

# The Entry of the Magyars.

©YCLORAMA

by ÁRPÁD FESZTY.





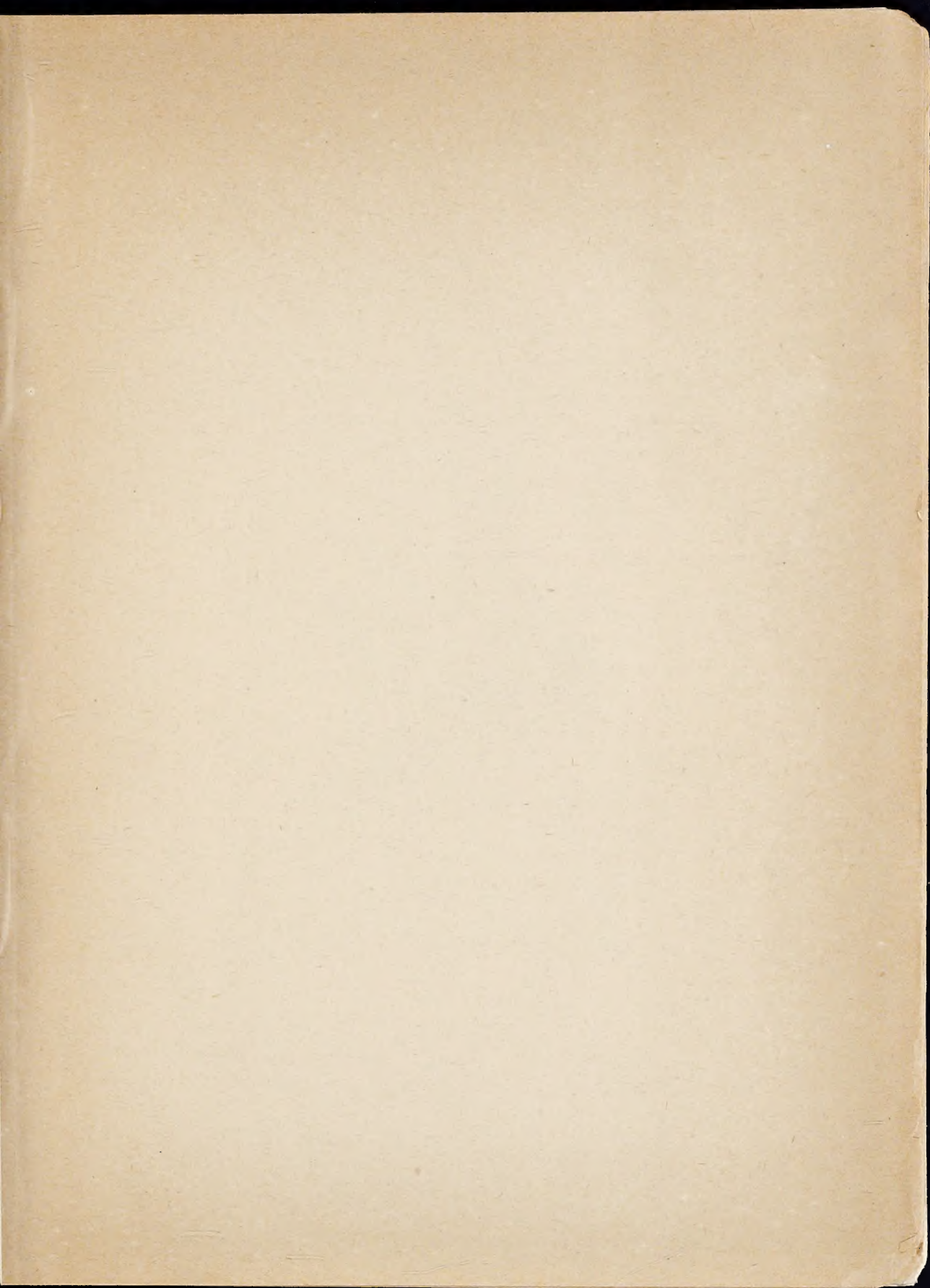
THE  
**„ENTRY OF THE MAGYARS“**

has been inspected ad Budapest by.

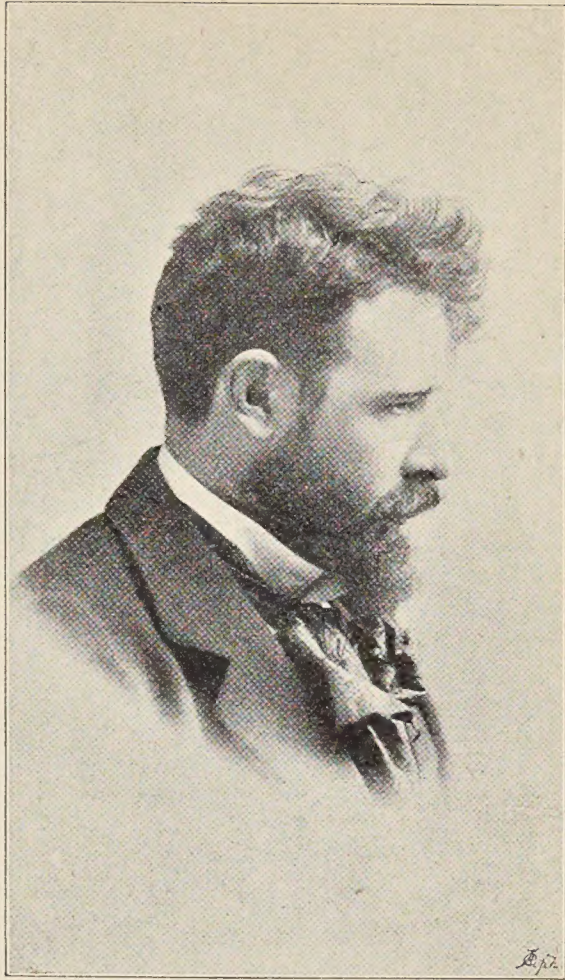
King Francis Joseph I.		25. Oct. 1894.
Alexander, King of Servia		16. „ „
Archduchess Maria Valeria		9. Jan. 1895.
Archduchess Gisella		6. May 1896.
Archduke Otto		3. „ „
Archduchess Maria Josepha		3. „ „
Archduke Joseph		9. June 1894.
Archduchess Clothilda		22. „ „
Archduchess Maria Dorothea		22. „ „
Archduke Joseph August		22. „ „
Archduke Ladislaus		29. May „
Archduke Frederic	3. oct. 1894. and	5. „ 1896.
Archduke Rainer		5. „ 1894.
Archduke Louis Victor		5. „ „
Archduke Louis		6. „ „
Prince Leopold of Bavaria		17. July 1894.
	and	15. „ 1896.
Mr. Maurice Jókai		13. May „
Mr. Coloman Tisza		14. „ „
Mr. Alexander Wekerle		14. June „
Baron D. Bánffy, Prime-minister		13. May „
Mr. Francis Kossuth		8. „ 1895.
Mr. Nikolajevics, Prime-minister of Servia		4. Aug. 1894.
Dada Sagadsi Rao, Maharadja of Baroda		30. Dec. „

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The Cyclorama was further inspected by all our **Stateministers**, **Archbishops** and **Bishops**, and by all strangers of distinction who passed our city.







Mr. Árpád Feszty.  
(Artist of the Panorama.)



# CYCLORAMA-PALACE

The London Exhibition Ltd. Earls Court.

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## The Entry of the Magyars.

Taking possession  
of the country under the leading of Árpád.

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## CYCLORAMA BY ÁRPAD FESZTY.

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„We are not inferior to  
any nation.“

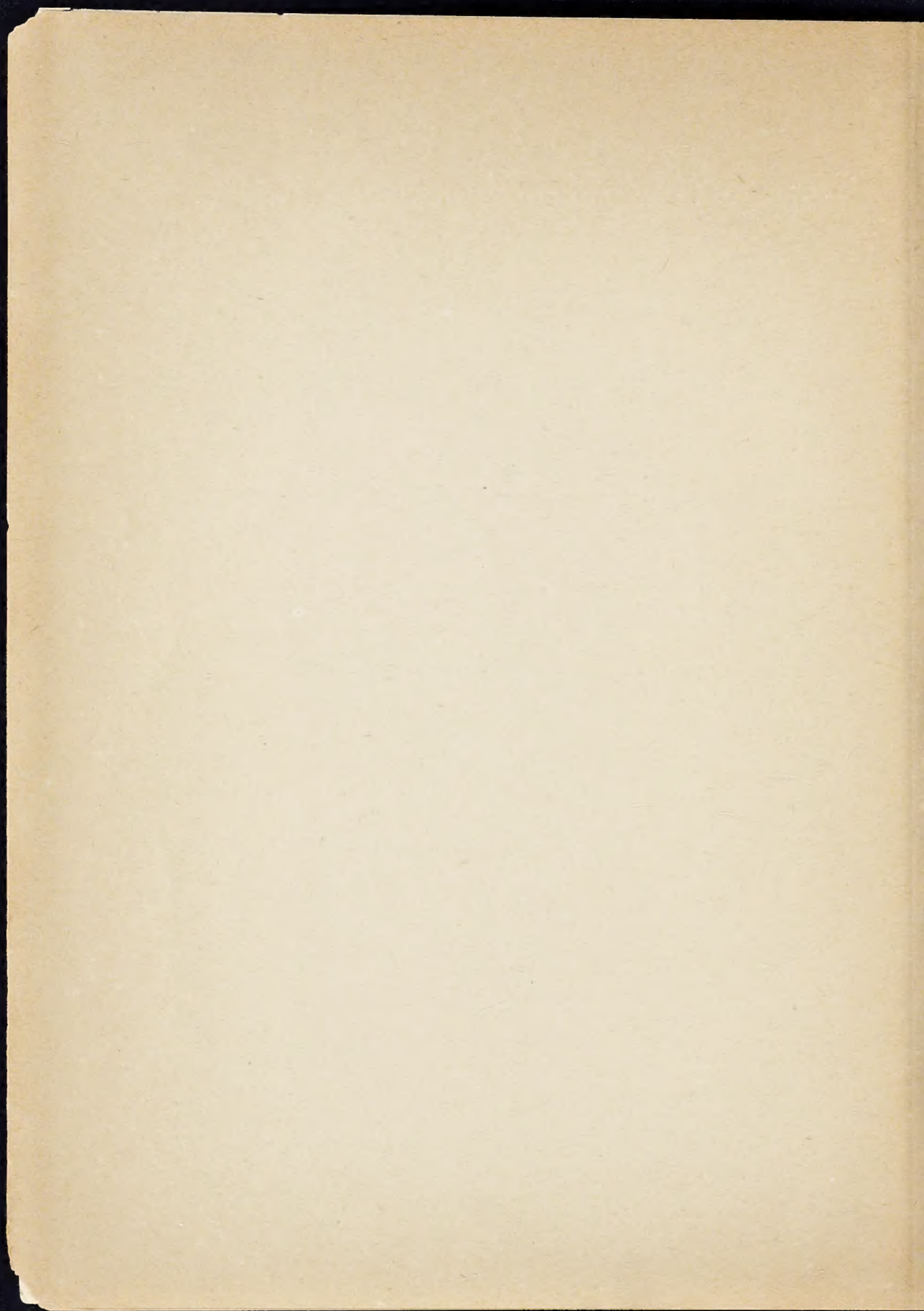
*Zrinyi, the poet.*



BUDAPEST,

The Hungarian Cyclorama Company

1898.





## The Explanation of the Picture.

Coming upstairs we find ourselves surrounded by a region many miles in extension, partly plain and partly mountainous.

It is the Valley of Volocz, near to the north-east border of Hungary. Far away we see the snowy tops of the Volocz-mountains. Beyond these there is the Pass of Vereczke, where our ancestors entered this country.

We are in the midst of an ancient fortified place, a so-called „Földvár“, earthen castle.

Such strongholds were built in a very primitive manner and enclosed the Slavonian dwellings, mere caves in the earth; but in those times, when there were no guns nor battering-rams, they afforded sufficient protection against ravaging bands. This castle has been formed after a model on Trajan's Column at Rome and the descriptions of Russian scholars.

It is advisable to begin the inspection with the prominent group of the chiefs.

Among these you will at once distinguish the noble figure of Árpád who, on his snowwhite steed, and in rich oriental attire, has taken up position on a hill. It seems he arrived this moment with his fellow-chiefs and the steep precipice caused them to stop their horses. Else Árpád would perhaps have chosen that spot. The fertile level attracts his eyes. He enjoys the sight of these plains stretching into unbounded distance, where the rising waters of the Latorcza are flowing like a silver serpent.

To find the right drapery for Árpád, for the other



chiefs, and for the group of the „Táltos“ (priest) caused not a little effort and study. The main designs were taken from the great Russian book on Costumes in which the Russian scholars, by orders of the Czar gave a description of the garb of all Asiatic nations. This book contains costumes that were used a thousand years ago, as far as they were obtainable. Many a part of the arms and the attire has quite a Hungarian denotation, as „Csákány“ (a kind of a battle axe), „Buzogány“ (a fighting club), „Sisak“ (helmet). This book is furnished with imperial splendour, its price being 5000 Rubels, and was made only for sovereigns. King Francis Joseph was much pleased when he was informed, at his inspection of the picture, that Árpád Feszty had drawn part of the costumes out of His Majesty's library.

Besides Árpád there are Előd, Kund, Ond, Tas, Huba and Tuhutum, who seem to be occupied with the same consideration as their leader himself.

They feel perhaps that the God of the Magyars has appointed for them this land to be, after many years of restless wandering, their inheritance, which was to be consecrated for their lasting home by the blood of many heroes.

To the right there roars the battle of the Magyars; the fierce troop rushes down the hill like a blustering storm. They seem to be innumerable, just as if the earth would bring them forth, as if their horses had wings.

The enemy have already diminished; the rest of the Slavonians oppose with valorous resistance. They die on the spot where they lived; it was their home though it was not fortified by constitution and political bulwarks; just as the wild forest is the home for the bear and the plain is the home of the hamster. In this land they were born and here they are crushed by the suddenly appearing great strange nation.

The attack of the horsemen will especially interest those, who are familiar with the history of strategy.

On the place before the chiefs you will remark Latorcz, the Slavonian commander and other captives



who, with dazzled eyes, look at the radiant leaders of the unknown invading nation. Who are these? Whence do they come?

Latorcz's daughter embraces her father in desperate grief. She foresees the sad fate, that will befall him. For the messengers of the approaching nation had offered peace, but Latorcz had broken the agreement and taken up arms.

The other figures among the group of captives also seem to express fear and despair, and give an idea of the painter's dramatic power of imagination.

There can be no doubt about the end of the fight. The picture shows us the last moments of the resistance. The chiefs just ordered to give signal for the finishing of the battle. On a cleared place near the „Földvár“ the large pile already smokes. The „Táltos“, that is the Hungarian heathen priest, stands before it with stretched-out arms and invokes the Spirit of Fire; behind him the „Bonczes“ bring a fine white horse, and the „Kádár“ with a drawn sword waits to offer it to the God. Dancing girls strew flowers round the pile. The ceremony is accompanied by music; the „Igriczés“ let their pipes and drums sound and an old man beats the time with his hand. The Magyar people begin to gather round the pile.

In painting this heathen offering the artist's imagination has really proved most creative. Without any data only inspired by the genius of history, he composed such a representation of an ancient religious ceremony that everyone must say: „It could not have been otherwise!“

When the „Kádár“ had killed the horse, the „Táltos“ turned its entrails towards the sun; if they were transparent he prophesied success; the fume too, rising straight to heaven was a prognostic of good luck.

By and by there will also arrive the princess' carriage. „What a strange team!“ would the visitor say. Four oxen side by side. But such it must have been. That was the luxury of a princess in those times. When they travelled through forests the hatchet had to make way for them. They could afford it, they had plenty of slaves.



power, the Petchenegis or Bissenis fought against the Magyars. The fight proved disastrous for the latter; the nation divided in two parts, which were never to meet again. One part drew towards the West and settled in Etelköz (Atelkuzu). The history of the other is shrouded in darkness.

Constantin, Emperor of Greece, wrote on the Magyars, that they divided into eight tribes: 1. the Kabars, 2. the Nyékis, 3. the Megyeris, 4. the Tarjáns, 5. the Jenős, 6. the Karis, 7. the Kurtagyarmatis and 8. the Kazis. Pauler, in his great book of history, says they might have been about a hundred thousand altogether. Each tribe had its own chief, but they had no common ruler. They lived in tents which they could easily take up and pitch on an other place, when the cattle wanted pasture. In the spring they moved to the North, and towards the winter they came down to the South, to the banks of the rivers where they could fish. The men always went on horseback, the women and children on carriages, and they were followed by their herds. They mostly bred horses, cattle and sheep, these supplying the greatest part of their want. For in those times the Magyar usually ate meat, less frequently fish, he drank milk, and dressed in hides. His garment was wide, his fur-shoes heavy, proving that he was neither inclined nor accustomed to walk. When at home, he rested in his tent indulging in conversation and telling tales. The labour was done by the women or by slaves. These were taken from the neighbouring Slavonian peoples. For a while the Magyars kept them in their tents and gave them a chance, by satisfying service, to advance to their companions and comrades in the fight. Hunting was their pleasure; their chiefest and most favourite occupation was war, rather ravaging incursions upon the countries of the surrounding agricultural nations, where they captured prey and slaves, which were to be exchanged to the Greeks on the shore of the Euxine for money, coloured carpets and other necessary objects. When the Magyar mounted his horse for fighting his shaved head was



covered with a helmet, his breast protected by a shirt of mail, he had a sword on his side, a spear in his hand, a bow on his shoulder and arrows in the quiver; bow and arrows were his most dangerous arms. When the Magyars met the enemy they began the battle with arch-shots and when the latter were perplexed and shaken by the drift of arrows, then the Magyars rushed upon them like a storm, scattering, dashing and crushing them. If the attack had failed they began the arrowshooting once more and pursued the flying enemy till they destroyed them.

The Magyars were in general small men of a brown complexion; they were brave, severe, and held good discipline in war; they were filled with love of liberty, and, when at home, where not so much order was needed as in the face of the enemy, almost ungovernable. With the Turkish nations of Middle-Asia we find nearly every trait which we read the ancestors of the Magyars possessed. The circumstances of the present Turkomans, as Vámbéry describes them, remind us of many a line of theirs and make them all the better understood. The Hungarian peasant of to-day and his appearance from the „Kucsma“, a kind of a fur-cap, and the „Bunda“, a wide fur-coat, to the petticoatlike breeches (though not any longer made of hides but of linen) and to the heavy and nibbed boots is a more civilized but not at all degenerated image of his ancestor.

In Lebedia the tribe of the Kabars or Mutineers joined them; these were partly Chazar, partly Bulgarian people who soon learned the Hungarian language but also spread many elements of the Turkish language among the Magyars.

As formerly in the fight with the Petchenegis so the war in Etelköz claimed many victims. When the Magyars came over the Carpathian mountains they were hardly more in number than before the union with the Kabars, rather less, but at their head there was now a man. After the defeat in Lebedia the tribes chose a common leader, constituting thereby the nation of the Magyars, which name they took up from one of the tribes.



Even more fortunate than the institution was the choice of the person. Árpád, the new leader, a son of Álmos, who himself was a chief, was about 40—50 years of age, born to rule and to fight. He seized the power conferred on him with strong hands and proved capable to hold together the different tribes, to vanquish every inward difficulty as well as every outward foe, and to obtain for his people a new and constant home.

As the Magyars met Slavonian nations in Lebedia and Etelköz, so they did to the South of the Carpathians also. The Slavonians, before they formed larger realms, lived everywhere divided in small tribes; they liked to dwell in woody or marshy places and were occupied with husbandry. Each tribe had its own little nest, a square or round castle made of earth and trenched about, a „Grod“ in their language, into which only one gate led. As to their outward appearance the Slavonians were tall people, neither dark nor light, rather a middle type between the inhabitants of the southern countries and the blue-eyed Germans to the North. They were brave like the Magyars but lacking pride and self-consciousness: they had no warlike spirit nor were they a lordly people but rather carelessly inclined to obedience and servitude.

To be sure, Cisdanubian Moravia fought against the Germans and Swatopluk, the great Moravian prince, mercilessly destroyed the transdanubian countries; but the war might probably have ended with the victory of the Germans had not the Magyars intervened, and overcoming both struggling parties, occupied the land for themselves.

Naturally the different Slavonian tribes did not welcome the invading nation and tried to resist. The strength of that resistance was different in different parts of the country; but we cannot regard it as having been very great or dangerous for the Magyars anywhere. The weak and dissipated Slavonians were not able to withstand an attack that was led by a military and political genius like Árpád.

Nor were the Moravians able to resist. Swatopluk died a year before the Magyars came and the disunion of his sons facilitated the victory of the Magyars.

The Germans or Eastern Franconians too, after the death of the valiant but broken down Emperor Arnulf, could not hold their eastern Marks and the Pannonian vassals. Five years after they had come over the Carpathians, the Magyars had occupied all the country from these mountains in the North to the Danube and the Save, nay beyond this river to the Capella ranges; westward towards the ancient Noricum a natural boundary was formed by thick forests stretching from the Capella to Sopron, and from here by the lake Fertő and its adjacent fens trough which the Lajtha (or Sar) flows; just as in the East and South-East the boundary was formed by the Transsylvanian Alps. Only the County of Szerém (Syrmia) could be kept by the Bulgarian power.

### How the Picture was prepared.

Cyclorama-painting is a contrivance of modern times. It is a most efficacious means to express an artistic idea. The first cyclorama, illustrating a scene of the Crimean war, was opened in Paris about 15 years ago. This first attempt inspired many an artist to paint some historical event in the form of a cyclorama. Since that time there has scarcely been a cultivated town in Europe, where we could not find at least one painting of this kind.

With us many have thought, that at Budapest too such an enterprise should be created. Árpád Feszty considered the painting of the Entry of the Magyars for many years and for the realisation of such a grand plan he thought the most suitable form to be a cyclorama. He, therefore, joined with his elder brother the architect Julius Feszty. Árpád Feszty was to solve the task from the artistic point while his brother undertook it to arrange the financial concerns and to procure the necessary funds.

In the winter 1890—91 they applied to the Magis-



trates of Budapest for a building-ground, which, in view of the patriotic and artistic purpose, was generously granted to them.

In order to carry out the enterprise a stock-company was constituted under Count Theodor Andrassy's superintendence, many of our leading men having shares in it, thus promoting the accomplishment of the idea in a most disinterested way.

In the month of July, 1891, Árpád Feszty presented to the company the first sketch of the cyclorama, raising thereby much satisfaction and confidence.

Such a great task could not, of course, be fulfilled by Feszty himself. He had to look for fellow-labourers. He succeeded in securing for his work the help of some of the most prominent Hungarian artists, Paul Vágó, Ignatius Ujváry, Baron Mednyánszky, Béla Spányi, Coelestine Pálya etc.

Among those interested in the matter, many were anxious if the artists would succeed in respect to the reconstruction of the historical, the scientific part. Much search and imagination, strong Hungarian feeling and a thorough knowledge of Hungarian types was required to render the reproduction of that great event possible and probable. Árpád Feszty spent many weeks searching in the libraries of Budapest and Vienna to find details of his subject. Thallóczy, the learned historian, lent him his unwearied assistance in these inquiries. But from that time very few notes of our history have come to us. Feszty and Thallóczy began, therefore, to study the clothing and arms of the Asiatic nations; comparing the Persian and Indian pattern with the fashion in some Hungarian villages Árpád Feszty found the basis whereon his imagination could build. Many details were found in the Ural-Altaj section of the Ethnological Museum whence especially the pictures of the idols were drawn. Descriptions of Russian writers and a portion of Trajan's Column at Rome rendered the design of the castle, part of which forms the viewer's standingplace.

The country, changed by culture during the centu-



ries had to be placed on the picture as it was a thousand years ago. For this purpose Árpád Feszty and his fellow-labourers went to Munkács in the month of August 1891, and had their dwelling in a tent erected near a village called Kenderecske in the valley of Volocz. There the small band of artists took an exact geometrical survey of the whole region. According to these preparations Feszty made his second sketch 12 meters in size.

At the beginning of February 1892 the building was finished and at this time Mr. Mommen from Bruxelles set up the screen 120 meters in length and 15 meters in breadth. Then the drawings were transferred in natural size from the sketches to the screen by a projecting lantern. This being done the proper painting of the cyclorama began. At first the air was to be painted. Mr. Feszty comenced it at the beginning of March, but on the third day his fellow-helper Mr. Ujváry was hurt by a board falling from a height of 15 meters, so that he was compelled to lie in bed for several weeks and Mr. Feszty had to continue his work alone. He finished the air at the end of April. In the meantime the other artists were employed with their own different tasks. Mr. Ujváry, when recovered, accomplished the sketches of the wooded mountains to the left; Mr. P. Vágó painted the attack of the horsemen; Mr. B. Spányi had to perform other parts of woods and mountains.

It was worth while to observe the painters at their work. They were standing on trestles about 15 meters in height which were furnished with wheels and could be rolled on rails at the side of the large screen spread out in a circle.

As some of the artists were afterwards engaged with their own occupations, Mr. Feszty had to look for others to replace them. These were Coelestine Pálya, Francis Olgyay, Charles Ziegler and Adolf Barsi who made the greatest efforts and worked by day and by night to finish the picture.

In the spring 1894, Mr. Feszty's rush and nerves had to undergo a severe test when he began to harmonize the whole painting. Here a figure was to be expunged, there



an other was wanting ; here a horseman was too near to the visitor, there a void place was to be filled by a broken carriage and so on.

At last all was ready and the Cyclorama could be opened on the 3<sup>d</sup> of May 1894.

Since that time people came by hundreds to enjoy this picture representing an important event of the heroic past.





Arpád and his Staff.



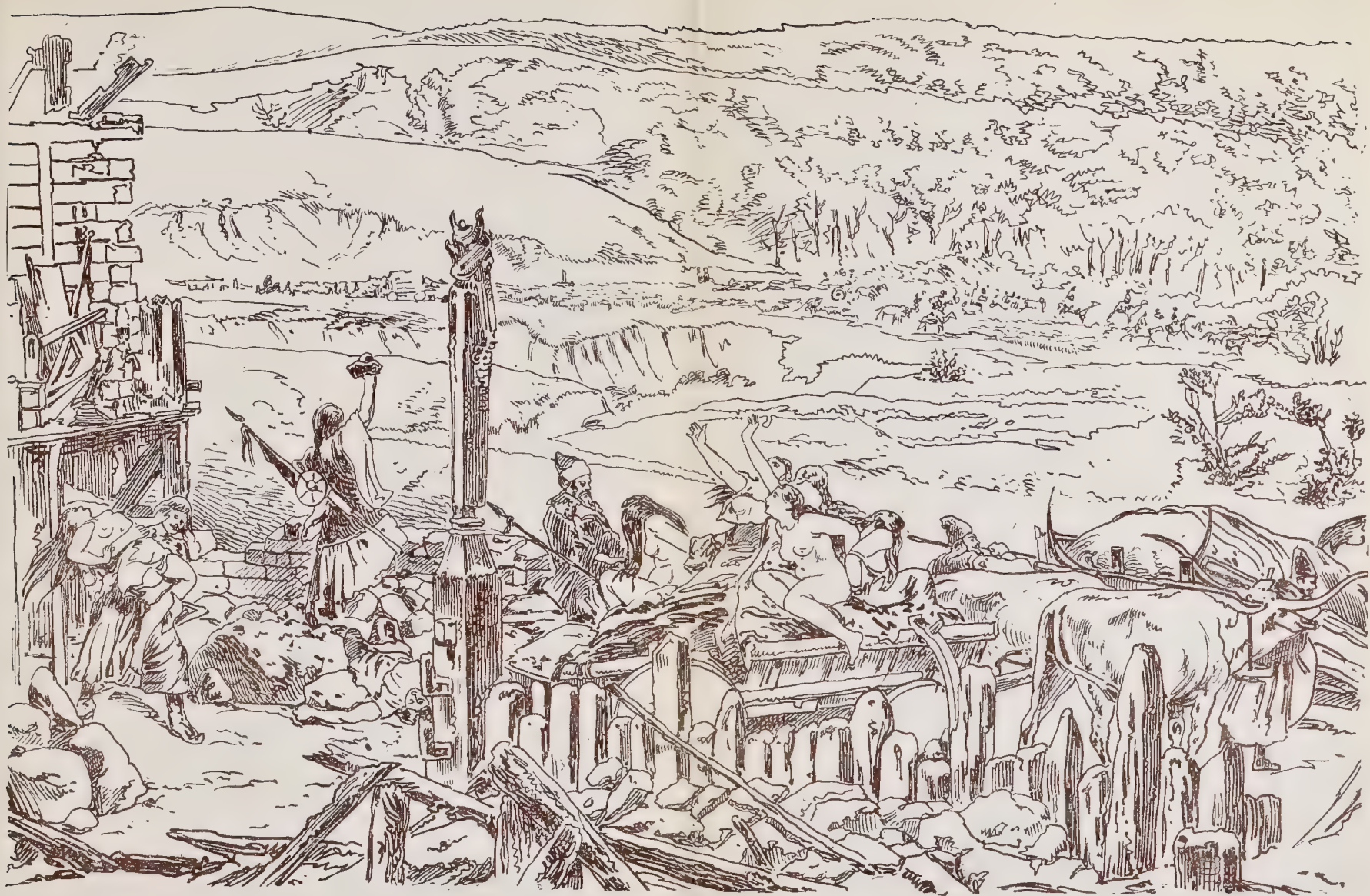




The Princess and her Attendance.

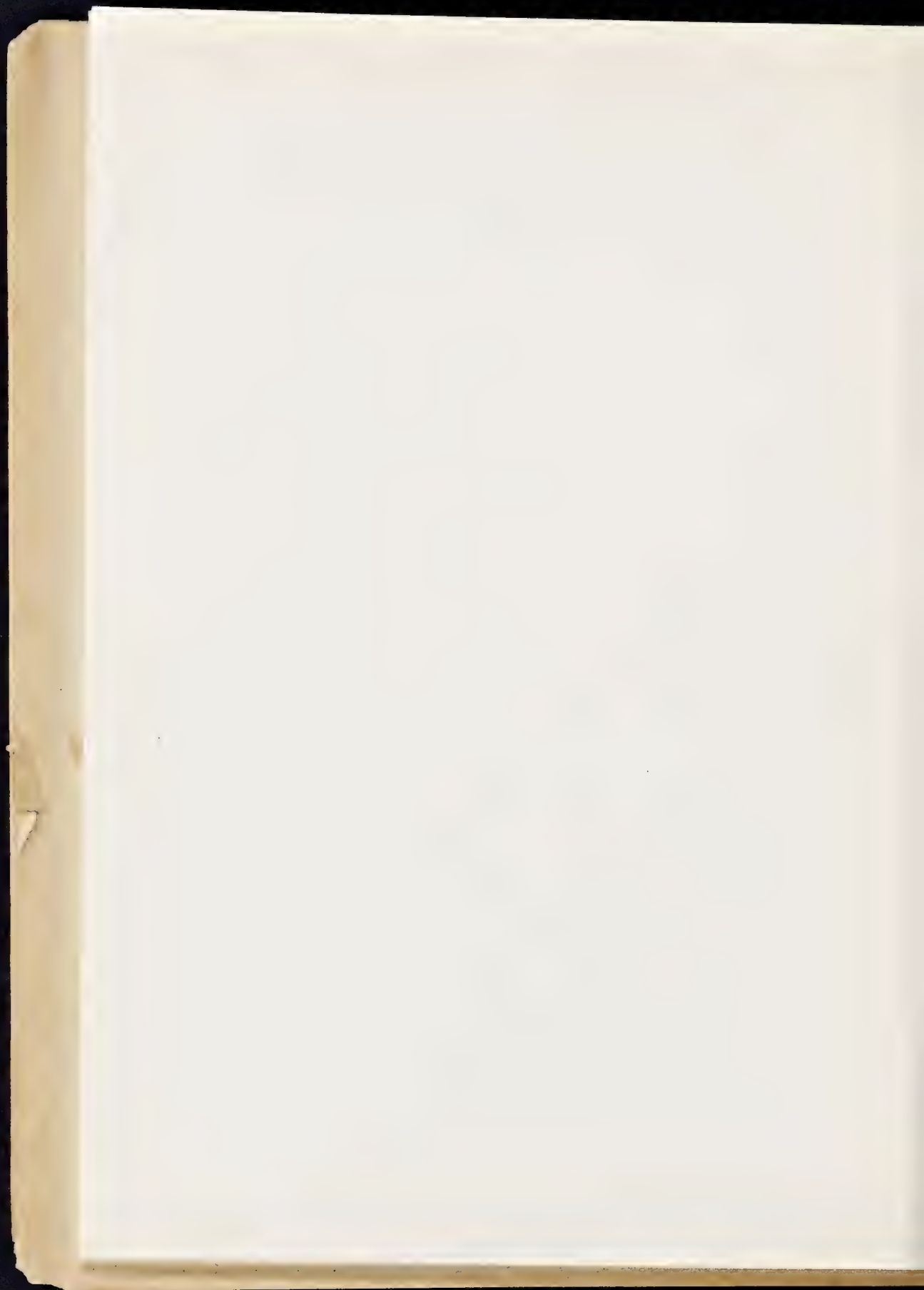






Capture of Women.

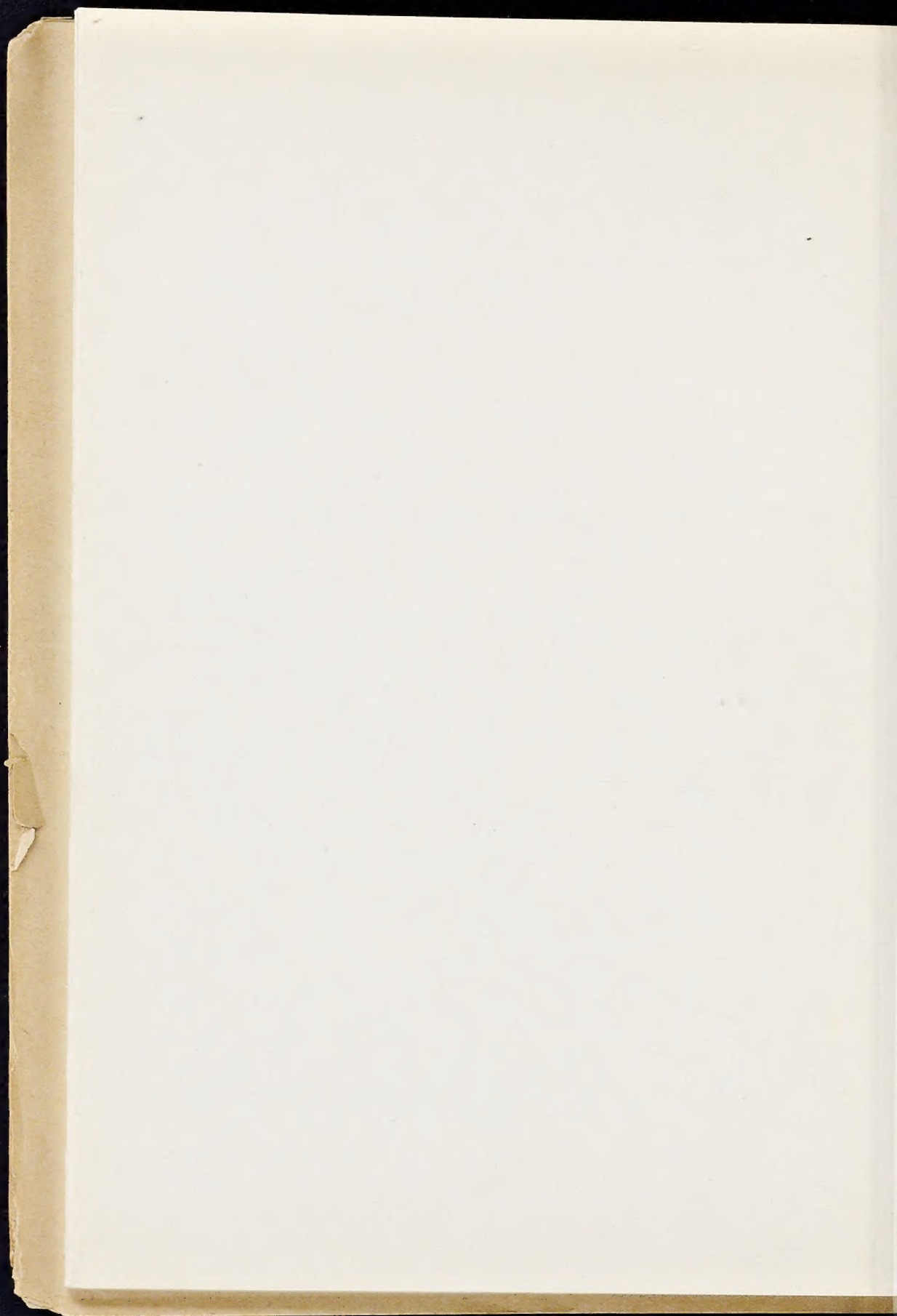


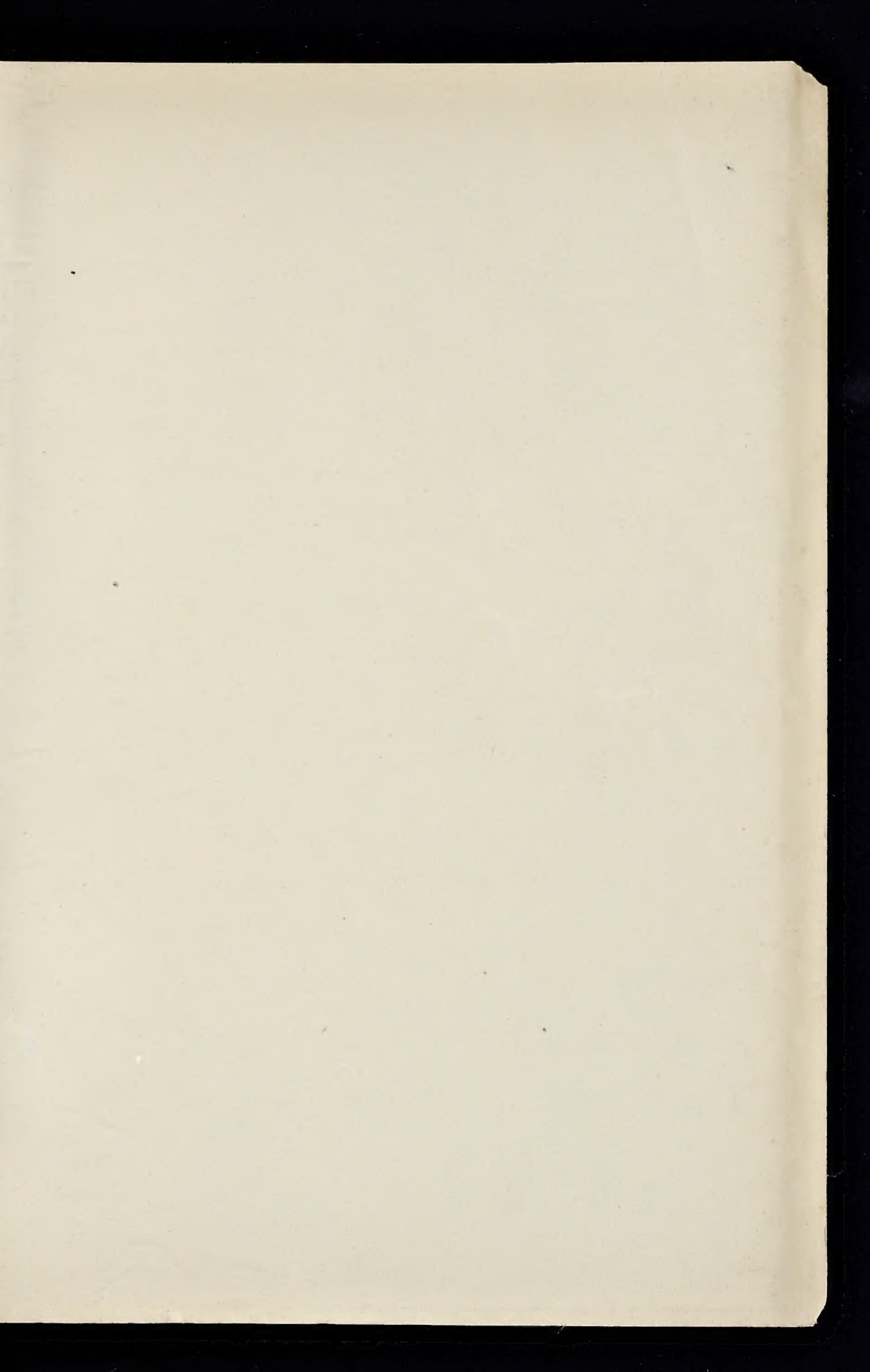




The Sacrifice.









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LEGRÁDY BROTHERS, BUDAPEST.

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