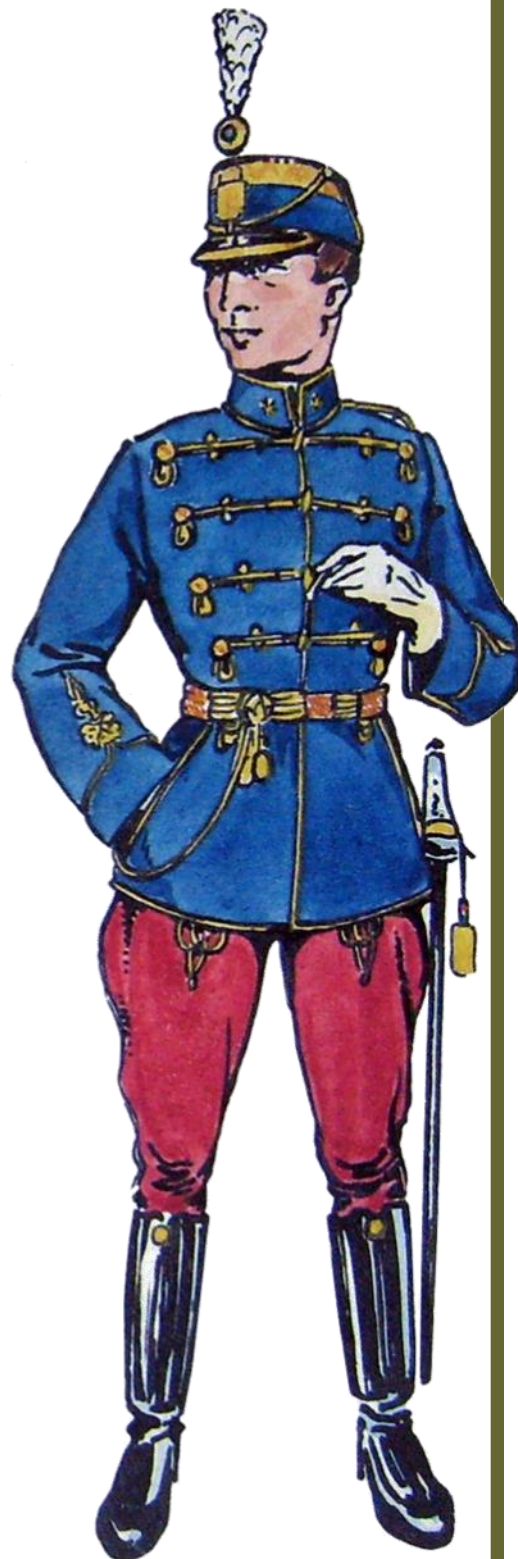
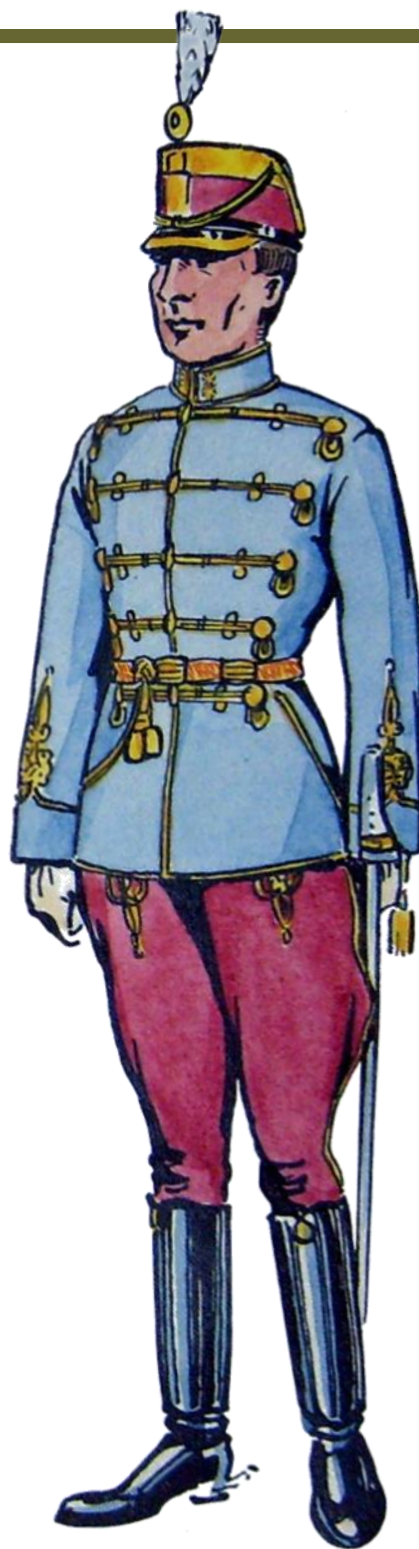
Vilmos Gerritsen Jr. was passionately involved with the Scouting Movement and its leadership from 1920, and became one of their most famous and beloved leaders, next only to fellow artist Lajos Márton. His inspirational illustrations and cartoons appeared in countless publications and manuals.

HUNGARIAN MILITARY HISTORY INSTITUTE AND MUSEUM - ICONOGRAPHIC COLLECTION

Huszár Lieutenant



Huszár First Lieutenant



Huszár First Lieutenant

Official military records tell us that he served in the army from August 1st, 1923, and by 1941 he worked as a technical engineer specializing in cartography. In 1942, records list him as a captain, and at the end of the war he was captured by the Soviet Army and held as a prisoner of war until 1948. When he returned home he resumed his work as a civilian at the National Cartographic Institute.

HUNGARIAN MILITARY HISTORY INSTITUTE AND MUSEUM - ICONOGRAPHIC COLLECTION

Artillery Lieutenant



Artillery Lieutenant



Artillery Major

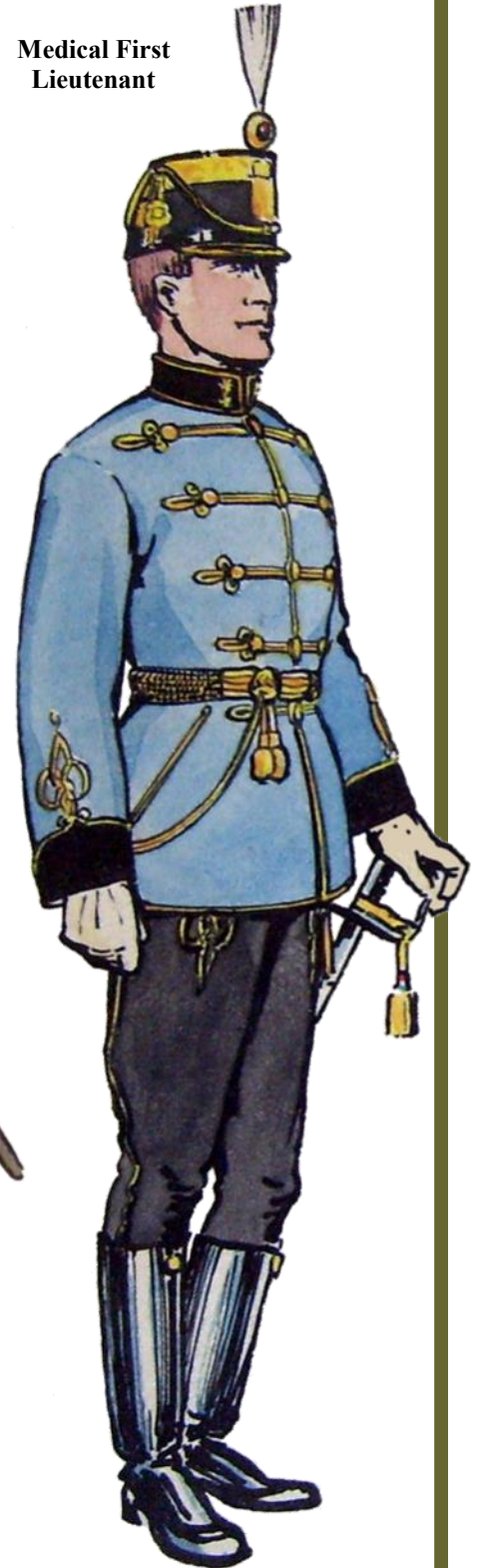
We know very little about the uniform project which these ink and water colour illustrations depict. They are not dated, but we know that Gerritsen painted them during the inter-war period – a time when the question of new mess-dress uniforms was an important consideration.

HUNGARIAN MILITARY HISTORY INSTITUTE AND MUSEUM - ICONOGRAPHIC COLLECTION

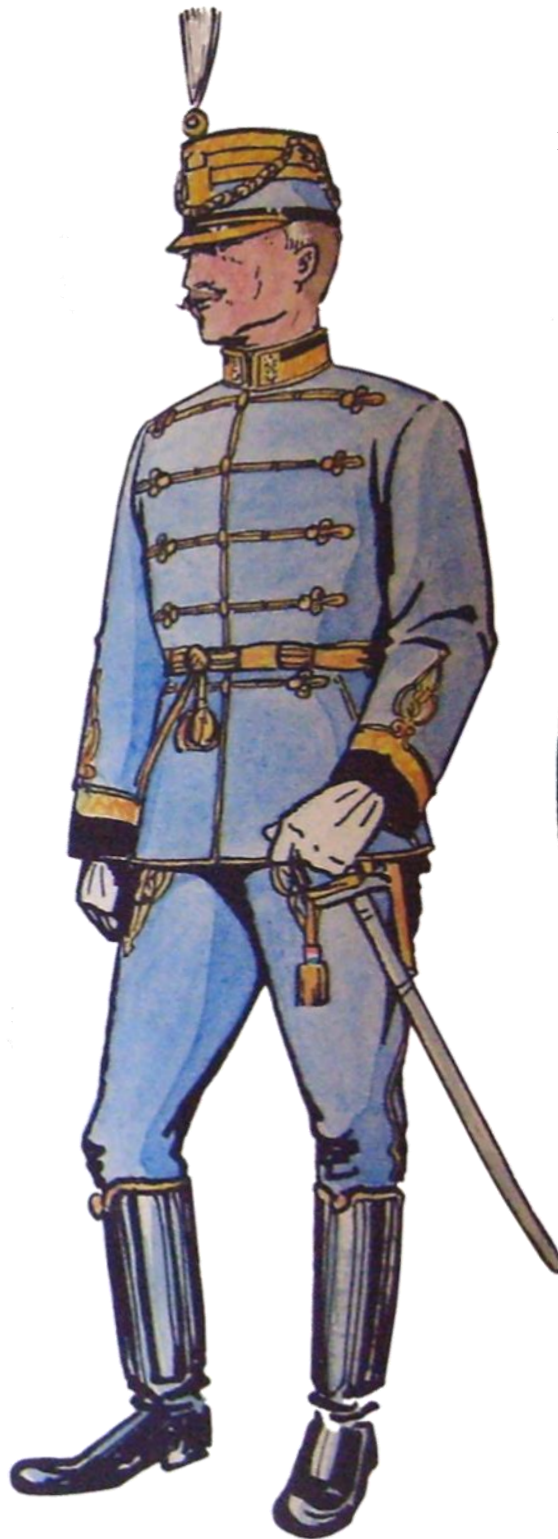
Medical Major General



Medical First Lieutenant



Medical Lieutenant Colonel



Following the short-lived and anachronistic “Csáky uniform” (the M1924 mess-dress uniform) a more conventional mess-dress (consisting of a black cap, black trousers and coloured *atilla* in the M1849 style) was introduced, however, it was considered not elegant enough for the officer corps.

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Veterinary Captain



**Medical First
Lieutenant**

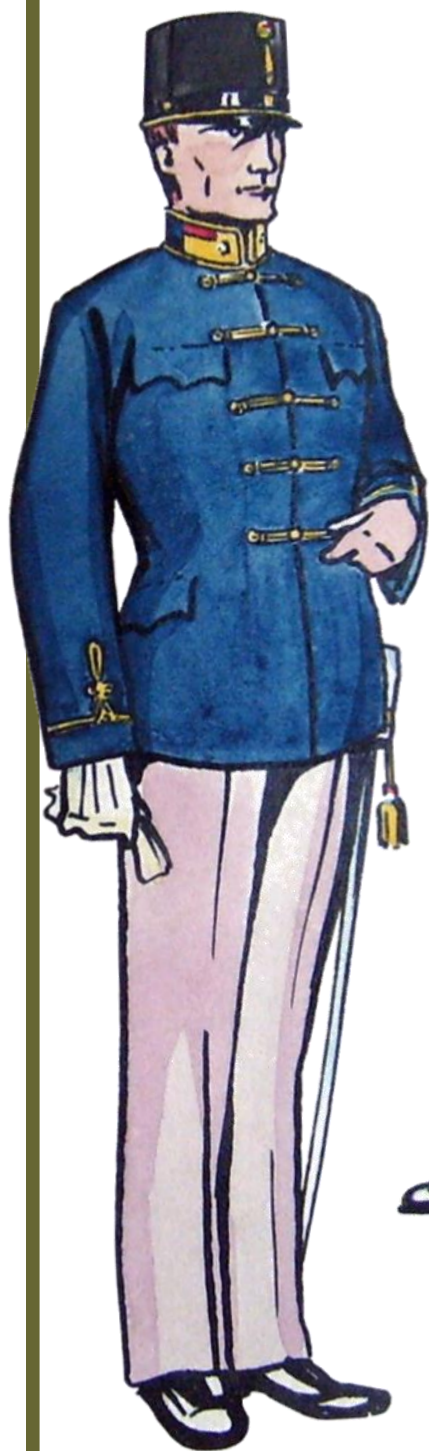


**First Lieutenant
(Instructor)**

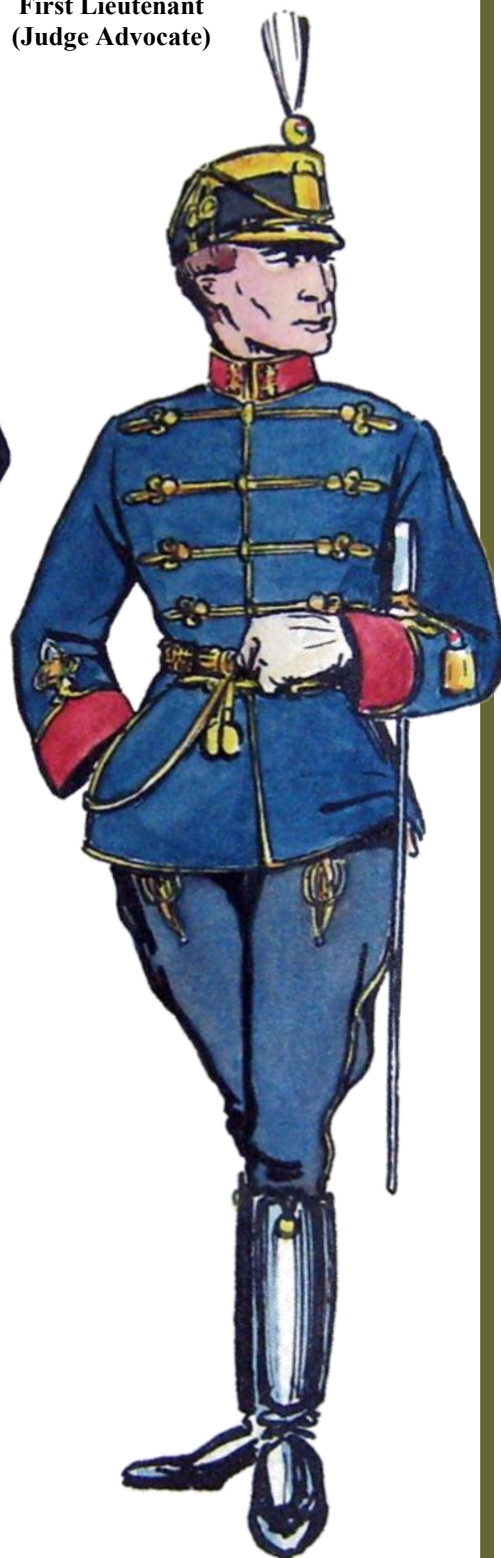
Since the black cap, or shako, and trousers were both actual undress uniform garments prior to 1918, it was felt that more elaborate parade-dress headgear and boots, as well as Hungarian trousers would be needed to clothe officers more appropriately on the most formal occasions.

HUNGARIAN MILITARY HISTORY INSTITUTE AND MUSEUM - ICONOGRAPHIC COLLECTION

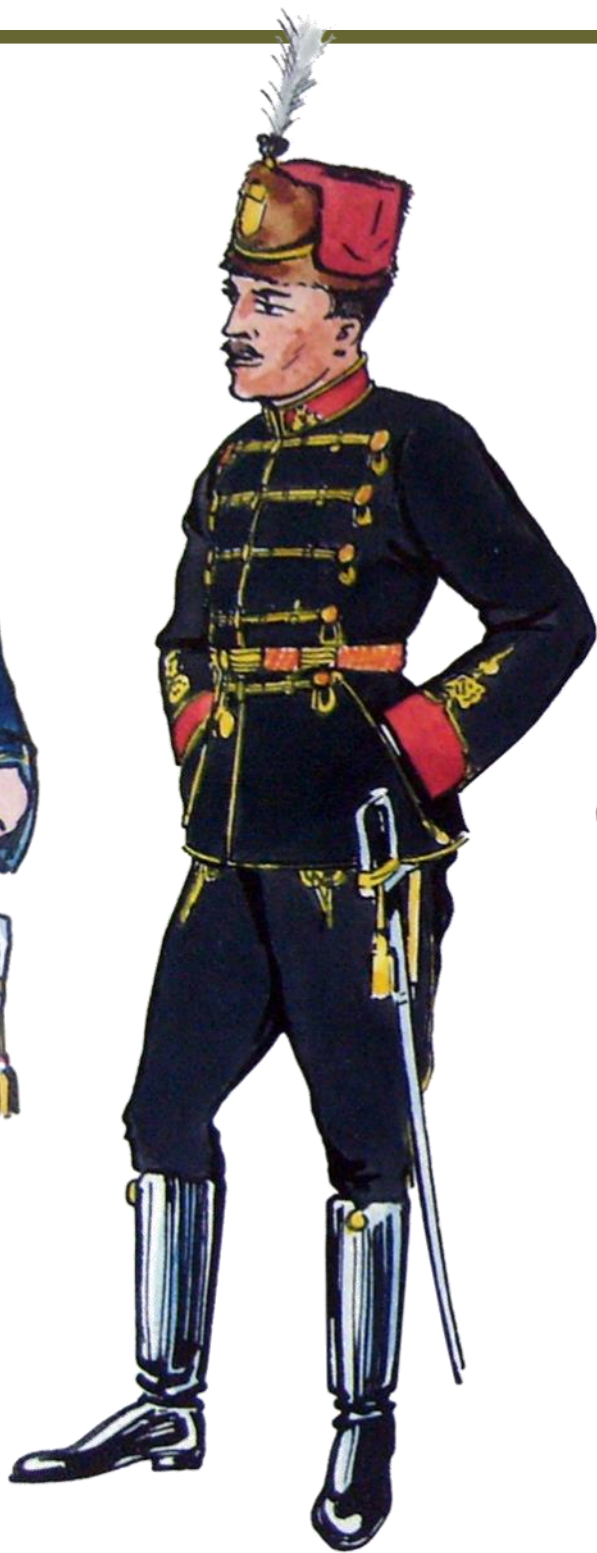
**Major
(Judge Advocate)**



**First Lieutenant
(Judge Advocate)**



**Captain
(Judge Advocate)**



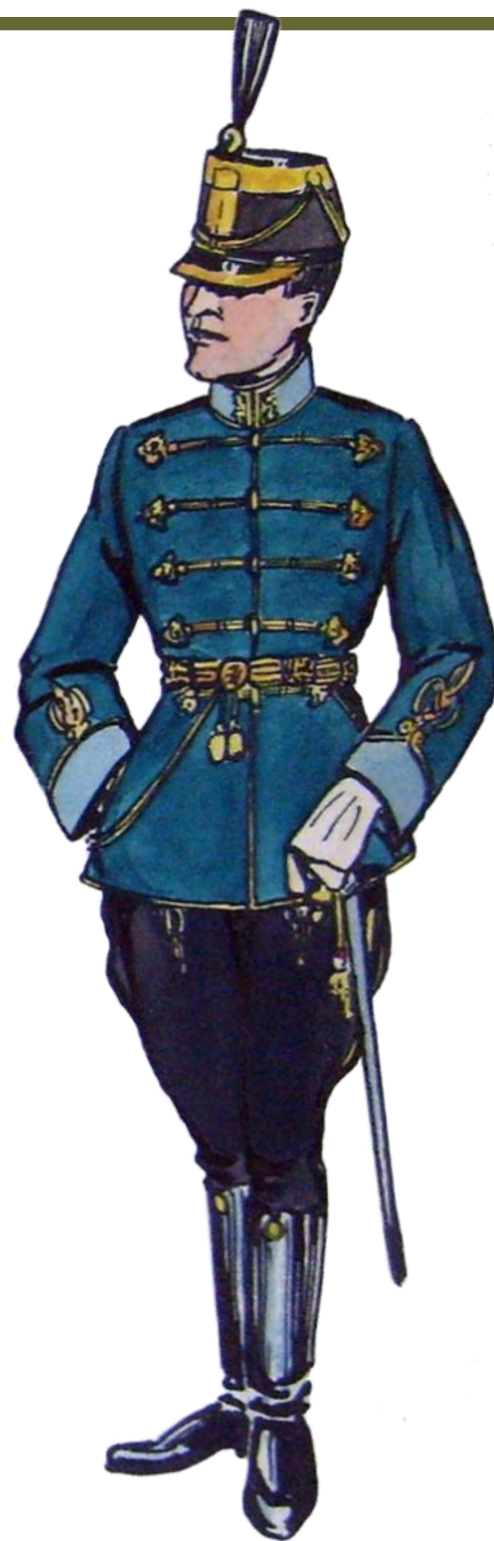
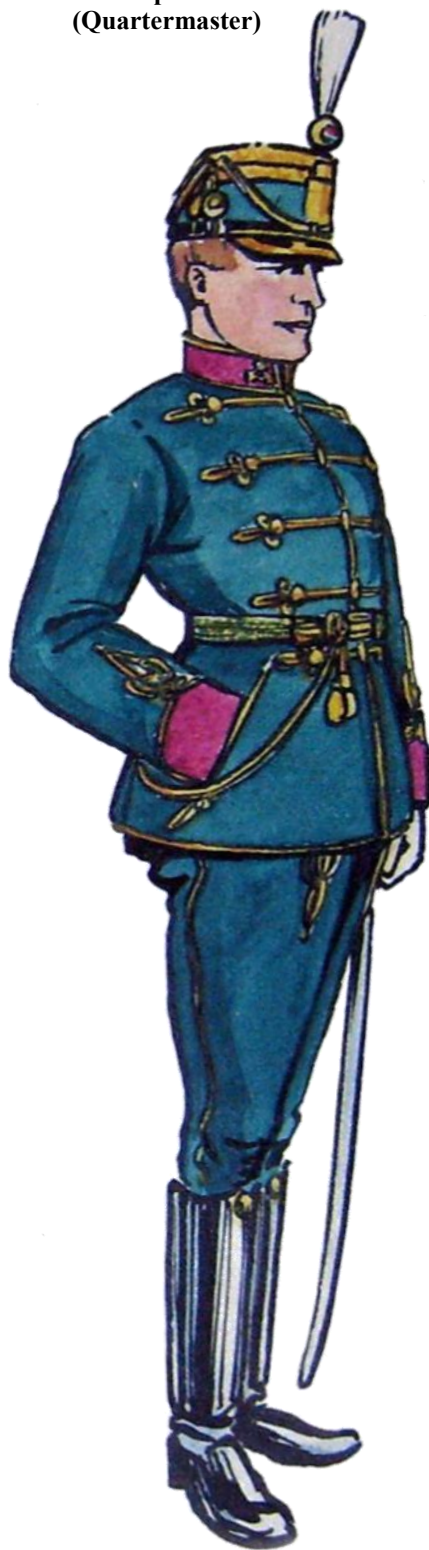
Gerritsen's paintings certainly represent the colourful ideas considered at the time, and they were definitely part of an on-going project (there are 55 separate figures in total) – several notations are scribbled on the originals, and pencil marks cross out certain details.

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**Major General
(Quartermaster)**

**Captain
(Quartermaster)**



**First Lieutenant
(Auditor)**

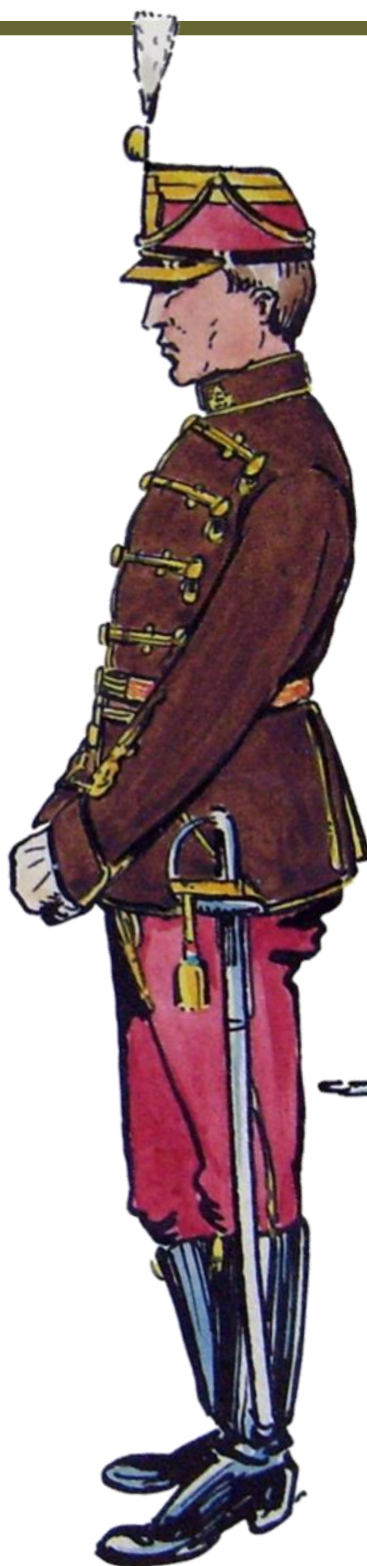
Some features mirror actual ones - traditional Hungarian arm braids (*vitézkötés*) on the *atillas* are identical to those of M1926 model, and the shakos are styled after the M1872 Austro-Hungarian type.

HUNGARIAN MILITARY HISTORY INSTITUTE AND MUSEUM - ICONOGRAPHIC COLLECTION

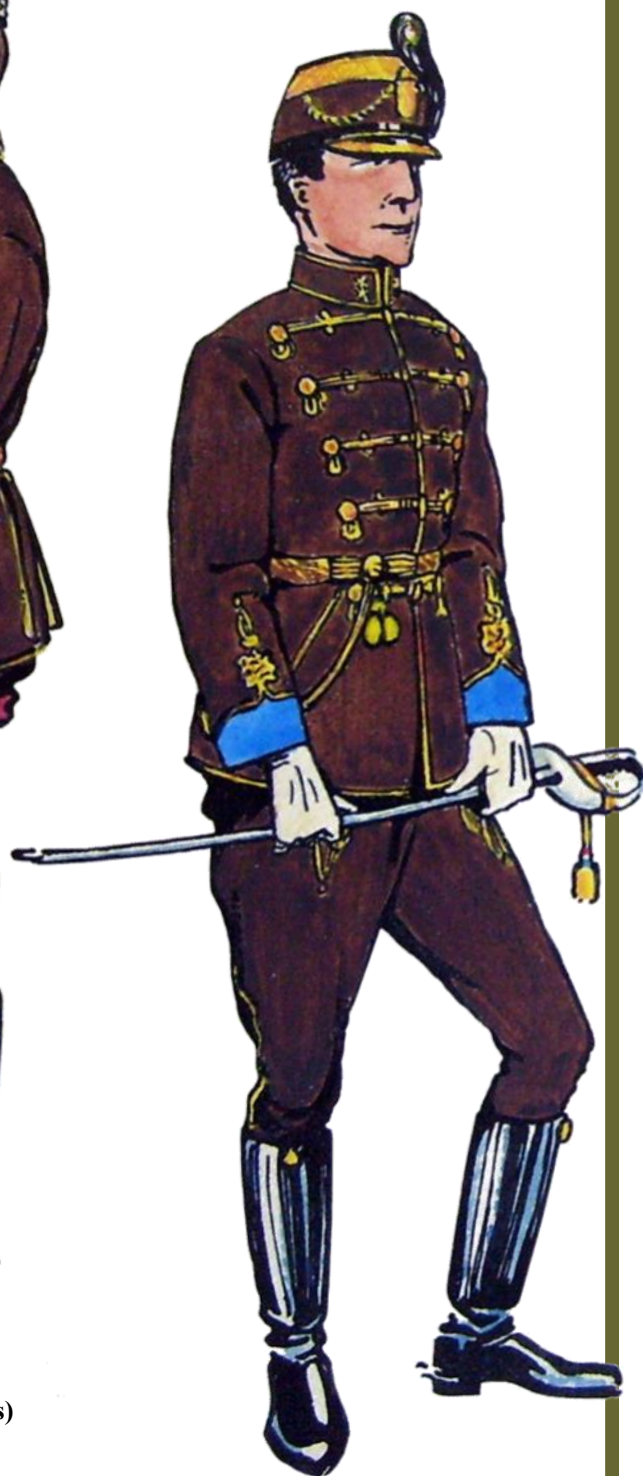
**Lieutenant
(Motor Troops)**



**First Lieutenant
(Army Service Corps)**



**Captain
(Army Service Corps)**

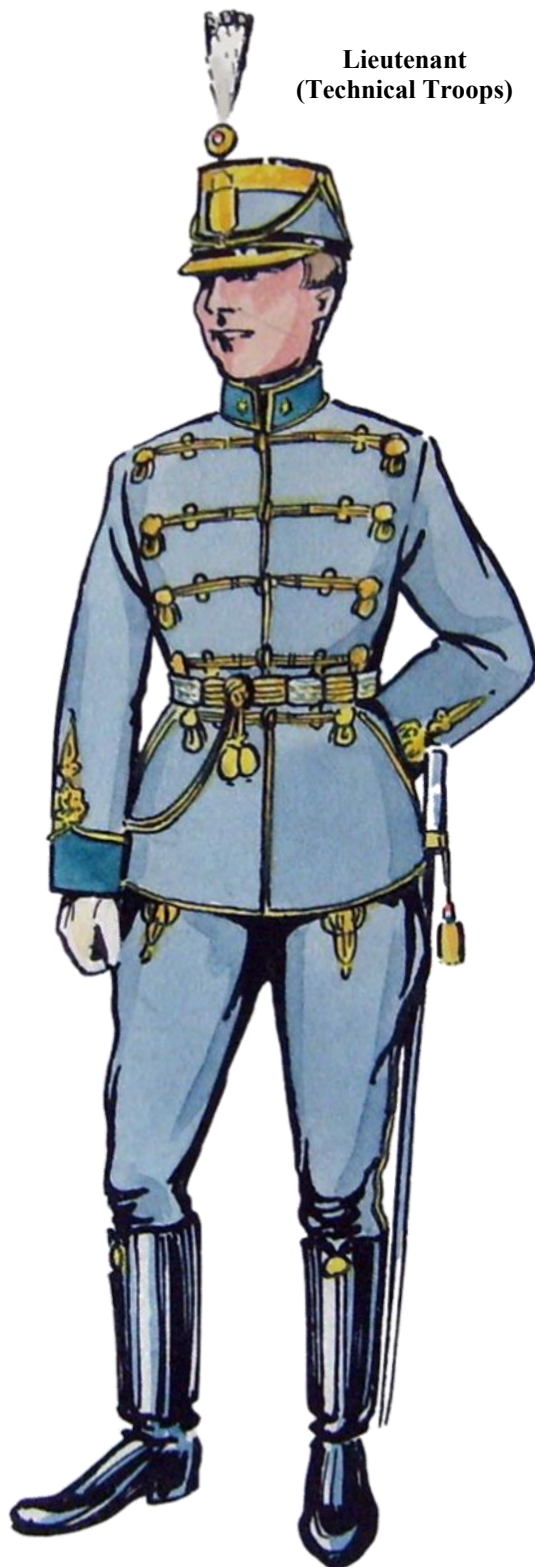


Also, the well-known Hungarian chest braid of the *atillas* follow the M1869/92 *huszár* pattern. *Huszárs* of the Austro-Hungarian army wore dark blue and light blue *atillas* according to their regiments, an imperial military tradition that Gerritsen incorporated into his designs.

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**First Lieutenant
(Economics)**



**Lieutenant
(Technical Troops)**



**Lieutenant
(Technical Troops)**

Unfortunately there are no other records of this project and today we can't be sure what happened with it – perhaps as time passed the project was scrapped. It is possible that the project may have inspired the M1931 mess-dress tunics, or perhaps they were made afterward and were meant to be in addition to them – these details, however, will remain mysteries for the time being.

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The Unit Badge and Plaque of the Imperial and Royal 10th Mounted Artillery Battalion

by László Prohászka

Translated by Zsuzsanna Miskolczy

During the First World War, fierce fighting was raging on the Eastern Front causing tremendous human casualties – these battles are commonly thought to have taken place in Galicia and Russian territories only. Less well-known is the fact that in the early period of the Great War there were battles on Hungarian territory as well. From a Hungarian point of view this stage of the war can be considered defensive.

The stakes were enormously high – should the Russians have reached the Great Plain, the road would have opened wide, even as far as the capital, Budapest. The Russians broke in through the passes of the Carpathians in September of 1914 for the first time, but they were repelled. From November of 1914, after their second break-in, Zboró, Bártfa, Mezőlaborc, Homonna, Uzsok, Volóc, Szolyva and Körösmező had become a theatre of desperate and heroic struggle (at present, the listed towns and villages are in the territory of Slovakia and Ukraine respectively). The Battle of the Carpathians was fought on a 400km-long front stretching from the Romanian border to the western, Zboró tip of the wooded Carpathians.

In early November, when providing the French Ambassador Maurice Paléologue with information, the Russian chief-of-staff reported on a battle victoriously fought: “The Austrian army has been annihilated. Its remains are being pursued in the Carpathians.” Even though the troops of Brusilov had broken through several passes from Dukla to Uzsok, they managed to invade only a small part of the Carpathian Basin. The troops of the Austro-Hungarian Monarchy – mostly Hungarian regiments – launched a counter-attack and pushed the Russians significantly back on the right wing. On the left wing under the command of Borojević, however, between Dukla and Zboró, the Russians kept advancing and occupied Bártfa in early December, this being the furthest point of the Russian invasion in this area. In December of 1914, the army group led by General Sándor Szurmay, which defended Uzsok, managed to launch a counter-attack also liberating Bártfa. The world-famous Hungarian writer Ferenc Molnár, who was staying in Bártfa at the time as a war correspondent gave an account of heavy cannon fire from the direction of Zboró during the winter

battle of the Carpathians, which raged from January 1915.

In January and February of 1915, during the winter battle of the Carpathians, the Russians could not be pushed back entirely. On March 22nd, 1915, Przemyśl fell, and reinforced by troops released from there, the Imperial Russian armed forces launched an attack which was supposed to be decisive. Aiming at occupying the Carpathians and passing the mountains, they planned to invade Budapest by Easter. Eventually, with substantial German help, the Austro-Hungarian army managed to come out victoriously from the battles raging for months at the cost of tremendous casualties (600,000 to 800,000). Following the Easter Battle of the Carpathians, the Russian troops could at last be driven out of the territory of historic Hungary. Hungarian soldiers fought with particular heroism in the Carpathians, owing to the fact that these battles were truly defensive in nature. General Aleksey Brusilov, commander of one of the Russian corps attacking in that area, wrote the following in his memoirs about the battles of 1914-1915 in the Carpathians: “The Hungarians defended the gates of the Hungarian Great Plain with remarkable fierceness and determination.”

The retreating Russians, just like in Galicia, were enormously destructive and started fires in many places. According to the memoirs of Győző Ketskés, “The horizon looks as if hundreds of flaming red moons were rising – wherever the defeated army passes, everything is set on fire...” Several thousand buildings were destroyed completely.

During World War I, cap badges became very popular with the Austro-Hungarian soldiers and unit badges formed a specific category among them. One of them is the unit badge of the Imperial and Royal 10th Mounted Artillery Battalion, designed by Lajos Berán. In the armed forces of the Austro-Hungarian monarchy, each mounted division had a mounted artillery battalion with three batteries and a replacement battery, each consisting of six guns. (In peacetime, the 10th Mounted Artillery Battalion was subordinated to the X Corps, and it was garrisoned in Jaroslau.)

The horizontal oval badge measuring 40.8mm x 27.3mm shows three pairs of galloping horses pulling a cannon in full swing, taking a wide right curve in a valley surrounded by hills. The three horses on the left side are being ridden by

artillerymen. Three mounted soldiers in winter marching order accompany the cannon at the rear. The background shows burning village houses. In this small work of art, the depiction of the blazing buildings and the mounted artillery unit leaving for the battlefield is extremely graphic and powerful, making it one of the most beautifully composed works among the First World War badges. Round the top of the badge the inscription reads REIT. ART. DIV. 10, indicating that the badge was made for the 10th Mounted Artillery Battalion (Reitende Artillerie Division Nr. 10). The inscription on the right reading BERÁN / LAJOS / 1916 refers to the artist and the time of its design.

This work of Lajos Berán was introduced by Ödön Gohl in the No. 1-2 issue of the Hungarian Numismatic Journal in 1917, in his series on First World War medal art. According to the article plaque versions of the badge were also issued in bronze and silver. The badge was manufactured by the Budapest-based Arkansas Sterk company and cost 3.20 *korona*. A photograph of the design of the unit badge was published in the special edition entitled "Art and War" of the periodical *Gyűjtő* (Collector).

Zinc alloy versions of the badge are preserved by the Numismatic Collection of the Hungarian Military History Museum (Budapest) and the Déri Museum (Debrecen), whereas a zinc alloy and a yellow brass version can be found in the Medal Cabinet of the Hungarian National Museum. The Heeresgeschichtliches Museum in Vienna, as well as several private collections also have examples of the badge.



A silver version of the plaque, which is the same size as the badge, is preserved by the Medal Cabinet of the Hungarian National Museum.

Neither the badge nor the plaque made in 1916 can be found in the 1932 catalogue of Hungarian medals edited by Lajos Huszár and Béla Procopius. However, a basic version of the badge, measuring 40mm x 27mm is featured in the catalogue. The name of the artist and the date of its design (BERÁN / LAJOS / 1914) can be seen on the right hand side of the badge in this case too. According to the description, the image of the badge is similar to that made for the Imperial and Royal 10th Mounted Artillery Battalion but without an inscription referring to the unit. (Thus, it seems that Berán did not produce this badge for the 10th Mounted Artillery Battalion originally.)

The most intriguing piece of information in the Huszár-Procopius catalogue is that the burning houses in the background are those of the village of Zboró in Upper Hungary. Therefore, the date of the depicted event can be fairly precisely determined. Zboró became the theatre of military operations on several occasions in 1914-1915 and suffered extraordinarily severe losses. Both the Rákóczi Castle and the church next to it fell victim to Russian cannon fire.

Although the name of Zboró cannot be read on either the badge mentioned by the Huszár-Procopius catalogue or the badge and plaque of the 10th Mounted Artillery Battalion, it is worth remembering that Berán's work of art is connected to the bloody Battles of the Carpathians in 1914-1915.



BERÁN LAJOS: Kompozíció egy sapkajelvényhez.
Modell zum Mützenabzeichen der 10. R. A. D. von Ludwig Berán.



**MAGYARORSZÁG
A NAGY HÁBORÚBAN**

ÁLLANDÓ KIÁLLÍTÁS
A HM HADTÖRTÉNETI
INTÉZET ÉS MÚZEUMBAN



HUNGARY IN THE GREAT WAR **1914-1918**

PERMANENT EXHIBITION OF THE MoD MILITARY HISTORY
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