

MAGYAR FRONT



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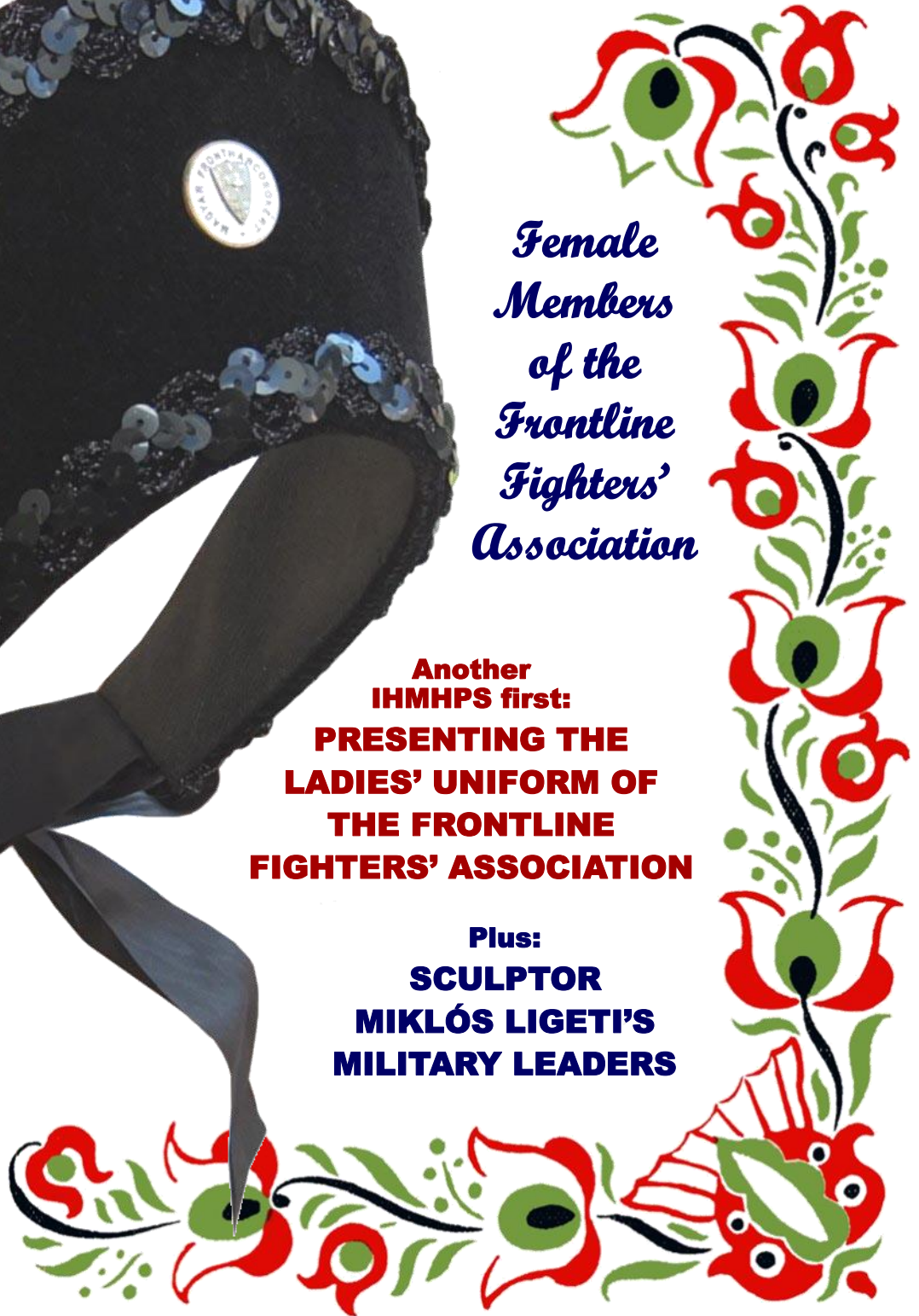


CZINK
COLLECTION

*Female
Members
of the
Frontline
Fighters'
Association*

**Another
IHMHPS first:
PRESENTING THE
LADIES' UNIFORM OF
THE FRONTLINE
FIGHTERS' ASSOCIATION**

**Plus:
SCULPTOR
MIKLÓS LIGETI'S
MILITARY LEADERS**



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**MAGYAR FRONT
VOLUME XVIII, ISSUE 1
WINTER 2016**

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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

I am very pleased to present a little something about the female membership of the Hungarian Frontline Fighters' Association in this issue. Over the years I have managed to come across a few artifacts and photographs, and I feel I have enough now to at least paint a very basic picture of this segment of the association's history. Special thanks to Zsuzsanna Miskolczy for help with translations, and with the acquisition of copies of the original *Magyar Front* from the Széchényi Library in Hungary.

Our second article is a treat courtesy of well-known writer Dr. László Prohászka. He is an expert on 19th and 20th century, as well as contemporary Hungarian sculpture, numismatic art, military history as well as art history aspects of Hungarian-Polish relations. His first work was published in 1978 – to date he is the author of eleven books and many publications and he has co-written numerous encyclopaedias.

His most significant book, *Szoborhistóriák (Sculpture Histories)* was published by Városháza Kiadó in 2004, in Budapest; and his monographs on sculptors include *Ligeti Miklós* (Kapoli Múzeum & Galéria, Balatonlelle, 2001) and *Dabóczi Mihály* (Körmendi Galéria, Budapest, 2006). His military history related articles have appeared in the *Hadtörténelmi Közlemények (Military History Quarterly)* and the yearbook of the Hungarian Military History Museum, and he is the author of several publications discussing the art-history aspects of the First World War.

P.Cz



The delightful Hungarian motifs used throughout this issue are from the certificates issued to those who supported the construction of the Frontline Fighters' Association headquarters building through the sales of the organization's almanac, *A Frontharcos Eszme Szolgálatában (In the Service of the Interests of the Frontline Fighters)*.

Our Cover:

A modern reconstruction of the female members' uniform headgear, made according to the original recommendations for manufacture and period photographs.

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Although there were hundreds of thousands of members of the Hungarian Frontline Fighters' Association, and the organization played a major role in the lives of so many Hungarians from the 1930s until the end of the Second World War; it still seems little more than an obscure footnote even to those who have an interest in military history. The role that female members played is almost imperceptible.

Officialdom, perhaps in all cultures, is rarely generous with accolades and no one would argue that women's contributions have been traditionally marginalized. Regarding an organization such as the veteran's movement, we can only imagine that many married members would spend the time to enjoy the comradery and social benefits of the Frontline Fighters' Association with the support and encouragement of their wives. But there were female members too, as qualified as their male counterparts, who are so rarely mentioned or remembered.

The valiant stories of Hungarian war heroes continue to flow naturally, and I have always caught glimpses of a feminine hand here or there that may have had considerably more influence on world events than we know. Regarding the Frontline Fighters' Association, I have done my best to scrape together enough physical evidence to present a decent picture, albeit an incomplete one, of the female membership.

The first female member of the Hungarian Frontline Fighters' Association (right), Etelka Kamenyitzky (who used the pen-name Éva Ádám throughout her life), was born on August 20th, 1875 in Barót, Háromszék County. Her family



Female Fighters

by Peter Czink



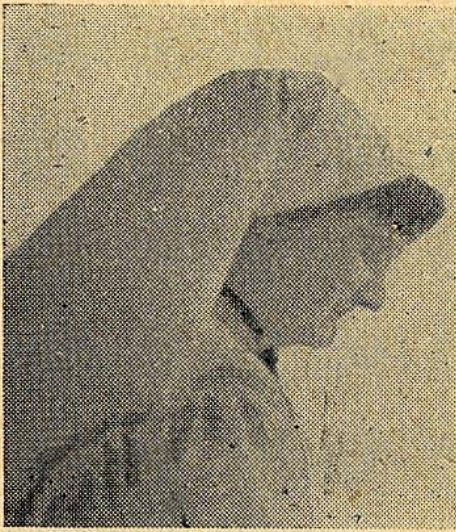
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**World War I
Commemorative
Medal for non-
Combatants mounted
a bow for female
recipients.**

originally came from Poland as miners and settled in Transylvania by 1802. Éva Ádám attended schools in Köpec, Sepsiszentgyörgy and Kolozsvár, and later worked as a handcrafts teacher in Dicsőszentmárton, in the public girls' school of Csallóköz-Somorja; and later at the Girls' Vocational School of Sepsiszentgyörgy, until it was overrun by the Romanians in 1916.

She spent the next eighteen months as a reporter on battlefields of Transylvania, Galicia and Italy representing the National Office for War Invalids, and was given the position of official interpreter for Hungarian soldiers' family affairs while she served on the Piave frontline. Noted for her battlefield reports, several German and Austrian newspapers acknowledged her as the only woman who witnessed the horrors of war first hand. Incredibly, she once ascended in a balloon on the Italian front (while under heavy grenade and machine gun fire) in order to sketch the Italian positions. During the Piave battles she also identified several hundred fallen Hungarian soldiers so their families could be informed of their fates.

She traveled most of Europe giving hundreds of lectures. Between 1913 and 1914 she worked as a columnist for *Magyar Abstinens Nő* (Abstinent Hungarian Women), the



Özv. Tomkó Jánosné

Özv. Tomkó Jánosné tábori fő-
ápolónő. *1866-ban Mezőkövesden.
Lakik: Budapesten, Kelenhegyi út
18. 1914-ben a márványucai hadi-
kórházba került mint vöröskeresztes
nővér. 1916 április 7-én Trientbe
ment, ahol 1916 novemberig szolgá-
gált, majd Szlavóniában egészen
1918 novemberig csaknem állandóan
járványkórházban. Szolgálatá foly-
tán ízületi gyulladást kapott s most
75%-os hadirokkant. Kitüntetései:
Vörösk. Br. é., N. Heé. elismerő ok-
levéllel, Heé., Seb. eé., Kriegserinne-
rungsmedaille. Porosz Vörösk. —
Az Országos Frontharcos Szövetség
XI. ker. hölgyosztályának egyik leg-
tevékenyebb tagja. Rokkant választ-
mányi tag.



official paper of the Magyar Abstinens Keresztény Egyesület (Abstinent Hungarian Christian Association). She organized the Mikes Kelemen Irodalmi Társaság (Kelemen Mikes Literary Society) until the Romanian attack stopped her in her activities - the aim of this organization was to establish Hungarian literary awareness in Romania.

Around a thousand of her short stories were published in magazines and newspapers, and her poems were read at the Petőfi Society. She worked for many different periodicals in Budapest from the 1920s including *Nagy Magyarország* (*Greater Hungary*) and the official paper of the Pro Hungaria Nők Világszövetsége (Women's Pro Hungaria World Association).

She received official praise for her historical short story "*Vergődések*" ("Struggles") in 1908, and won a prize for her short story "*Kulcs*" ("Key") written for the paper *Közművelődés* in Gyulaféhevár. Two of her short stories, "*Rozmaring Meséje*" ("The Tale of Rosemary") also won a prize at the János Arany Literary Society in Temesvár. She was a guest lecturer in every major town and literary society of the country, supporting charities like the Red Cross and educating people about Transylvania.

Éva Ádám was awarded the "Signum Laudis" (Bronze Merit Medal with Holy Crown) with the miniature of the Golden Merit Cross for her service during the First World War; the Cross of Merit of the Hungarian Red Cross; the Silver Merit Medal of the Austro-Hungarian Red Cross with War Decoration and the Hungarian World War I Commemorative Medal.

She was member of the Transylvanian Roman Catholic Literary Society, the National Association of Provincial Journalists, the National Géza Gárdonyi Literary Society, the National Saint Gellért Association, and the League of

Hungarian Ladies; and a board member of many other journalists' and writers' associations. She also served on the Polish Legion board; was a lifetime honorary member of the National Hungarian Historical and Museum Association; secretary of the Hungarian War Orphanage; traveling secretary of the Pro Transylvania Queen Zita Youth Association; council member of the Women Working in Independent Professions Association – just to name a few of the many positions she held. Éva Ádám died in 1958 in Kulcs, Fejér County.

In the 1938 Frontline Fighters' Association almanac, *Magyar Frontharcos Mozgalom*, we can find the thumbnail biography (reproduced above) of female member Mrs. János Tomkó (written using her husband's name according to old-fashioned practice - her given name is unknown). She is identified as a widow, born in 1866 in Mezőkövesd and living at number 18 Kelenhegyi Street in Budapest in the 1930s when this thumbnail bio was written. She was a senior field nurse who served at the emergency military hospital on Márvány Street from 1914 as a Red Cross nursing sister. On April 7th, 1916 she left for Trento and served there until November of that year, then she transferred to Slavonia until November of 1918 serving primarily in an infectious disease hospital. She developed arthritis during her service to a point where she was declared 75% war disabled. Her decorations include the Red Cross Bronze Merit Medal, Medal for the Wounded, Hungarian World War I Commemorative Medal, German World War I Commemorative Medal, and a Prussian Red Cross decoration. She was one of the most active members of the Hungarian Frontline Fighters' Association's Budapest XI District ladies' division.

On page seven of the February 1st, 1934 issue of the Frontline Fighters' Association's official newspaper, the

Magyar Front, there is a little article about a new uniform for female members (at right), which includes a picture of it being worn (initiated by none other than Caesar de Sgardelli's Budapest VII District headquarters chapter). With some sewing skills you could make one yourself, and even the contemporary prices are included in *pengő* and *fillér*. The long, full skirt would require 3m of *crépe de chine* (2.80/m – 8.40). 60cm of white chiffon (2.40/m – 1.44), was needed for the shawl-collar puff-sleeve blouse.

The vest was the traditional corset-front style made from 120cm of 70cm wide velvet (4.20/m – 5.04) with 1m lining material (1.20). It was reinforced with 7 pieces of boning (0.72) and decorated with 2m of black beaded braid (0.32). 20 pairs of hook and eye fasteners (0.24) and 6 pairs of snaps (0.08) held things together, while 20 black buttons (0.96) and 3m of webbing known as “danubia ribbon” (0.18) created the corset lacing at the front.

The traditional Hungarian crescent-shaped *párta*, or bonnet was also made of velvet stiffened by 10cm of linen (0.06); 25cm of elastic (0.06) was needed around the back of the bonnet to keep it firmly in place on the wearer's head, and 70cm of 5cm wide black taffeta ribbon (0.68) was needed to create the decorative bow to cover the elastic. The front of the bonnet was edged with 85cm of sequins braid (0.70). The official badge for supporting members of the Frontline Fighters' Association was worn in the centre of the bonnet. The total cost for materials for the outfit was 20 *pengő*, 8 *fillér*.

Mention is also made of the requirement to wear white gloves, black shoes, black hosiery, a pair of long sleevelets and a white lace handkerchief (worn fixed to the waist). Although the uniform is based on traditional costume of the time, it is decidedly plain and sombre – and certainly respectful of the serious work the wearers would have accomplished. The few historians who are even aware of this uniform believe that it was only planned, or not taken seriously, however, photographic evidence proves otherwise.

Documentation of the female influence on the Frontline Fighters' Association is very rare, but compelling nonetheless, as we can see by the examples on the pages of this issue of the *Magyar Front*. And behind all of that is the unseen force – perhaps far greater than that of the frontline fighters themselves – of fortitude, compassion, tolerance and enlightenment that women have always quietly and dutifully provided throughout history.



A VII. kerületi főcsoport által kezdeményezett, Frontharcos Asszonyok magyar ruhájának elkészítése. 3 méter magyar crep de chine (à 2·80) 8·40, 120 cm. bársony 70 cm. széles (à 4·20) 5·04, 60 cm. transparent fehér (à 2·40) 1·44, 1 méter bélés 1·20, 85 cm. fekete flitter bortni —·70, 70 cm. fekete taftszalag, 5 cm. széles —·68, 20 darab gomb, feketeszínű —·96, 2 méter fekete gyöngyszínór —·32, 20 pár kampós kapocs —·24, 6 pár patentkapocs —·08, 7 darab halcsont —·72, 3 méter danubia-szalag —·18, 25 cm. pártagummi —·06, 10 cm. kemény vászon a pártába —·06, összesen 20 pengő 08 fillér. Fehér kesztyű, fekete cipő, fekete harisnya, fehér csipkés zsebkendő derékhez tűzve, 1 pár ujjarészre való kiveendő az aljból, pártába való bársony kiesik a derékből, a pártákban közepén frontharcos pártoló jelvény. **Minden termetet nagyszerűen öltöztet.** Különböző színekben is készülhet a magyarruha. Jutányos áron való elkészítését vállalja az Orsz. Frontharcos Szövetség Ruha-elosztó osztálya, Budapest, VII., Podmaniczky-utca 45.



**The uniform for
female members of the
Hungarian Frontline
Fighters' Association.**

ILLUSTRATION BY
PETERCZINK

**The Frontline Fighters'
Association supporter's
badge, worn on the bonnet.
(shown actual size)**



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**Above: Group photo from a Frontline Fighters' Association ball, Mátyásföld, 1935. Four women wear the new uniform. (Note the handbag, known as a reticule, held by the ladies on the far left and right.)
Below: At least nine women are correctly wearing the uniform for females, according to the regulations.**



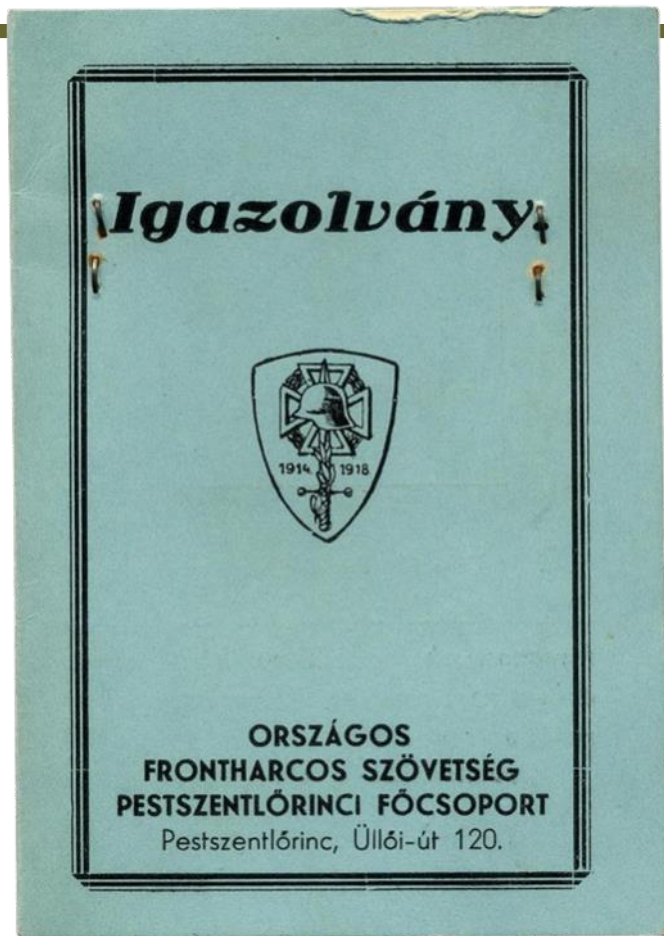


A very rare identification card from the Frontline Fighters' Association's Pestszentlőrinc headquarters chapter. It's specifically for their "young ladies' group" and was issued to Miss Éva Turányi on July 1st, 1939.

She is wearing her traditionally inspired Hungarian folk dress and bonnet.

(shown actual size)

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1939

Jan.	Febr.	Márc.	Ápr.
Máj.	Jun.	Jul.	Aug.
Szept.	Okt.	Nov.	Dec.

1940

Jan.	Febr.	Márc.	Ápr.
Máj.	Jun.	Jul.	Aug.
Szept.	Okt.	Nov.	Dec.

1941

Jan.	Febr.	Márc.	Ápr.
Máj.	Jun.	Jul.	Aug.
Szept.	Okt.	Nov.	Dec.



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This reticule is made from soft white leather. Although much of the stitching has deteriorated and is missing, the Frontline Fighters' Association insignia can be clearly seen. An amateur embroiderer has done this difficult leather-work using traditional Hungarian motifs to frame the badge in the centre. The thread has discoloured as well (the bright, flowery colours can still be seen inside the handbag.

The reticule was a popular evening bag in the 1920s and 1930s, and although little is known about this example, it is very curious that someone went to so much trouble to decorate it with the Frontline Fighters' Association insignia. Two of the women in the upper photo on page 7 are holding black bags of exactly this type - we do not know if this was meant to be part of a uniform, however, it was certainly made by a very dedicated supporter. (shown actual size)



First and second place dance competition certificates from an event hosted by the Budapest VII District (Erzsébetváros) Headquarters Chapter. We don't know if Ilonka Vincze was an official member of the Frontline Fighters' Association, but she certainly made them proud on December 5th, 1937. Although the borders of these documents were printed, the rest is done by hand in ink and watercolour. Note Caesar de Sgardelli's signatures. Each one measures 33cm x 34cm.



by László Prohászka

Translated by Zsuzsanna Miskolczy



LIGETI MIKLÓS.

“Some familiar faces by the great Hungarian impressionist known for statues such as Anonymus, Empress Elizabeth; the Fountain of the Paulines, and Mrs. Déry, the great 19th-century Hungarian actress...”

*Austro-Hungarian
Military Leaders
Portrayed by
Miklós Ligeti*



PRIVATE COLLECTION
GÁBOR BARKA PHOTO

Statue of the Supreme Commander of the Austro-Hungarian Army, Archduke Friedrich.

Miklós Ligeti (1871–1944), the successful and popular Hungarian sculptor of the first half of the 20th century was exceptionally prolific. Along with commissions for public statues such as *Anonymus*, (the Hungarian chronicler of the 12th century); Rudolf, Crown Prince of Austria and Empress Elizabeth; the Fountain of the Paulines, the statue of Mrs. Déry (the great 19th-century Hungarian actress), and American General Bandholtz, the artillery memorial in Budapest and the First World War monument of Szikszó; he created numerous tombs, decorative works and ceramics. During the First World War, due to the intervention of Emperor Francis Joseph I, Ligeti was not sent to the frontline. Instead, he was ordered to create busts of military leaders of the Austro-Hungarian Monarchy.

Ligeti created the bust of Francis Joseph I in 1914, in Schönbrunn, portrayed wearing the robe of the Order of Saint Stephen. Only very few such works are known which represent the elderly emperor in such an authentic fashion - in fact, Francis Joseph liked the sculpture so much that he ordered Ligeti to make further busts of the highest ranking military leaders of the monarchy.

Ligeti's series of generals' portraits include Austro-Hungarian Minister of War Alexander von Krobatin; Hungarian Ministers of Defence Baron Samu Hazai and Baron Sándor Szurmay; Austrian Minister of Defence Friedrich Freiherr von Georgi (shown on this page); and generals Eduard von Böhm-Ermolli, Alfred Krauss, Svetozar Boroević and Josef Metzger. During the war, these leaders could not go to Ligeti's Stefánia Road studio in Budapest, so the artist travelled to their different headquarters.

In addition to the statues of the military leaders presented in military uniforms, the portraits of General Franz Conrad von Hötzendorf and his wife are also significant. The artist designed the portraits of the couple in 1915 in neoclassical style, a few months after their son, who had seen service as a dragoon lieutenant, had been killed in action. Ligeti genuinely felt for the couple and accomplished his work very tactfully - it was the father, and not the Chief of the Austro-Hungarian General Staff that he depicted. The mother, mourning the death of her son is represented as a female figure of ancient Greek tragedy. (Later, Ligeti also made a small-sized, full-figure sculpture of Conrad von Hötzendorf who this time was portrayed in his uniform.)

Ligeti sculpted a bust of the Supreme Commander of the

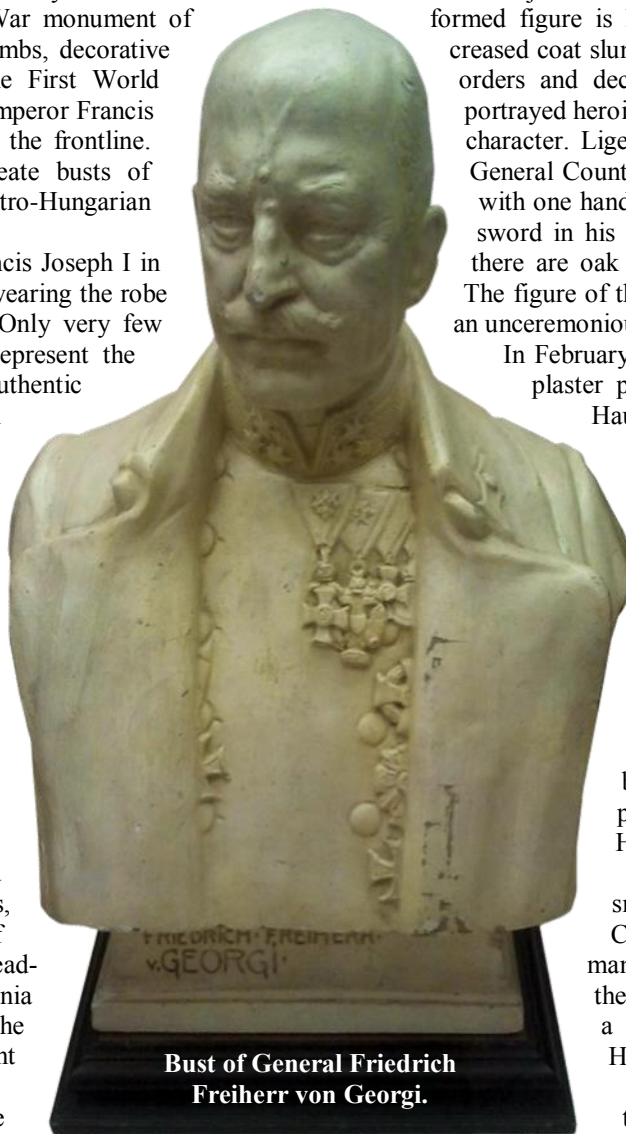
Armeeoberkommando, Archduke Friedrich at the General Headquarters of the Austro-Hungarian Army in 1915. The small plaster model and the life-sized bronze version of this work can be seen in the Heeresgeschichtliches Museum in Vienna. He also created a small bronze sculpture of Archduke Friedrich in 1916. In this full-figure composition, the Field Marshal holds a stick in his right hand and leans on it with some jovial elegance. The medium height, uniformed figure is half-covered by the short, richly creased coat slung on his shoulder. In spite of the orders and decorations on his tunic he is not portrayed heroically, yet he is noticeably a strong character. Ligeti also made the figure of Major General Count Herberstein in a relaxed posture, with one hand in his pocket and a gently raised sword in his left hand - his coat is open, and there are oak leaves on the side of his shako. The figure of the general simultaneously reflects an unceremonious attitude and martial discipline.

In February of 1916, Ligeti sculpted a small plaster portrait of Grand Admiral Anton Haus, Fleet Commander of the Austro-Hungarian Navy. As the Admiral had made a promise not to leave the flagship of the monarchy until the war ended, the portrait was sculpted aboard the *Viribus Unitis* anchored in Pola (today Pula, Croatia). After finishing the plaster model, Ligeti made life-size busts from bronze and white marble. The marble version can be seen in the navy section of the permanent exhibition of the Heeresgeschichtliches Museum.

In Pola the artist also made a small, full-figure, sculpture of Commodore Miklós Horthy, Commander of the *Novara*. (Unaware of the fact that he was actually creating a figure of the future Regent of Hungary.)

Also in 1916, at his headquarters in Southern Styria, Marburg, Ligeti created the bust of the

Commander of the South-Western Front against Italy, Grand Master of the Teutonic Order, Field Marshal Archduke Eugene of Austria. Only one insignia can be seen on the tunic of this young man - the Grand Cross of the Order. A plaster version of this work (in the collection of the Budapest Military History Museum) served as the trophy of the October 21st, 1917 Military Exhibition and Sports Festival. In the same year he made a white marble bust of Colonel General Archduke Joseph, who was very popular among Hungarian soldiers during the First World War. The General sent Ligeti a handwritten postcard from the frontline and thanked him for his work. This piece is in the possession of the Budapest Military History Museum.



LÁSZLÓ PROHÁSZKA PHOTO



Miklós Ligeti modelling a bust of General Eduard von Böhm-Ermolli.

In the collection of the Hungarian National Gallery there can be found a painted plaster sculpture of a standing figure in military uniform. According to the inscription on its stand, it was made in Vienna in 1916. It's a somewhat tired looking officer wearing a simple field coat, with a holster on his side - the young war-weary lieutenant Archduke Albrecht. The bronze version of the sculpture, along with a few other portraits, was displayed at the 1917 Spring Exhibition. A not very masculine figure of Archduke Joseph Francis seems in direct opposition with that of Albrecht. The plaster version of the full-size portrait of Joseph Francis wearing a military uniform was made in 1916 and is in the possession of the Hungarian National Gallery. Seven busts of generals were displayed at the exhibition of the Military Press Headquarters held in the National Salon in June of 1916 (including Francis Joseph I, Archduke Friedrich, Conrad von Hötzendorf, Metzger, Herberstein, Böhm-Ermolli and Hazai).

Ligeti also created a number of works at the request of the

Zsolnay Porcelain Factory. He formed the small, standing figure of Francis Joseph I for reproduction, as well as the small-sized busts of Generals Archduke Friedrich, Conrad von Hötzendorf and Böhm-Ermolli. These works were not manufactured, however, the Budapest Military History Museum possesses a Zsolnay porcelain sculpture of Böhm-Ermolli that was made in 1916.

In February of 1917, Ligeti sculpted the bust of King Charles IV of Hungary (who took the throne after the death of Francis Joseph I) under rather troubled circumstances – in a temporary studio set up in one of the kitchens of the Baden Headquarters. Instead of a haughty imperial posture, Ligeti created the portrait of a mild young man. The portrait is quite human, yet Ligeti's approach to the officially supported historicism and academism can be somewhat felt. The orders and medals on the king's uniform can be easily identified, obviously in line with the wish of the client - the insignia of the German Pour le Mérite, the Order of the Golden Fleece, the Order of the Iron Crown, and the Stars of

the Military Orders of Maria Theresa and Saint Stephen.

The bust was made at the request of the War Charity Office of the Hungarian Ministry of Defence for the original purpose of reproduction in two different versions. In one of them, he was depicted in field uniform, in the other one – in order to emphasize his Hungarian royal character – he is seen wearing a hussar general's uniform. A marble version cost 6,000, the bronze one 3,500, and a plaster replica was 150 *korona*. (Due to shortage of material, the marble and the bronze ones were promised to be shipped by the office after the war.)

The portrait was first displayed at the 1917 Winter Exhibition. One of the bronze versions is preserved by the Budapest Military History Museum, and another one is in the Heeresgeschichtliches Museum (as part of the permanent exhibition). There are plaster replicas in the collection of the Picture Gallery of Budapest, and in the Charles IV Memorial Room of the Benedictine Monastery of Tihany. The white marble version possessed by the Hungarian National Gallery can be seen in one of the neatly refurbished halls of the Gödöllő Royal Castle as a permanent exhibit.

On the initiative of Archduke Joseph, on September 16th, 1917, a military exhibition was opened on Margaret Island in Budapest. Among other works of art, two of Ligeti's sculptures were displayed in the ceremonial hall of the main building. Based on the designs of István Medgyaszay, who saw service as an engineer first-lieutenant, the pavilions were made of pine and birch to imitate the atmosphere of the frontline. In a prime place, next to Lőrinc Siklódy's sculpture of Charles IV, stood the two Ligeti sculptures: Chief of the General Staff and General of the Infantry Baron Arthur von Arz; and Colonel General Baron Ferenc Rohr. In 1917, he made a bust of General of the Infantry Frigyes Csanády, who was decorated several times for bravery on the Russian front. At the Military Press Headquarters exhibition on the Great War in 1918, Ligeti's bust of Charles IV was displayed.

Historians can be grateful that from 1915, the artist began an album into which (with the exception of Francis Joseph I and Charles IV), all the generals (and archdukes holding officer's ranks) made handwritten entries. The unique album has been preserved by the Ligeti estate. Five of Ligeti's sculptures which depict military leaders are in the possession of the Hungarian National Gallery and eleven of them belong to the Budapest Military History Museum. Until 2014, the Heeresgeschichtliches Museum possessed twelve of Ligeti works, and later that year the original plaster replica of the bust of General Friedrich Freiherr von Georgi was acquired. In the Kapoli Museum of Balatonlelle, which preserves a major part of the Ligeti estate, there are seven plaster replicas from the generals' gallery. In 2013, the bronze bust of General Sándor Szurmay, preserved in the collection of the Hungarian Military History Museum, was placed in the yard of the Sándor Petőfi Barracks in Budapest.

During the First World War, Ligeti also made some plaques and cap badges. A 37.5mm x 26mm badge made of bronze or zinc alloy portraying Archduke Joseph was created in 1916, depicting the bust of the Archduke wearing a uniform and turning to the right. On the collar of his tunic

the three stars indicating the rank of colonel-general are fairly conspicuous. (He was promoted to field marshal later, in the summer of 1918.) Below at right, are the artist's initials. In the corners above, laurel sprigs are seen; below are the years "1914 / 1916" and the facsimile signature of the Archduke. The Archduke signed his name as "*József fhg.*" (*József főherceg*) in order to give emphasis to his Hungarian nationality. Plaque versions of the same shape and size as the badge were also made, struck in bronze and (some were finished in silver).

Ligeti sculpted a 40mm x 30mm plaque and cap badge of the same size of Anton Haus, Fleet Commander of the Austro-Hungarian Navy. Under the bust of Haus's figure (which is portrayed looking to the left, wearing a naval uniform), an inscription reads in two lines "1914 / 1916." Next to the dates, the facsimile signature of the admiral can be seen: "*A. Haus Gr. Adm.*" The abbreviation after his name refers to the rank of the admiral. On May 5th, 1916, Haus was promoted to grand-admiral - consequently the plaque must have been made in the second half of 1916. (Anton Haus was the Fleet Commander of the Austro-Hungarian Navy until his death on 8 February 8th, 1917.) These depictions of Haus were produced in zinc alloy, bronze and silver.

On the distinctive bronze plaque portraying Imperial and Royal Minister of War Rudolf von Stöger-Steiner, his bust turns to the right, wearing a general's coat, with the inscription "*Rudolf v. Stöger-Steiner / K. u. k. Kriegsminister*" below. Although his piece doesn't feature a date, Stöger-Steiner became Imperial and Royal Minister of War on April 12th, 1917, so it must have been made after that date.

Ligeti worked with Lajos Berán on the plaque of Stöger-Steiner, and with Ede Telcs on that of Haus. A large version of the Stöger-Steiner plaque, preserved in the Budapest Military History Museum (measuring 184mm x 118mm), is cast in bronze and fixed onto a wooden plate painted black. In the middle left, behind the figure's the neck, are the letters "*L. u. B.*" – the initials of Ligeti and Berán. Presumably, both portraits were started by Ligeti, but for some reason he had to interrupt his work that eventually had to be completed by two of his reputable fellow artists. As for the Haus plaque, the reason was the death of Francis Joseph I on November 21st, 1916. A sculpture of the new sovereign, Charles IV had to be made, and Ligeti was entrusted with the task. Understandably, the plaque had to be finished by Ede Telcs.

As far as the Stöger-Steiner plaque is concerned, it was perhaps the military situation or some other urgent commission that made Ligeti delegate the work to Lajos Berán. Still, in both cases it was Ligeti who did the lion's share, as both works are officially attributed to Ligeti. The plaques and badges of Archduke Joseph and Admiral Haus were produced in great quantities, but that of Stöger-Steiner is fairly rare.

This extremely interesting and valuable body of work has never been exhibited in its entirety. One day it would be worthwhile to present all of the Ligeti sculptures and plaques that portray the members of the Austro-Hungarian supreme military command to the public.



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Cap badge portraying Archduke Joseph.

Period photograph of the statue of Crown Prince Rudolf.



Plaque portraying Grand Admiral Anton Haus.



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Plaque of Imperial and Royal Minister for War Rudolf von Stöger-Steiner.



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