



## Mikor harang kondul...

*Juhászné Bérces Anikó*

Mindenszentek napján,  
mikor harang kondul,  
felderengnek arcok  
gyertya lángokon túl.

Nyújtanád a kezed,  
ám el sosem éred,  
szemedből pár könnycsepp  
az arcodra téved.

Miközben az emlék  
ellobban a lánggal,  
köszöntsd mindnyájukat  
csendben egy imával.

*At the beginning of November, we remember our loved ones, who have gone on ahead. This short poem calls us to prayerful reflection.*



## Remembrance of October 23rd in Fairfield, CT

This time, the weather was gorgeous, as only fall in New England can be. No rain storm, as we had two years ago, no hurricane as happened last year when Sandy forced us to bring ahead our little commemoration. Instead, there was clear sunshine, bringing the fall colors to life. Standing before the memorial plaque set up in 2003 by Magyar Studies of America, which was adorned with a basket of red and white carnations, Rev. Sándor Havadtóty said a prayer, in English and Hungarian, as some one hundred people came together to pay homage to the heroes of 1956. Invoking the blessings of the Almighty, he recalled those glorious but bitter days, yet his words were words of optimism and hope for a better Hungarian future.

Then the gathering walked over to the Fairfield Museum, a hundred yards away, for the rest of the commemorative program. We had ex-

pected First Selectman Michael C. Tetreau, but he was unable to attend. Thus after the American National Anthem and welcoming remarks by Zsuzsa Lengyel, President of Magyar Studies of America, Michael Jehle, Executive Director of the Fairfield Museum and History Center, gave a brief talk about the newly established Robert D. Kranyik Hungarian Collection (see elsewhere in this issue).

Tünde Csonka, an award winning singer of musicals, sang „Elindultam szép hazámból”, describing the feelings of a person setting out to emigrate. She followed this with a song about Budapest from the rock opera Travel.

Béla Lipták, a participant and eyewitness of the events of October 1956, was the guest speaker. Despite some technical difficulties with the slide projection, he presented some lesser known facts about those historic days to a very attentive audience, which completely filled the lecture hall. Oliver Valu, with his resonant baritone



voice, sang „Kis faluban” (In my little village), composed by his father, Frank Valu.

Irén Fehér gave a superb rendition of Sándor Márai’s „Mennyből az angyal” (Angel from heaven). This poem describes the first Christmas in Budapest after the devastation of October 23rd, 1956, contrasting its starkness with Christmas elsewhere, framed in terms of the most popular Hungarian Christmas song.

Following another song by Tünde Csonka, the program closed with the Hungarian National Anthem, the *Himnusz*. Wonderful homemade *paprikás csirke*, served in small cups, was provided by the Pannonia American Hungarian Club, and finger sandwiches and baked goodies provided by several Hungarian ladies awaited the audience at the reception that followed.

We thank all the participants and the attendees for helping to make this event a success, and we are grateful to the Fairfield Museum for allowing us to use their facilities for our commemorative program.

## The Robert D. Kranyik Hungarian Collection



Fol-



The Hungarian Archive will preserve the story of the many groups of Hungarians who settled here from the 1880s up to the present, and who made a notable and positive impact on the communities in the region.

The Archive will preserve key materials which help to tell the story of the migrations of Hungarians to the area, including documents, photographs, art work, books, and other materials. When completed, the archive at the Fairfield Museum will be available to scholars and others who wish to learn about the life and times of our hard-working and dynamic ancestors.

— Robert D. Kranyik, 2011

Following some words of welcome by Zsuzsa Lengyel, President of Magyar Studies of America, the indoors part of the October 23<sup>rd</sup> commemorative program began with a presentation by Michael Jehle, Executive Director of the Fairfield Museum and History Center,

who introduced the Robert D. Kranyik Hungarian Collection. He spoke about meeting numerous times with Bob, whose love of his Hungarian roots in the area gave rise to the idea of a Hungarian archive. Hungarians are part of the multi-ethnic fabric of Fairfield, and their contributions need to be documented and made accessible for posterity.

As Mr. Jehle explained, the Robert D. Kranyik Hungarian Collection consists of material from the Hungarian churches of the area; programs and photographs of Hungarian events, organizations and businesses; family photographs and records; objects reflecting Hungarian life in the area. Also included are oral histories collected in 1976; copies of the print **Magyar News** and of **Magyar News Online**; documentary films “*In Search of Wordin Avenue*” and “*When I First Came to this Land*”; the book “*Down in Villa Park: Hungarians in Fairfield*” by Margaret Havadtoy; prints by Hungarian-American artist Steven Dohanos; a reference file on Hungarian-Americans; and family materials in manuscript collections.

The materials are stored in a specially designed storage area, and may be accessed free by Museum members, and for a fee of \$5. by non-members. There are various levels of membership, and information about these may be had at 203-259-1598, or at [www.fairfieldhistory.org](http://www.fairfieldhistory.org).

Magyar News Online feels somewhat of a proprietary interest in the Collection, since many of the Committee members responsible for its establishment were, and still are, connected with MNO. First and foremost, of course, is Bob Kranyik himself, who had been our first Editor. Joseph Balogh, who had been Editor and Publisher of the print Magyar News for 17 years, is our Editor Emeritus. Karolina Szabo is our Webmaster, and Joseph Ull and Steve Jakab are Editorial Board Members.

The Hungarian Collection is ongoing, and anyone who has materials or sto-

ries to contribute should contact the Museum at the above phone number. P.S. Our header this month is in honor of Robert D. Kranyik.



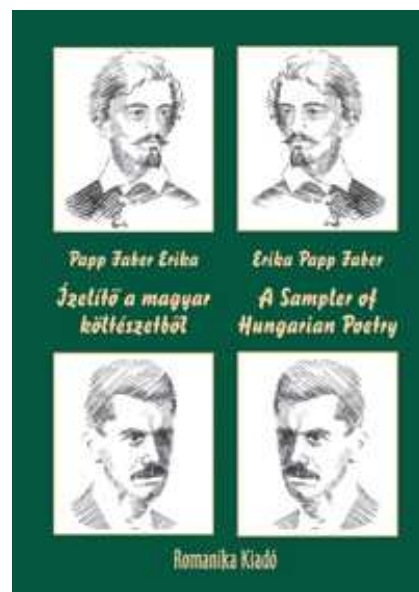
Michael Jehle and Mrs. Louise Kranyik

EPF

## Collection of Hungarian Poetry Available Again

Erika Papp Faber

A new shipment of “A Sampler of Hungarian Poetry – *Izeltő a magyar költészetből*” has just arrived in time for Christmas giving. These translations convey, in English, the flavor of Hungarian poetry as accurately as possible.



Order from:  
Erika Papp Faber  
P.O. Box 122  
Danbury, CT 06813

# Wallingford, CT Hungarian Monument Dedicated

Erika Papp Faber

*Hungarians have a long history in Wallingford, CT, where they began to settle in the 1880's, working mostly in the silver-works of that city (see the March 2012 issue of Magyar News Online). The first documented Hungarian wedding took place in 1883, and this is the date carved into the 7-foot tall granite monument unveiled on October 27<sup>th</sup>, celebrating the Hungarian heritage of the community and commemorating the Revolution of 1956. Located at the corner of Ward and Clifton Streets, the monument is easily visible to those driving by.*

Of an unusual shape, one facet on the granite block features several versions of the Hungarian coat of arms, while the other pays homage to the Hungarian immigrants to Wallingford and the Revolution and Freedom Fight of 1956. It was designed by Csilla Somogyi and her brother Árpád Makay, the latter also being responsible for dealings with the supplier, Rock of Ages, of Vermont.

Following the singing of the National Anthem and an invocation by Rev. Attila Tobiás, Pastor of UCC Church, Wallingford, the new monument was unveiled by Consul General Károly Dán from New York; Barbara Kapi, a past President of the Wallingford Hungarian Club; and Dr. Balázs Somogyi, President of the Hungarian Cultural Society of Connecticut, who came up with the original idea for the monument. Barbara Kapi explained that the memorial is dedicated "to the people who came before us – (the immigrants who) had to be the strongest and bravest people." Consul General Dán spoke of Hungarians making their contribution to the communities where they settled, leaving their footprints.

The Mayor of Wallingford, William W. Dickinson Jr. also attended, saying Hungarians give the American melting

pot "a distinct flavor." Also offering congratulations was House Representative Rosa DeLauro, who said she too was of immigrant stock and appreciated the Wallingford Hungarians' efforts to pass on their heritage.

The names of major donors are carved into the side of the monument, while others are memorialized in a circle of bricks surrounding the base.

Although originally intended to be placed in a city park, the Club did not receive permission to do so. Perhaps it is even better this way, because it has greater exposure at its current location on the corner of busy Ward Street, a reminder to everyone who goes or drives by. Had it been erected in a park, it would not be seen by as many people.

The unveiling was followed by a reception and a program inside the recently renovated Community Hall, commemorating the 57<sup>th</sup> anniversary of the Hungarian Revolution of 1956. Irén Fehér recited Márai Sándor's poem "Mennyből az angyal", followed by the song "Álmodó Tiszapart", sung by baritone Olivér Valu. Guest speaker was Prof. Christopher Ball, recently named Honorary Consul (see the October issue of Magyar News Online), who gave us "Reflections on the 1956 Revolution." The Commemorative Address was given by László Papp, well-known in the Connecticut Hungarian community and an eyewitness and participant of those historic October days of 1956. Miss Lilla Heinrich-Szász, a trained opera singer, sang several Hungarian songs, accompanied by Lachlan Glen. Their performance was so brilliant that Master of Ceremonies, Dr. Balázs Somogyi invited them to give a concert sometime in the future.

This historic event was attended by approximately a hundred people, coming from as far away as New Jersey, Norwalk, New Canaan, Stratford and Danbury. Well done, Wallingford! Congratulations!

*Erika Papp Faber is editor of Magyar News Online.*



*The unveiling of the monument by Consul General Károly Dán*



*The new monument in Wallingford, CT*

## Magyar News Online

242 Kings Hwy Cut-off  
Fairfield, CT 06824

[www.magyarnews.org](http://www.magyarnews.org)

Editor: Erika Papp Faber  
Founder, Editor and Publisher  
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# Remembering My Past and Loving It

Steve Jakab

*The local barber shop was an important part of the Hungarian community, whether in Hungary or in Connecticut. Here Steve Jakab recalls his father's shop in the famous Hungarian "West End" of Bridgeport.*

If you have spent any time at all remembering your early days, recalling special people, places, events, neighborhoods and stories, then you can understand what I mean when I say "I love to remember my past".



*Steve's father standing in front of his godfather Géza's barber shop*

During those wonderful moments when the haze of memory lifts and recall seems easier and the images of my early days are clearer and more reachable, I tend to drift back in time. Some of the days I enjoy reliving the most are the days spent in the West End of Bridgeport or as so many of us "locals" called "Hunk Town". It was from so many points of view a true Hungarian town (neighborhood) to us Magyars, who lived there, worked

there and played there.

We lived in a six-family house, which was my first home. It was on the corner of Hancock Avenue and Pine Street. On the ground floor was the Gypsy Camp restaurant, owned by a wonderful Hungarian named Csepke, where my Mother was a cook, fulltime before I was born, and part time afterwards.

A little background might help. My Father, a barber, came to the USA in 1938 and my Mother, a secretary in Hungary, arrived here in 1939 and I was born in 1940. My Dad worked in a barber shop on Spruce St. and the only work my Mother could find was as a cook in Mr. Csepke's Gypsy Camp restaurant. Mama was an excellent cook and quickly became known throughout the area. Other restaurants often offered her jobs which she turned down out of loyalty to Csepke. My Dad continued in the barber trade until he retired in 1995 or so, and later Mama was a cook in various Hungarian restaurants until her death in 1968. Maybe at another time I'll share my thoughts about some of those great local eateries and gathering places.

As I said, the barbershop was on Spruce St. which ran between Hancock Ave. on the north and Bostwick Avenue on the south. The shop was a local gathering place attracting colorful locals who played chess, checkers, gossiped and occasionally took a taste of *pálinka*. Some of the landmarks on Spruce Street from Bostwick on down were: Noga's Flower Shop, Géza's barber shop where my Dad worked with his partner Géza Nagy (my baptismal godfather), Paulovics' tailor shop (John Paulovics, my confirmation godfather). The last surviving brother ran the shop and Duka's drug store (not a pharmacy in those days but more like today's walk-in clinics) on the corner of Hancock and Spruce.

On the other side going towards Bostwick was: Mendelson's package store (didn't call it a liquor store in those

days), the Western Jackson's club house, Ondy's grocery store, St. Stephen's rectory, St. Stephen's church and the beautiful grounds next to the church where we had processions after the 11 o'clock Mass. Oh yes, on the corner of Bostwick and Spruce was my very first employer, Szepessy's shoemaker shop. What a wonderful man Mr. Szepessy was and a dear friend of my parents. Many of you probably know his son Jack.

If we go back to the six-family house where we lived, we'd look around and see the following: across the street from our house was the old Zeisler's bakery, next door to us was Zupko's butcher shop where the beautiful aroma of smoked *kolbász* and fresh *hurka* permeated the air for blocks



*Barber shop of Steve Jakab's father in Tiszalök*

around. The Hungarian Reformed Church was several doors down on Pine Street, and on the other corner from us was Dave's Luncheonette, serving the best cherry cokes ever. Across from Dave's was Gelfand's dry goods store where we bought our clothes. About four doors down from Zeisler's was a very small bakery owned by my Father's close friend, Morris.

Two quick bakery items. Dad had a good friend at Zeisler's named Archie who, on special evenings, would give us fresh, salted *kiflis* when we would go around to the back of the store which was already closed for the day. Probably couldn't do that today. On other evenings we would go to Morris' little shop where he would be filling marvelous fresh jelly donuts by hand – another smell which can't be found these days. What a sight and what a great treat for a kid like me!

If there are omissions or errors, I can only say I apologize and I'll comfortably blame it on my failing memory. Hopefully we'll talk again.

*Stephen Jakab, retired Associate Vice-President for Administration at Fairfield University, is our newest Editorial Board member. He was born in Fairfield and speaks excellent Hungarian.*

## Távozás az ó-hazából

*Jakab Istvánné*

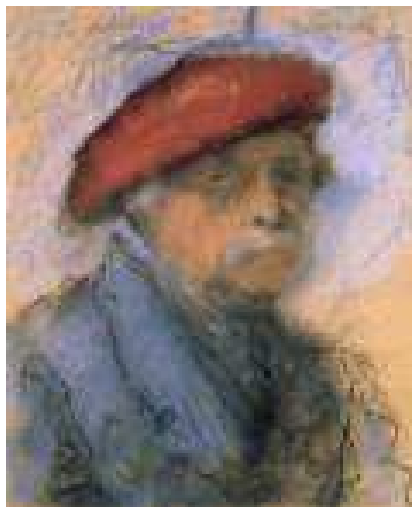
Húvös októbernek borus-felhős egén,  
Még a nap is eltűnt huszonötödikén.  
Ez a nap énnékem szomorú napom lett,  
Mert elrabort azoktól, kik nagyon szerettek.  
Ezen a napon indultam utamra  
A híres és gazdag Amerikába.  
Szeretem új hazám tiszta, igaz szívből,  
Mégis ezer sóhaj száll az én lelkemből.  
Szivem majd meghasad, ha reá gondolok,  
Hogy elhagyám mindet, kik voltunk boldogok.  
Apám, édesanyám, négy kicsi testvérek:  
Görcsösen zokogtak, mikor reám néztek.  
Édesanyám mondta: Kedves egy gyermekem,  
Soha többé én már arcodat nem nézem;  
Ne felejts el minket, gondolj szüleidre,  
Négy kicsi testvéred könnyes szemekre.

Már csak pár percem van, és én már távozom,  
Utolsó szavamban anyám vigasztalom:  
Visszajövök én még, érzem, nemsokára,  
Egy szép tavaszi nap hajnalhasadtára.  
Örömmel sétálok szőke Tiszánk partján,  
Mert ottan terül el a szülővároskám.  
Bánatom kisebb lett, mikor a hajónál  
Drága jó férjecsém ölelő karja várt.

Befejezésül én csak azt kívánom  
És minden magyartól szeretettel várom:  
Tartsunk össze szépen, mint igaz testvérek,  
Támogassa egymást minden magyar lélek!

## Rippl-Rónai József

*Olga Vallay Szokolay*



*Rippl-Rónai:  
His last Self- portrait*

*In the early weeks of Autumn, the residents of Connecticut and nearby New York had a rare chance to visit an exhibit entitled "Art as Ambassador", organized by Quinnipiac University's Central European Institute from the Hungarian painting collections of Nancy G. Brinker and Christian L. Sauska, at the Southport Galleries. The small gallery did an excellent job displaying 26 paintings of 16 artists. Of the mostly 20<sup>th</sup> century array of portraits, still lifes, nudes, landscapes, interiors and drawings, the artist whose name is best known and favored by most is **Rippl-Rónai József**.*

According to art historians, Rippl was the only one who brought fresh, lively blood into Hungarian painting, and he was the Magyar Cézanne, Gauguin as well as a representative of the best of Impressionism.

As is the case with most artists, he didn't start off as one. In 1861, he was born the first son of a school principal at Kaposvár. His parents created a warm, loving, supportive home that József appreciated and cherished throughout his life. From his father he inherited his humor and Hungarian temperament; from his

mother, his persistence and endurance.

Initially, he worked as an apothecary apprentice, then as a master pharmacist - spending six years of his life among the scales and jars of medications. His adventurous spirit awoke when he was 20. To facilitate traveling and to further his horizons, he took a job as tutor and educator to the family of count Zichy Ödön. Thus he became part of their family's travels and gained exposure to the arts, leading him to the discovery of his own artistic talents which, until then, were limited to sketches used mainly for his and his friends' amusement.

With the Count's help, he enrolled in the Munich Academy of Fine Arts in 1884 where he studied the basics of drawing portraits and nudes, with the required rigorous anatomical accuracy. Though the renowned Academy restricted its students to the classic principles, by visiting galleries and exhibits they became acquainted with the newest trends in the art world, like Naturalism, Symbolism, Impressionism. This is how the young Rippl first heard about Munkácsy Mihály (see the September 2011 issue of Magyar News Online for a biography of Munkácsy). The already world-famous artist was the magnet that drew him to Paris in 1887.

Seeing the young man's work from Munich, Munkácsy invited him to apprentice with him and use his studio. This was a passport to one of the most recognized and famous ateliers of the Paris art scenario. Rippl rapidly became so fluent in copying his master's style that Munkácsy sometimes "authenticated" the young man's work with just a few strokes of his own brush and signature.

Rippl produced scores of

Munkácsy-style large paintings sold for lots of money to Americans but felt artistically lost, worthless, lacking talent. His redemption was brought on by a Scottish friend, James Pitcairn-Knowles, who introduced this "artist-at-a-crossroads" to the newest directions in the art world: paintings by the famous English painter Whistler and the new visual approaches of the Japanese graphics. The fresh new directions emboldened him to sign his new works as "Rónai" from 1888.

While Paris was in the whirlwind of artistic revolutions, Rippl found himself living a double life. For livelihood he painted salon-genre works in the Master's style (*Room in the Outskirts*), while in his private studio he experimented with new directions.

Munkácsy, once visiting the young man's studio, walked by Rippl's *Woman in Polka-dot Dress* picture without comment - to him, this style of painting fell outside the realm of art. In the spring of 1892, Rippl was granted a prestigious opportunity to exhibit some 60 of his paintings - mostly small, dreamy, poetic portraits of women, with hazy silhouettes. This period of his work represented the ethereal, body-less female ideals of the turn of the century symbolist literature and fine arts. The exhibit earned him some praise from the art world. "The magic of caressing dreams"; "Music vs. plasticity" were some of the critics' comments about his work. Though the financial success was moderate, it reinforced the artist in his belief that he was on the right track.

Finding himself as an artist Rippl, along with Lazarine, his beloved, and his Scottish friend, Pitcairn-Knowles, moved out to Neuilly, near Paris. He had met Lazarine at a county fair a few years earlier and she remained the painter's devoted partner for life. The three of them rented a house in a settlement by the Seine. They lived a simple, constructive, happy life that Rippl-Rónai later summarized in his memoirs as: "...engulfed in work, here is where I lived the most interest-

ing and loveliest part of my life".

In Neuilly, they take long walks and he observes the area's life and the lay of the land. He abandons the detailed, accurate representation of all things visual for an abstract pictorial rhythm emerging from stylized forms. His paintings are first conceived in his head completely before he would touch the canvas. This enables him to do most of his paintings in one sitting, resulting in a dewy freshness of a just-picked fruit or flower. Some paintings are sketched on the canvas first, some are painted directly. However, when he chooses to sketch with charcoal, he just binds the lines to the canvas with oil and allows the drawing to show. He calls this technique "oil-graphic". One example of this is his *Portrait of Pitcairn-Knowles* from 1891.

His admiration for the simplicity of trecento artists Giotto and Fra Angelico inspired his art as well as did Whistler. Their inspiration is reflected in his female figures of the *Woman with Polka-dot Dress*, *Woman with a Rose* and the *Lady with a Cage*. In 1894, the famous artist group calling themselves "the Nabis" (Nabi means "prophet" in Hebrew) invited him to join their company as he had earned their full respect with his dark-toned, color-reductive picture of *My Grandmother*. According to an art critic with a major newspaper: "This powerful picture sings of the poetry of old age's endless sadness." The success of this painting even reached Gauguin who invited Rippl-Rónai to his studio. He also had a chance to know Cézanne and Toulouse-Lautrec, became friends with Aristide Maillol, even shared a studio with him and painted his portrait. In 1897, he had a solo show in Samuel Bing's famed Salon de l'Art Nouveau.

In spite of all his professional success, Rippl-Rónai's financial situation was so dire that his creditors would not even lend him money to buy paint. On his own account, this was part of the reason he turned toward designing useful interior and commercial objects: modern embroidery, rugs, ceramics,

stained glass, weavings and other household objects. He, and some other fine artists internationally, hoped to improve society by creating aesthetic everyday products. His first major work "*Idealism and Realism*" was a tapestry that Lazarine and her sister, Claudine, embroidered in their great poverty of Neuilly.

They offered the very original piece for sale to the Hungarian government but only after it had won a prize at the Paris World Exhibit, did the deal materialize for a modest price, for the Museum of Industrial Arts in Budapest. Years later, the piece was destroyed by fire at the Milan exhibit.

Although the Hungarian public did not understand his modernism, all his endeavors earned him a commission to design the dining room in Count Andrásy Tivadar's Budapest palace in 1896. In the "total art" spirit of Art Nouveau, he designed tapestries, furniture, chinaware, glasses and stained glass windows, all carrying matching flower motifs. While his first works were brought to life by Lazarine and her sister, the various items of the Andrásy interior with its unlimited budget were produced by several famous shops, including the Zsolnay china factory. The dining room was a significant pioneer work of unified Secessionist art, yet the artist felt unappreciated. Though he felt he could contribute his best in that field, he never had another interior design commission again. Surviving two World Wars, the colored stained glass window of the Ernst Museum from 1912 is the only one of his building-decoration works that is still in its original place.

Like most artists, Rippl-Rónai transitioned through various phases of his art, including his so-called "black era". After this, his palette became more alive again. He had a show in Budapest, but he just suffered renewed rejection. The public of his homeland was not ready for his unique art yet. This was even more painful for him since he had a growing desire to return to his own soil. He tried a

winter in Russia, a summer in Belgium, and after much roaming he purchased a peasant house flanked with a rose garden on Main Street at Kaposvár in 1902.

There he seemed at peace in his familiar surroundings. It changed his art from the roots up. The body-less dream women of yore gave place to live persons: he painted his parents, his brothers, his uncle, with the fine lyric of the quiet days of small-town middleclass of the day, where women are reading and sewing, men are smoking their pipes and drinking a glass of red wine. Rippl-Rónai had an exceptional talent for unifying the grandeur of Paris Modernism with themes of the Hungarian countryside. His topics and inspiration seemed inexhaustible and he finally had a very successful exhibit of over 300 pictures in Budapest in 1906. This, finally, also meant financial rewards. In this consolidated life, at long last, he married his longtime faithful partner, Lazarine.

After the long struggles, he could finally bask in success. His renting a studio in Buda was followed in 1908 by the purchase of the picturesque Roma villa at Kaposvár with a large spread of land. Enjoying the bucolic luxury of their home, in 1910 the couple adopted Anella, the orphaned daughter of Lazarine's sister. They both enjoyed their new role as parents. Rippl took the little girl on his early-morning walks and taught her Hungarian literature and painting.

The painter discovered new harmonies of colors, reveled in *plein-air* painting and employed a new style of applying unmixed, pure spots of color, resulting in a fresh, radiant tapestry he called the "corn kernels" style. He wrote about this experience to his brother, John: "Today, I love as the colors stomp on my pictures, have an orgy and finally marry, drowning in a great color harmony..."

The eruption of World War I found the family visiting France. As a citizen

of the Monarchy, Rippl was suspected of being a spy and was interned by the French to a concentration camp in Macon for several months. During his captivity he constantly sketched, making the degradation tolerable. Those drawings were later exhibited at the Ernst Museum.



*Rippl-Rónai: Woman in Polka Dot Dress*

As he aged, the painter struggled to satisfy the demand for his work, which was gaining in popularity. He preferred doing quick pen-and-ink sketches to elaborate harmonious paintings. Yet, his productive years on all levels were far from being over.

In 1915, the painter had met a waitress, Bányai Elza, who had represented the *femme fatale* for him. He

gave her the exotic name *Zorka* and painted her in an array of portraits of the thousand-faced woman, from innocent virgin to irresistible animal, from enticing demon to lady wrapped in furs, to woman of ethereal beauty. In *Shivering Girl* she brings to mind Mimi of Puccini's *La Bohème* (*Che gelida manina*). Rippl painted her last portrait in 1919, in a black dress, stretched in a deep-red armchair as an enervated, erotic beauty. That was his last oil painting. She was a radiant light ashore, luring the old sailor for the last time.

The Zorka years being over, from the 1920's, he started creating a Hungarian literary portrait gallery. The *Nyugat* writer-generation and domestic modern artist pioneers shared a goal of artistic modernization of feudal Hungary. Thus Rippl-Rónai's connection with the writers was deepening. In the shades of the Roma villa's chestnut trees, he created the perfect pastel portraits of literary greats Ady Endre, Babits Mihály, Kosztolányi Dezső, Móricz Zsigmond and Szabó Lőrinc.

The sudden death of his younger brother and confidant, Ödön, in 1921, left him devastated. As rumors of his liaison with Zorka became public, his relationship with his wife and even with his adopted daughter deteriorated. He suffered multiple strokes from 1925 on, and the final one took him on November 25, 1927, in his beloved Roma villa which is a Rippl-Rónai museum today.

The Uffizi Gallery asked him for a self-portrait for their collection, and his works are represented in most art museums and galleries in the Western world. We appreciate the graciousness of former American Ambassador to Hungary Nancy G. Brinker and art collector and vintner Christian L. Sauska for lending their treasured pieces for the enjoyment of the public.

*Olga Vallay Szokolay is an architect and Professor Emerita of Norwalk Community College,*

# Készen állsz egy kis futbalra?

Paul Soos

*While baseball is the American pastime, football has certainly become the American passion. Every autumn, thousands of high schools and hundreds of colleges field teams that play before millions of spectators every week. Also during this season (and going on until February), 32 professional teams comprising the National Football League (NFL) fill stadiums to capacity while broadcasting their games via radio, television, and internet to millions more fans. Each week the cry "Are you ready for some football?" calls the fans to cheer on these pro teams to compete for playing in the ultimate game: "The Super Bowl."*

*The following players with Hungarian roots haven't just played American football, they have had a major impact on the sport. Read on to see the contribution of this Hall of Fame roster of Hungarian-American athletes.*

This story begins with "Papa Bear," George Stanley Halas, the founder of the NFL. George Halas was the owner and coach of the team that became the Chicago Bears and was one of the original 11 teams that formed the National Football League in 1920. Halas is often referred to as "the father of the NFL," but a not so well known fact is that he had a short baseball career playing for the New York Yankees.

In football, Halas' innovations included reviving the T-formation, man-

only undefeated season in NFL history.

One of the mainstays on this Dolphins team was another Hungarian, the bone crunching running back, Larry Csonka. This five-time Pro-Bowler and twice Super Bowl champion rushed for more than 8000 yards and scored 68 touchdowns in an illustrious eleven-year career.

The present popularity of American football may not have been reached if not for one Joe William Namath, or



FINAL DAILY NEWS 8<sup>PM</sup>

## SUPERDUPER!



**B'way Joe Jolts Colts By 16-7**

Other credits and editorial on page 48; other photos contributed; back page.

in-motion, daily practice sessions, viewing film of opponents, and he was the first to broadcast games on radio. Among his most notable achievements were coaching the Bears for more than 50 years, winning numerous championships, and amassing a record total of 324 wins. This record of 324 wins stood until another Hungarian, Don Shula, broke it and went on to win the current record of 347 games. Shula was head coach for more than 30 years and had a record six Super Bowl appearances. His most notable achievement was coaching the 1972 Super Bowl winning Miami Dolphins to the

"Broadway Joe." This Hungarian from Beaver Falls, PA won a National Collegiate Athletic Association football championship for the University of Alabama under the famed coaching of Paul "Bear" Bryant. While at Alabama, Joe Willie compiled a 29-4 record. But, his main claim to fame was brashly "guaranteeing" a victory for his New York Jets over the heavily favored (17 points) Baltimore Colts in Super Bowl III. This most important 16-7 win in 1969 gave instant credibility to the upstart American Football League. Namath was also the first quarterback to pass for more than 4000 yards in a season.



yearly to the college athlete considered the best football player in the country. An anecdotal story has yet another Hungarian quarterback, Joseph Robert Theismann (pronounced "Theeseman") arriving at the University of Notre Dame. Introducing himself to the school, it is reported that he was corrected on the pronunciation of his name by Notre Dame publicity man Roger Valdiserri: "That's Theismann as in 'Heisman.'"

Joe didn't win the Heisman, he finished second in the voting. However, he did lead the Irish to a 10-1 record, a number two national ranking, and the 1971 Cotton Bowl victory over Texas. Professionally, Theismann led the Washington Redskins to the 1982 Super Bowl Championship.

There is one Hungarian who did win the Heisman. In 1944, Les Horvath became Ohio State University's first Heisman winner.

We've talked about running backs and quarterbacks, what about kickers? After all, we call it football! When Lou Groza retired after the 1967 season, he was the NFL career kicking and points leader. He played 21 years and helped the Cleveland Browns win 8 championships. Nicknamed "The Toe," he was known for kicking (field goals and extra points), distance and accuracy. At the time of his retirement, he held NFL career records for points scored, field goals made, and extra points made.

Groza was a straight ahead kicker but this style was about to change; enter the Gogolak brothers, Budapest-born Pete and Rábahidvég-born Charlie. Pete was the first and foremost soccer style kicker in the NFL. He played for the New York Giants and holds their record for most points scored and most points after touch-down.

Also a soccer style kicker, younger brother Charlie was the first place kicker selected in the first round of the NFL Draft in 1966 by the Washington

Redskins. In six NFL seasons, he made 52 field goals and 114 extra points.

In the 2010 NFL Draft, still another Hungarian was the first punter or place kicker selected. After a stellar kicking career at Michigan, Zoltan Mesko was selected in the 5<sup>th</sup> round by the New England Patriots. That year Zoltan set the rookie record for Net Punting Yard Average.

There is a Hungarian saying: *Kicsi a bors, de erős* - Peppercorns are small, but strong. Despite their small numbers, Hungarians make their strength felt in every endeavor, wherever they may be. It is therefore not surprising that these athletes with Hungarian roots have played key roles in the history of American football, the game we are so passionate about.

*Készen állsz egy kis futbalra?* I think the Hungarians are!!!

*Norwalk-born Paul Soos is Associate Webmaster for Magyar News Online.*

## Juhé! First Sheep Farmers' Fair Held in Nagygálambfalva

*Everything that belongs to the sheep" was the theme of the Juhé! festival held at the end of September*



*south of Székelyudvarhely. Purpose of the festival was to popularize this once wide-spread profession, as well as provide information and training for sheep farmers. It was an agricultural fair for old and young alike.*

"On September 28<sup>th</sup>, the sheep farmers of the Homoród-Rika-Küküllő area as well as the Székelykeresztúr region gathered to celebrate "everything that belongs to the sheep" – *minden ami a juhé!* It was the first time the sheep farmers got together to discuss the ins and outs of their trade, exchange experiences and show off their animals. At mini-conferences, they discussed such topics as sheep diseases and their treatment and the opportunities for marketing mutton.



For once again, sheep farming has become, for many, their main source of livelihood.

There were exhibits of sheep keeping paraphernalia and a mutton cooking contest. Various sheep products were also on sale.

The *Juhé!* festival was well attended, and included a 19<sup>th</sup> century play about the life of a shepherd, performances by children's folk dance groups and a concert. It closed with a blazing camp-fire.

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## It's a Small World!



A black marble plaque on the wall of the church at Erdőszentgyörgy reads:

"In memory of Claudine Countess Rhédey, Countess Hohenstein, wife of H.R.H. Alexander of Würtemberg, died 1841. Erected by her Granddaughter, Victoria Mary, Princess of Wales."

Below this is another plaque with the following inscription:

"In 1935, through the generosity of Her Majesty Queen Mary of England, this church in which some of her ancestors are buried, was improved and restored."

The son of Claudine and Alexander was Francis, Duke of Teck, who married British Princess Mary Adelaide. One of their children, Mary, was married to George, Duke of York, who ascended to the British throne in 1910 as King George V. 's granddaughter became Queen, and her great-grandchildren Edward

and George VI also ruled as kings of England. And Claudine's great-great-granddaughter has been ruling as Queen Elizabeth II of England since 1952.

Her son, Prince Charles has visited Erdőszentgyörgy several times to pay his respects to his great-great-great-grandmother.

A bust of Rhédey Claudina was unveiled on the 200<sup>th</sup> anniversary of her birth in the courtyard of the Rhédey manor house in Erdőszentgyörgy in 2012.

Would you have expected the British royal family to have a Hungarian connection? Why not? Hungarians are everywhere, and ...it's a very small world!

## Turkey with chestnut stuffing (gesztenyével töltött pulyka)

2 ¼ lbs chestnuts  
Salt  
4 ¼ cups milk  
1 hard roll  
1 lb leg of pork  
1 egg  
½ cup light cream  
½ tsp pepper  
1 oven ready turkey (5 1/2- 6 ¾ lbs.)  
7 oz smoked bacon  
3 1/2 tbs butter



Peel the chestnuts and cook until soft in 3 ¾ cups of salted milk. Soften the hard roll in the rest of the milk and squeeze it out. Grind the chestnuts, roll and pork, then mix with the egg, cream salt and pepper. Rinse the turkey inside and out. Season with salt, then fill with the stuffing.

Close the cavity with trussing needles or sew it up with cooking thread. Cut the bacon into small strips and use it to lard the turkey breast and legs. Melt the butter and pour it over the turkey, then roast in a preheated oven for 2 or 3 hours at 400 degrees F, basting frequently. Leave for 15 minutes before carving. Serve with creamed potato and prune compote or stewed apples.