

MAGYAR FRONT



Vol. XX, No. 3

Summer 2018

For the first time
in eight decades:
a performance of the
“Hungarian Frontline
Fighters’ March”



The Badge
of the Lehar
Division



70mm
FRONTLINE
FIGHTERS

A STORIED
AUSTRO-HUNGARIAN
M1904 CAVALRY
SABRE



Introducing the International
Hungarian Military History Preservation
Society Meritorious Service Clasps



www.NewFront.ca



**MAGYAR FRONT
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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

This issue is packed with all sorts of interesting and exciting things. I am very happy to announce the institution of our new IHMHPS Meritorious Service Clasps - now we can continue to acknowledge the exemplary efforts of our most dedicated members and supporters.

My Model 1904 cavalry officer's sabre has been proudly displayed in my home for some time, but now that I have been able to identify the people whose names are engraved on its blade (thanks to the diligence of Péter v. Laborc), I can share it with you too. For anyone who would like to have a go at making their own toy soldiers, I've done my best to provide a basic outline of the process on pages 10 through 13. And finally, we are in for another treat from László Prohászka - his piece on the badge of the Lehar division will please anyone interested in the insignia of the Great War, and I am sure you'll all familiar with its curious musical connection.

On the subject of music, we have what I believe is one of the most fascinating features ever presented in the *Magyar Front* in this issue. I have had an old piece of sheet music in my collection for some time - it's a composition written for both the leader of the Hungarian Frontline Fighters' Association, Count József Takách-Tolvay, and the membership of the organization in general. Having a dual title of "*Frontharcosok Indulója*" (The Frontline Fighters' March) and "*Takách-Tolvay Induló*" ("Takách-Tolvay March"), this honorific music was composed in 1933 by Antal Szabady.

A piece of sheet music is about as silent a relic as any other, and I desperately wanted to hear it. I needed to find someone musically inclined and reliable, so I turned to Peter Selnar, a guitar and harmonica player who has performed in various bands over the past decade (he's currently with the Blue Mistral Quartet), and grandson of the founder of the Frontline Fighters' Association's Motor Corps, Dr. Aladár Szelnár.

He quickly jumped into action and sought out his friend and neighbour, Marian Ma, a classically trained Vancouver pianist, teacher and composer. After spending some time familiarizing herself with the piece, Peter recorded her performance and now we have a digital version on our website for all of us to enjoy. I have seen mention of performances of "The Frontline Fighters' March" in a couple of issues of the old *Magyar Front* (the association's original publication), however, it is quite likely that no one has heard this music in the last eight decades. Marian deserves our most sincere gratitude for transforming this fragile piece of paper into something that allows us to listen - and to close our eyes and imagine the old Hungarian veterans proudly marching in those bygone days.

Visit our homepage (www.NewFront.ca) and click on the icon pictured below to hear "The Frontline Fighters' March." For those of you who tickle the ivories, I have included the score on pages 8 and 9 of this issue.

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.

The IHMHPS Meritorious Service Clasp



The new IHMHPS Meritorious Service Clasp has been created for two purposes - as a further recognition of service for members who have been awarded all three IHMHPS Service Crosses, and to members and non-members who have performed a singularly significant act of support for our organization that should be specifically acknowledged. Clasps are to be attached first to the Bronze IHMHPS Service Cross ribbon, the second one to the silver, and the third to that of the gold cross. The clasps are also worn on the 40mm wide ribbon bars.

Members who have not yet received the bronze cross will wear the clasp on a 40mm red, white and green ribbon until they are awarded the Bronze Service Cross. Non-members are eligible for the clasp which will be attached to the same tri-colour ribbon bar.



The first recipients of the IHMHPS Meritorious Service Clasp, for continuous and dedicated support of the IHMHPS and the Magyar Front, are IHMHPS members:

**PÉTER v. LABORC • Dr. GERGELY SALLAY • Maj. Dr. TAMÁS BACZONI
LORRAINE WEIDEMAN • Vzlt. MANFRED WINTER**



And for his invaluable help with the recording of The Frontline Fighters' March:

PETER SELNAR



CZINK COLLECTION

*Photography by
Lorraine Weideman*

Holes were drilled into the asymmetrical basket hand-guard of the M1904 cavalry troops' sabre to reduce the weight of the weapon - for officers, more elaborate pierced designs served the same purpose (in this case floral designs surrounding a representation of St. George slaying the dragon).

The Model 1904 officer's cavalry sabre's hand-grip is made of wood and covered in shagreen (ray skin).

The 81cm rose Damascus steel blade is engraved, and of the pipe-back variety.

Fittings are all nickel plated steel.

Overall length is 96.5cm.

A Storied Austro-Hungarian Cavalry Sabre

by Peter Czink

My example of the M1904 cavalry officer's sabre may not be the prettiest – much of its original plating is gone, and the fine nicks in the blade betray, most likely, children's vigorous sword-play. Neglect has parted it from its scabbard and the sword alone wound up for sale in an antique shop. What makes this piece one of my favourites is what the Damascus steel blade (produced by the Solingen firm of Meyersberg and Company) tells us – fifteen officer's signatures are engraved on one side with another name (in block letters) in the centre.

There are countless variations with this type of edged weapon, as they were purchased according to an officer's taste and budget. The asymmetrical basket was available in numerous designs from coats-of-arms to representations of protecting saints (St. George slaying the dragon in this case). Blades could be etched, engraved, and gilded, and if price was no object, they were made of Damascus steel. The Budapest sword company of György Pacholek produced



The 82cm Damascus blade was made from hand-wrought steel, repeatedly folded over and welded, and finally etched to reveal the resulting grain.

this example, marrying the German blade with the rest of the Hungarian-made sword.

Unfortunately no information came with this example, however, I believe we can deduce a few things for sure, viz. that the sword was a gift from a group of officers (their signatures reproduced on the blade by engraving) and the recipient was the man whose name appears in the centre, in block letters (Miklós Dépold).

Miklós Dépold was born in Budapest on November 30th, 1890 and died in White Plains, New York on December 4th, 1975. His military career began during his time at the Ludovika Academy from 1907 to 1910, and following that he attended brigade officer school in 1914 (he received his 1st Lieutenant's commission on August 1st of that year).

He spent the first three years of World War I with the 4th Honvéd Huszár Regiment, and in 1917 he was transferred to the 70th Infantry Division's cavalry squadron. From December of 1918 he served with the Szombathely Huszár Regiment with the rank of Captain.

He remained with the military following the war and from 1921 to 1928 he served with both the Budapest Huszár Regiment and a huszár company of the V Mixed Brigade. He continued his military education over the years and spent time as an instructor at the Ludovika Academy. By the time World War II broke out Dépold was the commander of the 1st Huszár Regiment and after diverse and continuous service throughout the conflict he ended the war as a Major General.

Thanks to IHMHPS member Péter v. Laborc's brilliant research skills and his extraordinary knack for reading period Hungarian handwriting and signatures, we have found out who these officers were who chipped-in to buy this martial present. Some of the names include that man's rank too – and they are all pre-1918 in the case of those officers.

Perhaps the occasion for such a present was Miklós Dépold's promotion to captain? Two of the names – József Dörner and Captain Szilly can't be found in the military records, possibly indicating that they were killed in action between the presenting of the sword and the end of the First World War.



Baros fhdgy
Honvéd Huszár
1st Lt. Imre Baros

Márkus őrgy
vk.ig. ho. vezérkarifőn
Chief of General Staff Major Lajos Márkus



Dépold Miklós
Honvéd Huszár Captain
Miklós Dépold

Dorner József
József Dorner

Trsztjánshzky fhgy
Honvéd Huszár 1st Lt.
Géza Trsztjánshzky

Szilly szds
Captain Szilly



Tóthvárady
Honvéd Huszár Major
Ödön Tóthvárady-Asboth

Zsampach fhgy
Huszár Economics 1st Lt.
Rezső Zsampach

Singer állatorvos
4th *Honvéd Huszár Regiment*
Veterinarian Sámuel Singer



Kovács hd
Honvéd Huszár 1st Lt.
Lieutenant László Kovács

Kanyó hdgy
honvéd huszár
Lt. Jenő Kanyó

Jaloviczky hdgy
Reserve Honvéd Huszár Lt.
Sándor jalsovai Jaloviczky

Zsilinszky hdgy
Reserve Honvéd Huszár
Lt. Mihály Zsilinszky



Strelec alezds
Honvéd Huszár
Lt. Colonel Gyula Strelec

naményi Koncz István szd
Honved Huszár Captain
István naményi Koncz

Perczel ezds
Honvéd Huszár Colonel
Ármánd bonyhádi Perczel

CZINK COLLECTION



WEYERSBERG
& CO
SOLINGEN

PACHOLEK GYÖRGY
BUDAPEST



The Budapest sword company of György Pacholek produced and sold this sabre. Special Damascus steel blades were imported from the Solingen firm of Meyersberg and Company - this example being of the “rose” pattern which can be clearly seen in the detailed close-ups featuring the maker’s hallmarks.

“Damascus blades are characterized by distinctive patterns of banding and mottling reminiscent of flowing water. Such blades were reputed to be tough, resistant to shattering, and capable of being honed to a sharp, resilient edge. The steel is named after Damascus, the capital city of Syria.”

GRÓF TAKÁCH-TOLVAY INDULÓ

Zenéjét szerzette: SZABADY ANTAL
Op.12

Tempo di Marcia

ZONGORA

Fine.

Copyright 1933. by Szabady Antal Budapest.

Handwritten musical notation system 1, consisting of a treble and bass clef staff. The treble staff begins with a forte (f) dynamic marking and contains a series of chords and a melodic line. The bass staff provides a rhythmic accompaniment with chords.

Handwritten musical notation system 2, continuing the piece. The treble staff features a melodic line with some grace notes, while the bass staff continues with a steady accompaniment.

Handwritten musical notation system 3. The treble staff shows a melodic line with some chromatic movement, and the bass staff continues with chords.

Handwritten musical notation system 4. The treble staff has a melodic line, and the bass staff includes a forte (f) dynamic marking. The system concludes with a double bar line.

Handwritten musical notation system 5. The treble staff begins with a forte (f) dynamic marking. The system ends with a double bar line.

Handwritten musical notation system 6, the final system on the page. It features a melodic line in the treble and a more active accompaniment in the bass. The system concludes with a double bar line.

Da Capo al Fine.

Miniature Hungarian Frontline Fighters

by Peter Czink

Interest in miniature soldiers is universal, and like most boys, I was fascinated by them as far back as I can remember. Starting out with the ubiquitous green “army men” I graduated to more sophisticated stuff like 1/72 and 1/32 scale Airfix figures and metal-based Britains soldiers. My originals are long gone (many of which must still be languishing in various gardens in the Greater Vancouver area), however, the joy they brought be has never faded.

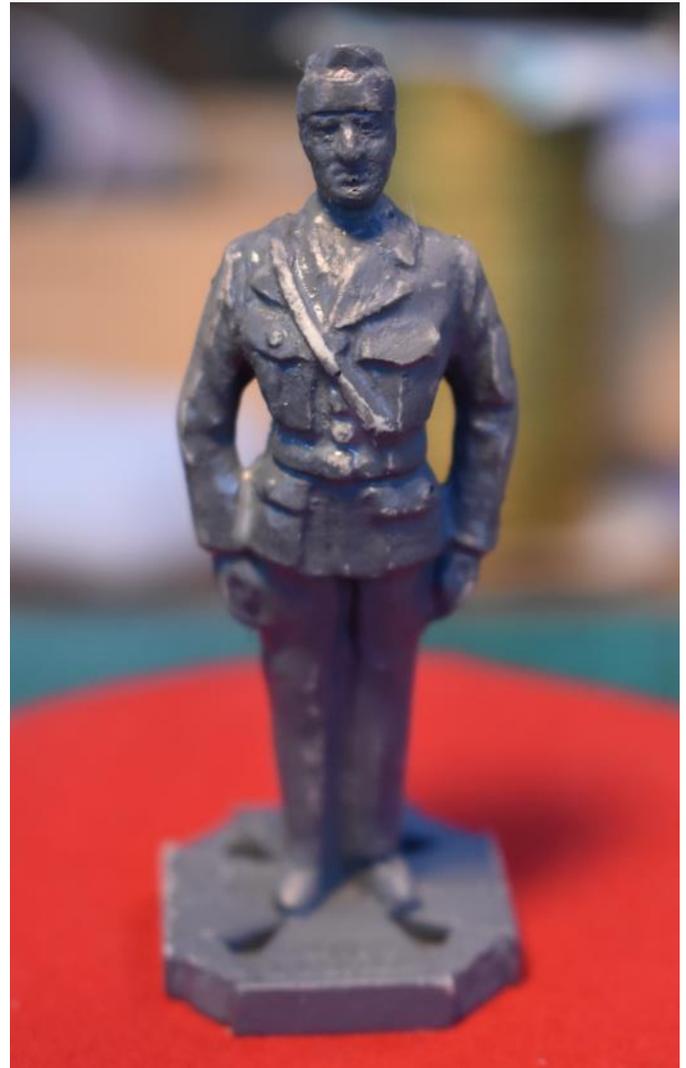
Below: An assortment of little members of the Hungarian Frontline Fighters’ Association. There are also a few representatives from the HONSz (National War Invalids, Widows and Orphans) organization parading around a stylized representation of the veteran’s monument which used to stand in Várpalota, Hungary.



Photography by Lorraine Weideman



Above: Three original marching Elastolin Hungarian soldiers. Below: Fresh from the mold, an unfinished frontline fighter with his “felt” helmet. Right: A primed figure wearing a field cap.



There weren't any mass produced Hungarian toy soldiers available in Canada in the 1960s and 1970s, and quite surprisingly it's difficult to find any from any era. One company that manufactured some back in the day was the famous firm of Elastolin – a German toy producer that specialised in miniature figures. The material they were made from is generally referred to as “composition” – primarily a mixture of sawdust and glue which was injected into molds. A wire armature strengthened the figures, and today, due to the fragility of the composite materials, that is often what keeps the toy soldier from falling apart.

Elastolin produced 40mm, 65mm, 70mm, and 105mm figures. 70mm, which corresponds to 1/24 scale was considered the standard size. Combatants from various nations were available, and it was easy for them to offer Hungarian soldiers before and during World War II just by repainting German ones in the proper Hungarian colours. Today, these toy military men are rare and expensive.

Some time ago, during an enjoyable reverie, I thought of how nice it would be to have some of these vintage soldiers – and how even better, if I could have a small contingent of Hungarian Frontline Fighters. Rather than letting them exist only in my imagination, I thought - why not make a bunch of

Continued on page 13...



Above:
The original Elastolin company logo.

Top left:
Once the figures are cast, extra plastic is cut or sanded off, and any blemishes are covered with putty. Primer is then applied, which reveals any areas that still need to be corrected.



Middle left:
Each figure is hand painted beginning with the basic flesh-tone, then the details of the shirts and ties, followed by the uniform colours. The finished touches - facial features, medals, buttons, belts and buckles are added last.

Bottom left:
Each figure is finally given a protective clear coating. The flags, banners and insignia within the wreaths and on the torches are made from paper.



Below:
I thought my figures should have a company logo as well.



...continued from page 11

them? I never actually owned an old Elastolin, so the first thing to do was to pick one up from an online auction. The figure would have to stand up to some rigorous experimentation, so I chose a sad, broken example, which was also easier on the wallet. It was a standard 70mm German soldier, and the first thing I did was make a silicone rubber (available from a company called Smooth-On: www.smooth-on.com) mold of him. Once the mold cured I cast my own example using a two component liquid plastic, also available from Smooth-On, which I immediately proceeded to dismember and modify. I re-sculpted the head, adding a plasticine representation of the frontline fighters' felt helmet, altered the uniform, and made a few extra arms in different positions. I also molded an original Emperor Karl's Troops'



Above:
A well decorated veteran holding his printed paper banner, held up by a brass wire pole tipped with gold-painted pin-heads.



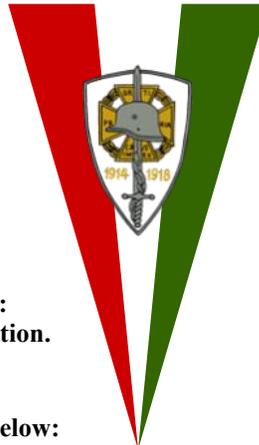
Left:
At attention.

Below:
Each stand has the Czinkolin logo



Right: This figure represents one of the associations main obligations - to lay wreaths at military monuments.

Below:
Scale artwork for an association banner often seen in period photographs.



Above:
A miniature Frontline Fighters' Association flag bearer.

Below:
Scale artwork for the flag of the Kispest Headquarters Chapter.



Cross to use as a base for each man.

Once I had all my bits and pieces (including another head sporting a field cap), I was ready to cast my figures. When they come out of their molds, the little fighters have all sorts of extra "flash" plastic and other blemishes that need to be corrected, and once that is done the figures are thoroughly cleaned and primed. Many nights of detail painting followed. I created the flags digitally and printed them, and some brass wire made perfect flag poles.

Anyone with a little model making experience can make their own figures (or just about anything else) in this way – the products available today allow us limitless possibilities. For me, a little time, energy, and some plastic has allowed me to bring a childhood dream to fruition, bringing me great joy in the process.



The Badge and Plaque of the Lehár Division

by László Prohászka

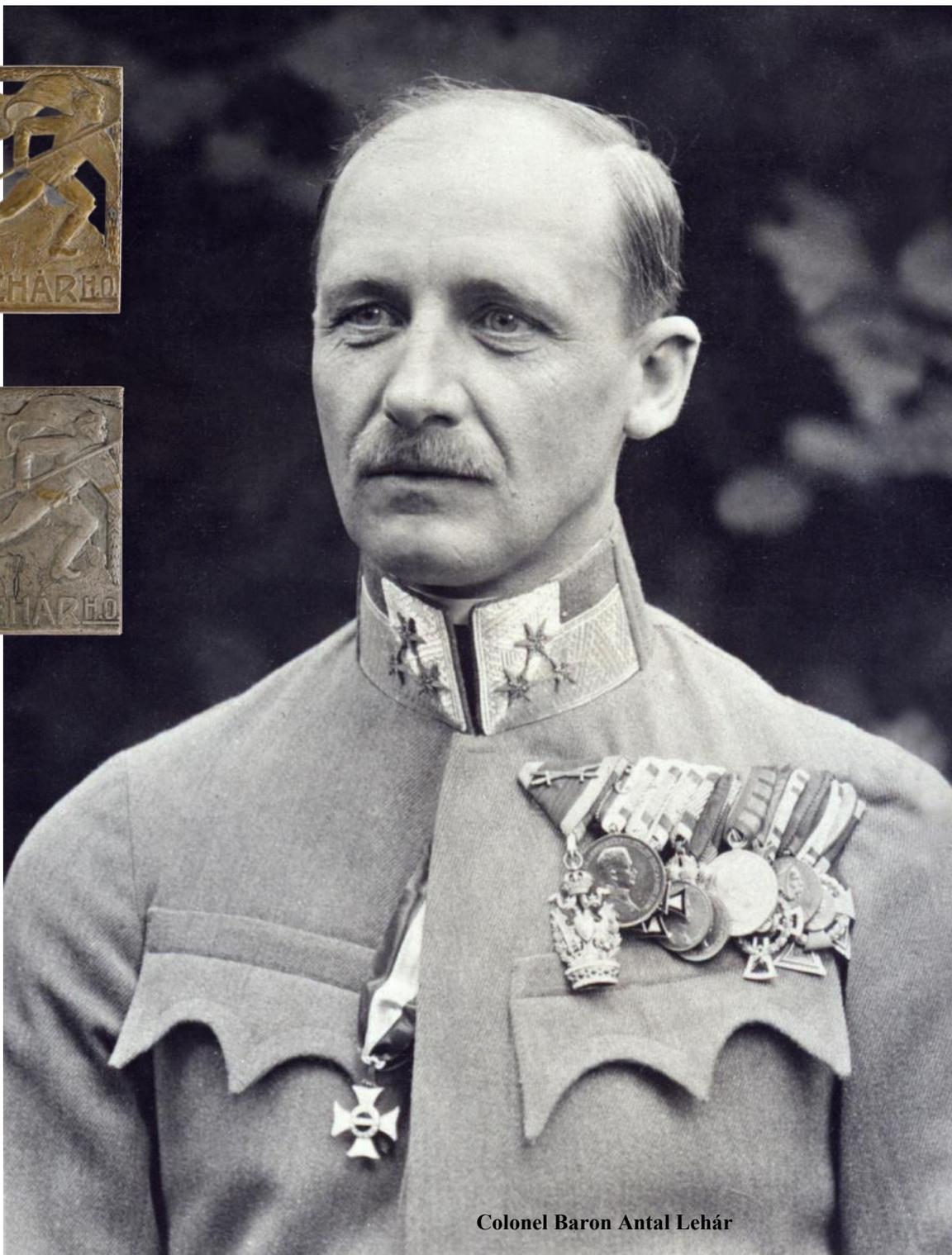
PRIVATE COLLECTION
PÉTER SZIKITS PHOTO



PRIVATE COLLECTION
PÉTER SZIKITS PHOTO



PRIVATE COLLECTION



Colonel Baron Antal Lehár

Antal Lehár, brother of world-famous composer Ferenc Lehár, was born in 1876 in Sopron, Hungary. His service records state that he was awarded the 3rd Class of the Imperial Austrian Order of the Iron Crown as early as

October of 1914. In August 1918, he received the Knight's Cross of the Military Order of Maria Theresa as well as the title of Baron. Having served at the War Ministry in Vienna, he was ordered to the Italian Front as Commander of the

Imperial and Royal 106th Infantry Regiment. (A souvenir grenade, decorated with the unit badge of the 106th Infantry Regiment was given to his brother in 1918 and is now on display in one of the upstairs rooms of the Lehár Villa in Bad Ischl, Austria.)

He was also awarded the Gold Bravery Medal for Officers for distinguished service on the Italian Front. Holding the rank of colonel at the end of the First World War, Baron Antal Lehár was one of the most highly decorated officers of the Austro-Hungarian Monarchy.

In early 1919, he organised a formation which was named the Lehár Division in Feldbach, Styria, which crossed the Hungarian border on 5 August 1919 after the fall of the Hungarian Soviet Republic. The Division soon joined the National Army led by Miklós Horthy, and Lehár was appointed Commander of the Szombathely Military District. On November 14th, 1919, after the invading Romanian troops had left Budapest, it was Baron Lehár who marched his troops into the capital.

Lehár's military force was indispensable for Supreme Commander Horthy - their personal relationship, however, lacked cordiality. The colonel, who kept severe order and discipline among his own soldiers, greatly disapproved of the atrocities committed by the detachments under Horthy's command. "The good repute of my troops and the trust of all layers of the populace which we enjoyed was frowned at by the Supreme Command" - wrote Lehár in his diary. That Lehár openly stood up for his legitimist views was an even greater thorn in Horthy's side.

He supported former King Charles IV upon his second return to Hungary on October 20th, 1921, and a day later was promoted to major general and appointed Minister of Defence in the King's government. The attempt to retake the throne, however, failed after the defeat of the loyalist troops at Budaörs on October 23rd. Lehár was forced to flee, never to return to his homeland - first he lived in Germany, then Austria. He died in Vienna in 1962.

The Lehár Division had its own unit badge and plaque of the same size, modelled after the popular cap badges of the First World War, which were worn on field caps and shakos. This badge and plaque of upright, oblong shape depicts a right-facing young soldier carrying out an assault. He is pictured holding a shield with the Hungarian coat-of-arms in his left hand and the Hungarian flag in his right. The officer's boots and plumed *Bocskai* cap were the part of the uniform of the National Army, which Lehár's formation was part of. The sides and the upper edge of the badge are framed with laurel leaves and ribbons.

In the background is a representation of a map of the northern and central part of Greater Hungary with Lake Balaton, the Danube and the Tisza rivers. Nine locations - Komárom, Visegrád, Vác, Martonvásár, Fonyód, Kecskemét, Tószeg and Szolnok are marked with dots. Only BUDA PEST (written in two words) is labelled on the badge. The locations marked without names presumably refer to the places where the Lehár Division carried out military activities. North Komárom could only serve as a reference point, as it had been occupied by Czech and Slovak troops on January 10th, 1919, therefore it was not under Hungarian

rule when the badge was made.

At the bottom of the badge is LEHÁR H.O. (*hadosztály* meaning division) in art nouveau lettering. On the lower left, the inscription TERV: MANNO / KÉSZ: ZS. CSISZÉR refers to designer Miltiadesz Manno (1879–1935) and sculptor János Zsákodi Csiszér (1883–1953).

Miltiadesz Manno was a graphic designer and painter who studied in Munich. During the First World War he served as a hussar officer. He designed several medals and reliefs - e.g. the well-known memorial of the Gorodok Cavalry Charge erected in Budapest. He started to sculpt only in the early 1930s, and he already won a silver medal in the art competitions of the Los Angeles Olympics for his sculpture entitled *Wrestlers* in 1932.

János Zsákodi Csiszér studied in Budapest and Paris. His works include the Hungarian State Railways War Memorial on Andrásy Avenue, Budapest, and the war memorials in Rákospalota and in Felsőgalla; all of which went far beyond the standard First World War memorials of the period.

There is no year on the plaque and badge of the Lehár Division, yet the date of manufacture can be estimated knowing the historical background. During the First World War, Baron Antal Lehár did not serve in the position of division commander (being a colonel, he could not hold such a position - in the Austro-Hungarian army only lieutenant generals, or in exceptional cases, major generals could be division commanders.) This fact, and the portrayal of the soldier's uniform suggest that the badge and the plaque must have been manufactured after the First World War. Following the Romanian troops gradually leaving Hungary between the autumn of 1919 and the spring of 1920, the evacuated territories were taken over by Lehár's units. The easternmost location on the badge is Szolnok, which was reached by the formation in December of 1919. Therefore, the joint work of art of Manno and Zsákodi Csiszér must have been made in late 1919 or early 1920.

Manufactured in the style of First World War cap badges, the stamped metal badge measures approximately 40mm x 27mm (facing page, above). The areas between the soldier and the flag are perforated - the bottom edge of the perforation representing Greater Hungary's northern borders. Safety pins were soldered on the reverse of the badges.

One specimen can be viewed in the permanent exhibition "From the Piave to the Don, from the Don to the Danube, 1918-1948" at the Military History Museum in Budapest. A plaque version of similar size was also produced - the Hungarian Military History Museum preserves a 40.5mm x 28mm bronze and a 40mm x 27.5mm (facing page, below) silver plated bronze variation.

One of each of the badge and the plaque was acquired by the Military History Museum in the interwar period from József Ludvig's medal manufacturing company in Budapest, which suggests that the items most probably were produced there, according to Dr. Gergely Sallay of the Hungarian Military History Institute and Museum.

The formation badge and plaque of the Lehár Division is a small but significant memento of one of a special, transitional period of Hungarian military history.

Translated by Zsuzsanna Miskolczy



**MAGYARORSZÁG
A NAGY HÁBORÚBAN**

ÁLLANDÓ KIÁLLÍTÁS
A HM HADTÖRTÉNETI
INTÉZET ÉS MÚZEUMBAN



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