

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

# HEREND HERALD

2005/II. NO. 24.

*Badur vase*

*The Ming decor:*

THE GENTLEMAN KING'S PORCELAIN

*A masterpieces comes  
alive  
with help from Herend*

KURUC AND LABANC BY VIKTOR MADARÁSZ

*Floating Luxury  
Dillas*

ALL ABOUT YACHTS

*Not a minute  
without music*

JAZZ GUITAR PLAYER FERENC SNÉTBERGER





# Letter to the Reader

*Summer has a thousand faces...*

*From a business perspective it is a time for mid-term assessments, a time to look back and evaluate what we have achieved. As we do this, we can confidently say that our customers continue to honour us with their attention the world over, as is borne out by the figures of the first six months. Allow us to be candid: the trust and preference shown towards Herend products fills us with joy and pride. Furthermore, it gives us serious incentives to carry on through the rest of the year and offers encouragement for the plans we make for the coming years.*

*Yet summer is equally about sunshine, travelling, gathering new experiences, resting and recharging our batteries. In the last few years more and more people who travel have chosen Hungary as a destination. I hope it is not immodest to think that perhaps our world-famous Herend porcelain plays a part in this. Many who visit Hungary for a few days or weeks as tourists visit the shops that sell Herend porcelain, and some even visit the town of Herend and our Porcelanium Visitors' Centre.*

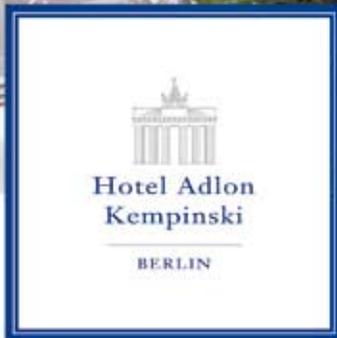
*There is no greater joy for us than to see our visitors leave our shops and our country satisfied and buoyant with new experiences, having purchased an item or two of Herend porcelain to remind them of their time in Hungary. What they take away with them, in effect, is a feeling, a souvenir of their summer holiday, of their trip, a piece of summer and a piece of Hungary.*

*Summer has a thousand faces...*

*I wish you a beautiful summer, a good rest and wonderful new experiences.*

**ROBERT SOMOGYI**  
Editor-in-Chief  
CCO, Deputy General Director





## Es ist nicht einfach, berühmt zu sein.

---

Seit mehreren Jahren ist das Hotel Adlon Kempinski wieder der exklusive Anziehungspunkt in Berlins lebendiger Mitte. Hier treffen sich anspruchsvolle Gäste aus aller Welt. Dies lässt sich auf vielfache Weise erklären: mit der exponierten Lage, mit dem außergewöhnlichen Luxus und dem perfekten Service. Und ganz bestimmt mit der absoluten Raffinesse unserer Küche, die Sie mit dem einmaligen Blick auf das Brandenburger Tor und den Pariser Platz genießen können.

Versäumen Sie es nicht, einen Bummel durch unsere luxuriöse Ladenpassage einzuplanen und sich vom Porzellan von Herend bezaubern zu lassen.

## *It is not easy being a legend*

---

*Since almost a historical century the Hotel Adlon Kempinski Berlin is a highly exclusive place in the heart of Berlin. It is a gathering point for demanding guests from all over the world. This fact is explicable by its exceptional location, its extraordinary luxury and the excellent and very personalised service. We offer you an exquisite cuisine with view to the famous Brandenburg Gate.*

*Do not miss to visit our luxurious shopping arcade and get inspired by the famous porcelain by Herend.*

*Kempinski*

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# HEREND HERALD

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# *The Hotel Show in Dubai*

*The Hotel Show, the hospitality industry's special event, was staged in Dubai between 22 and 24 May 2005. The Herend Porcelain Manufactory Ltd. was participating in the show in a joint presentation with silver tableware makers Robbe & Berking.*

What is especially noteworthy about Herend's presence is the fact that the Manufactory has never travelled so far nor exhibited on such unfamiliar terrain. The venture is designed to prove that Herend can offer alternatives in the field of fine dining, in the hotelier business and the interior decoration of luxury apartments. Nothing serves this ambition better than Herend's readiness to manufacture made-to-order pieces, a great advantage for a competitive edge.

Sharing a stand with Robbe & Berking, Herend staged a smart presentation at a conveniently located, stylish corner of the venue. While centre-stage was reserved for a table laid with two different types of décor, the "plate-wall" was decorated with cups, saucers, ornaments and animal figures. There were two further ornamental vases and a special polo platter each atop a pedestal. The Herend show drew a large number of potential clients, most of whom were hotel and hotel restaurant managers. Hotel purveyors and design companies also showed particular interest in the spectacular stand. In the course of the Hotel Show Mária Varga Jászky held a training session for the employees of the Rivoli group, our partner in Dubai, familiarising them with Herend's history, patterns and shapes, as well as our system of coding.



*The Herend Porcelain Manufactory and Robbe & Berking shared a stand in Dubai*

## *Middle-Eastern Ambassadors visit Herend*



*Sándor Polányi CEO of Herend and Robert Somogyi CCO, Deputy General Director welcome the ambassadors*



*Table laid with Eglantine décor*



*Representatives of the Rivoli Group, Robbe & Berking and the Herend Porcelain Manufactory*



*Porsche Cayenne with VH décor*



*The representatives of the Rivoli Group study the Eglantine décor*

The Arab world continues to show great interest in Herend porcelain. On June 10, a mere two weeks after the Hotel Show in Dubai, the ambassadors and chargés d'affaires of Arab countries accredited to Hungary visited the Herend Porcelain Manufactory. The guests were welcomed and guided through Herend by Managing Director Sándor Polányi and Robert Somogyi, CCO Deputy General Director and the Sales Director for the Arab region. Discussion focused on the prospects of further cooperation between the Manufactory and the region. The diplomats and their wives toured Porcelanium, the Herend Porcelain Manufactory's visitors' centre, where they witnessed the principal phases of making luxury porcelain. Next came the beautiful showroom, then the Museum and the brand shop, followed by Herend's exclusive restaurant, the Apicius, as the conclusion to their visit.



*Middle-Eastern guests and their wives as guests of Herend*

## HEREND NEWS AND EVENTS

# *A Feast of Poetry*

The centenary of poet Attila József's birth was jointly commemorated by Hungarian Radio and the Petöfi Theatre of Veszprém on April 14, with a programme called The Feast of Poetry.

The poetry recital competition drew a total of 258 applicants, 195 from Hungary and 63 from beyond the borders. The Herend Porcelain Manufactory was among the first to undertake sponsorship of the landmark event, which was attended by Managing Director Sándor Polányi.

The contestants recited their chosen poems in a stage setting reminiscent of the poet's study-cum-living-room. The panel of judges ranking the performances was made up of public figures and literary and media experts.

The prizes were presented by Katalin Kondor, President of Hungarian Radio. The two-million-forint first prize, together with the Herend Porcelain Manufactory's Apponyi-décor cup, was awarded



*Gábor Mohai receives a special award from Dalma Mádl*

to young freelance actor Attila Héresz Menszátor. Second prize went to Nelli Szűcs, from a neighbouring country, while the third prize was awarded to actress Judit Németh, both artists receiving hand-painted Apponyi vases from the Manufactory.

A number of special prizes were also awarded during the ceremony: Mrs. Dalma Mádl, for instance, presented Gábor Mohai with a "clawed" Herend vase; Duna Television (giving live coverage of the event) offered its viewers' prize to Judit Németh, and the votes of the Veszprém audience acknowledged János Papp as the people's choice.

# *Meissen and Herend*

## WHEN PORCELAIN LEGENDS MEET

Visitors to the elegant spa town of Bad Kissingen in Germany had a special treat in store when an exhibition of Meissen and Herend porcelain opened in the Town Hall on June 10. The exhibition, which is to remain open for three months, offers a genuine storehouse of emblematic masterpieces and real treasures from both these legendary sanctuaries of porcelain, as it guides visitors through the history, style and characteristic features of these two great manufactories.

A broad range of the art of Herend is represented, the items on display ranging from the time-honoured classic Victoria-décor services to the

contemporary hits of Imre Schrammel's refreshingly modern popular figurines, as well as the extravagant pieces of fine chinoiserie.

The Meissen factory's presence focuses emphatically on fine dining, with displays ranging from the new type of Perle (pearl) service to the latest interpretation of the classic Zwiebelmuster (onion pattern).

Dialogue is definitely at the heart of this joint exhibition, as these two age-old giants of porcelain-making woo lovers of white gold with an insight into their past and present. The exhibition closes on September 11.



*Karl-Heinz Laudenbach, Mayor of Bad Kissingen, at the inauguration*



*The Herend exhibition*

# Vase for Curtis

## ONE HUNGARICUM TO ANOTHER

Tony Curtis, the world-famous Hungarian-born actor, turned 80 on June 3. To mark the occasion Hungary's Minister of Economy, János Kóka, presented him with a Herend vase bearing the star's portrait.

Curtis, the star of such movie classics as *Spartacus* and *Some Like It Hot*, still nurtures close ties with Hungary, as was recently proved by the publicity spots he shot to promote Hungary in the United States. The portrait of this living legend was, quite appropriately, transposed to a porcelain legend, Herend's Baroque-style "harmonica" vase, which was first designed in the 1840.

This ornamental piece embellished with the actor's portrait took master painter István Lázár several weeks to complete. In order to obtain the best likeness of the famous face, the piece of porcelain had to be fired three times at 800 degrees, as the colours change shades with every firing. This is a unique vase which will not be available in the shops. Works of this nature have an estimated value of about a million forints.

The special gift was presented to Tony Curtis at a party in his honour in a Las Vegas hotel, where András Simonyi, Hungary's ambassador in Washington, D.C., accompanied the visiting minister.



*Birthday party in the MGM Grand Hotel, Las Vegas*  
Fotó: CharMaine Beleele



*Tony Curtis and Marilyn Monroe in Some Like It Hot,*  
Photo: RedDot



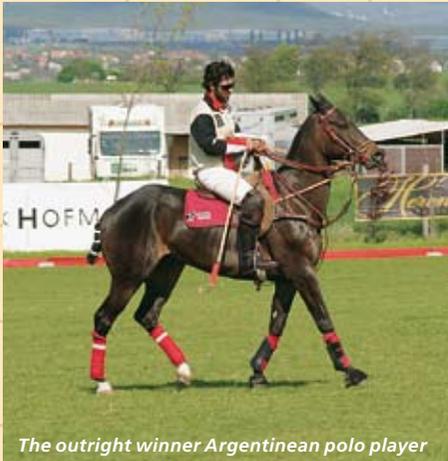
*Tony Curtis and Jack Lemmon in Some Like It Hot*  
Photo: RedDot

*Minister of Economy János Kóka presents the vase to Tony Curtis in the presence of Ambassador András Simonyi*  
Photo: CharMaine Beleele



# La Estancia Polo Open 2005

## HEREND'S DOUBLE SUCCESS



The outright winner Argentinean polo player

The Herend Porcelain Manufactory scored a resounding success at the polo tournament held at La Estancia Polo Club, Etyek. The three-day sporting event received around two hundred invited guests each day (among them leading entrepreneurs, chief executives and celebrities). The Manufactory, occupying sixty square metres of floor space within the VIP tent, staged a temporary exhibition, which was visited by György Habsburg and humorist Tivadar Farkasházy and wife, among others. Mr. Farkasházy is a descendant of Mór Fischer Farkasházy, second founder of the Manufactory.

The Herend display consisted of smaller porcelain masterpieces, two large vases and a figurine by Imre Schrammel. The visitors were invited to watch a live presentation by a Herend master making porcelain roses, and another showing off his painting skills.

The exhibition was further enriched by the ornamental cups which the Manufactory offered as trophies to the winners. The VIP guests at the ball which closed the event were served dinner on a blue Apponyi (AB) Herend dinner service, by waiters dressed as polo players. Moreover, the event saw Herend score another success, besides promoting the art of its porcelain-making: it was the Herend team that won the tournament.



In the heat of the game



The Herend polo team



Uwe Zimmermann fêted



The participants with the Herend prizes



*Krisztina and Ulve Zimmermann, owners of La Estancia Polo Club, organisers of the tournament*



*Mercedes old-timers*



*The Habsburg brothers and Eilika von Habsburg with her children*



*Actor Béla Ernyei and Robert Somogyi CCO, Deputy General Director*



*Robert Somogyi, Tivadar Farkasházy and Mimi Farkasházy*



## *Herend lions in Munich*

*Lions with VBO décors*

The Munich Lord Mayor's office launched an initiative this May which provides a spectacle seldom seen in a city. Five hundred lions, in sitting and standing postures, have been scattered around the principal public places of the Bavarian capital. These life-size replicas of the lion which features in Bavaria's coat-of-arms serve both decorative and publicity purposes. Each lion has been painted by different German and foreign artists. The colourful predators will be on display in Munich for two years, after which they will be auctioned off for

charity. As well as providing street decoration, they are intended to boost business for the artists who have painted them.

The Herend Porcelain Manufactory has three items among the exhibits. The Hungarian lions were painted over a week-long period in the local Herend shop under the guidance of shop managers Szilárd Varga and László Tartó. The designs on the replicas were dreamed up by Herend applied artists, who selected the AV and VBO décors for the "big cats".



*The second  
Babur vase*

*The number of orders, as well as the opinions voiced by experts and collectors alike, prove that Herend's Babur vases, true feats of porcelain-making, stand in very high esteem indeed.*

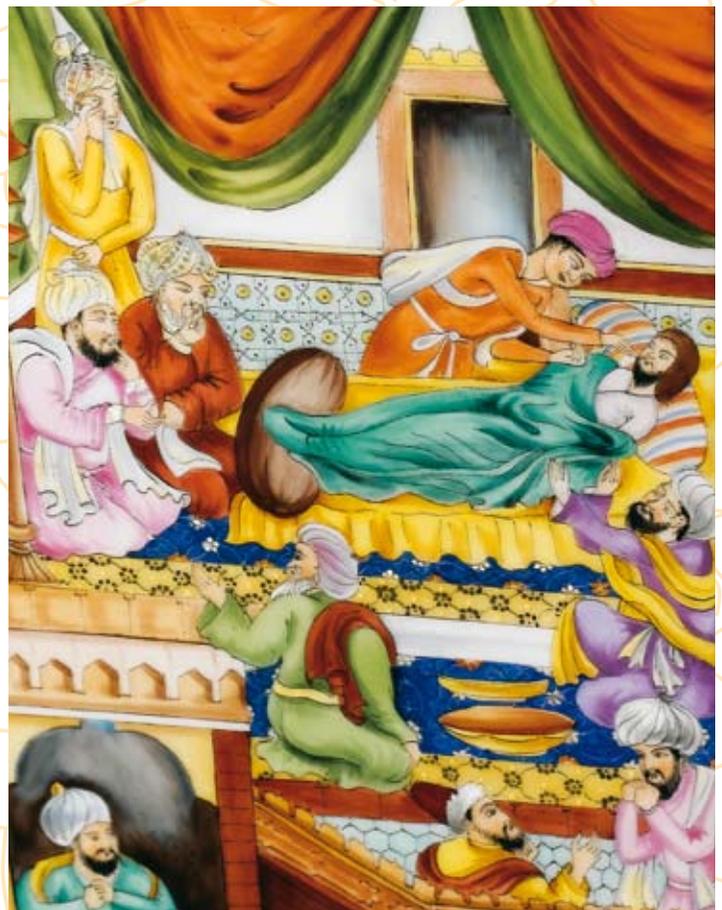
This special eight-sided vase was named after Zahir-ud-din-Muhammad Babur, the first Mughal Emperor of India. Four sides of the vase are decorated with paintings of four decisive events from the life of the ruler, inspired by the miniatures of the Baburnama, a late 16th-century codex.

Islam generally does not allow human portrayal, though that prohibition is enforced primarily in frequented public places. In books, which remain mostly closed and are perused only by a privileged few, superb and masterfully painted pictures portraying humans abound.

The four scenes on the Babur vase reflect the narrative-descriptive style of the codex. Each painting contains various scenes of a given story, with the characters thus appearing more than once on each side. For clarity's sake texts are carefully interspersed among the images. The landscapes and architecture in each picture are painted in meticulous detail and vivid colours: even the rich variety of flora and fauna heralds the greatness of the emperor; after all, just like the vast cities and magnificent wild animals, even the tiniest of birds and humblest of flowers all belonged to his realm. Yet even this richness of detail is surpassed in the scene depicting the siege of the city of Das, where the minutest features of the clothes and equipment worn in battle by warriors and their horses are perfectly visible. All lances, swords, mails and helmets are painted to perfection. On the other four sides of the vase, alternating with these scenes, are ornamented Islamic-style plants, leaves and winding creepers, the gilded brilliance of which was inspired by the cover of the codex. On the lid of the vase are four birds, further enhancing the marvel of this elaborate style of portrayal.

Manufacturing a Babur vase requires extraordinary expertise and a great deal of time. Just to observe the whole piece carefully, all the scenes with their infinity of details, may take hours of scrutiny. The pictures are authentic representations of the miniatures in the codex, testimony that the Herend master painters are just as talented as were the contemporary artists who painted the originals. This magnificent vase captivates children, adults, experts and laymen alike. Its price notwithstanding, the vase has been so well received that, as its name (Babur II) indicates, a second, limited series of 50 pieces is now being manufactured. ❧

ANNA BÁLVÁNYOS



Scenes from the vase, Photos: Flash Back

# The Ming décor

## THE GENTLEMAN KING'S PORCELAIN

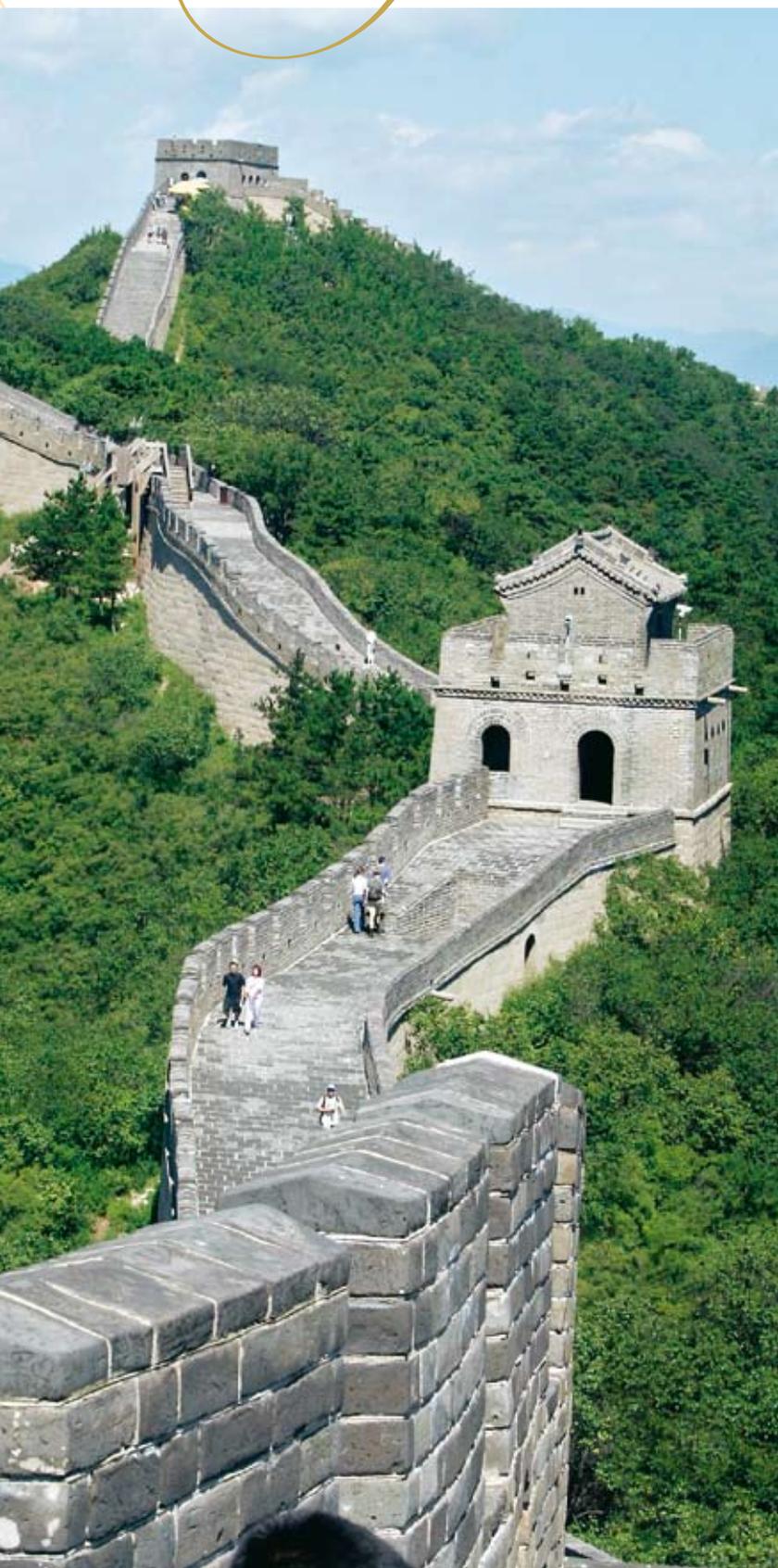
*China is the cradle of porcelain making, so it is by no means surprising that the wide variety of patterns used by Herend betrays a definite Chinese influence. Perhaps the Ming décor serves as the best example: it was designed 150 years ago with the express purpose of replacing the missing pieces of a china service that belonged to a famous Italian monarch. Just how successful this replacement was serves to underscore the expertise of the Herend masters. But let's not rush our fences.*

### THE EARLY GOLDEN AGE

The Ming Dynasty, from which the name of the porcelain décor derives, ruled in China between 1368 and 1644 following the Yuan Dynasty, which was toppled by a peasants' revolt. Chafing and tired of Mongol rule, the people of China revolted against their foreign rulers, driving the members of the Yuan Dynasty back to the steppes of Mongolia. The Ming Dynasty ruled the country for close on three hundred years, an era characterized by renewed economic and cultural prosperity. Under the Ming Dynasty the Chinese army swelled to one million-strong, and the ships of the naval fleet were able to transport up to 1500 tons of cargo each. Industry flourished and book printing used the latest technology. Certain historians maintain that China in the early Ming period was the most developed society of its day in the world. Chinese traders ruled the Indian Ocean and Chinese art (especially porcelain production) reached new peaks.

### NEW AGE—NEW COLOURS

Blue and white porcelain, produced with cobalt from the Middle East, had appeared in the Yuan era. During the Ming Dynasty the prototype was further developed and complemented with other colours, for a better overall effect. This experimentation ushered in the



Teapot with Ming décor

true golden age of Chinese porcelain. The forms of porcelain items with bluish-greenish glazes became quite varied, their decorations ranging from landscapes to resting figures, and all were very richly coloured. This type of porcelain spread throughout Europe thanks to Dutch traders, launching the manufacture of faience and porcelain with a notable Chinese influence.

### ITALY - A SECURE FUTURE

Herend has been manufacturing Chinese-style porcelain, including the Ming décor, one of the most beautiful Oriental-patterned Herend styles, since the 1850s. There is a monarch whose name has become synonymous with this pattern: Victor Emmanuel II, King of Piedmont, Savoy and Sardinia. He was born in Turin. During the reign of his father, Charles Albert, the kingdoms of Sardinia and Piedmont were united, which represented the beginnings of a united Italy. In order to gain territories Charles Albert went to war in 1848 against the Austrian Empire, which ruled most of northern Italy, but was defeated at the Battle of Novara the following year. He abdicated so that his son could make peace under better terms, and settled in Portugal, where he was soon to die. His son Victor Emmanuel hastened to request a ceasefire which Marshall Raderzky granted, despite the eagerness of his officers to march into Turin. All Raderzky demanded was war reparations, but even these he would have willingly foregone had the new king been willing to revoke the new constitution of Italy. But this was something Victor Emmanuel categorically refused to do. He did not want to find himself in a subordinate situation, and would not abandon the idea of one day ruling over the kingdom of united Italy. This is where his nickname, "the Gentleman King", originates. His prime minister, Marquis Azeglio, dissolved Parliament, which opposed peace, and in 1850 enforced the peace treaty. Thus the Italian constitution remained as a relic of a great movement and as a means to secure the future.

### THE MONARCH'S DINNER SERVICE

It was Victor Emmanuel II for whom the exquisite Ming-patterned porcelain items were originally manufactured. Some pieces of the King of Sardinia's service were missing, and no porcelain manufactory in Europe was able to supply the needed replacement. The ambassador of the kingdom turned to Mór Fischer, who accepted the order. As a result of his meticulous design and manufacture, the Ming décor, as it is known to this day, was created. In the centre there is an Oriental interior where a traditionally clad Chinese woman sits on a bench with a table and some vases next to her. Rabbits are frolicking in front of her, and stylized fruits, flowers and small objects lie scattered around her. The enamel-glazed image painted in bright colours is encircled by a

#### DID YOU KNOW THAT...?

*The Herend "Ram-head" pierced vase...* is a feat of porcelain technology. The vase itself has 2,612 pierced holes, and the lid 624.



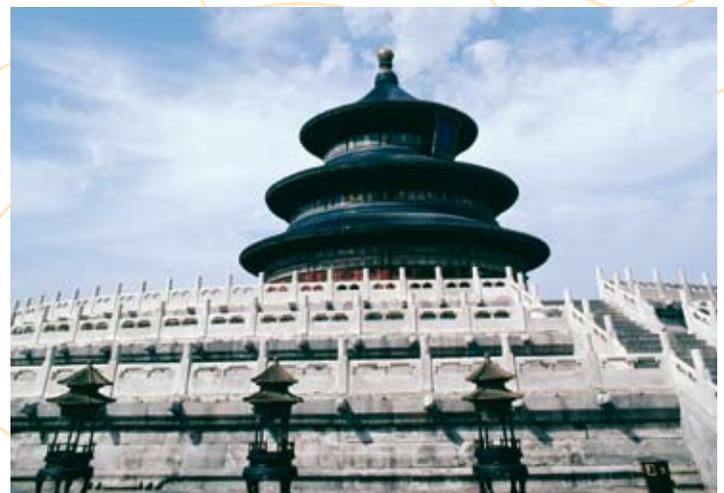
## HEREND DECORS

richly gilded, glittering frame around the edges. The handles of the Ming-décor cups and pots are small Chinaman figures. When the special replacement pieces were ready, Mór Fischer delivered them personally in Turin. There he secretly switched some of the original pieces with those he had manufactured, and presented the original ones to the gentlemen of the court, pretending they were the ones made in Herend. The gentlemen of the court were not satisfied, saying that the new pieces were nowhere nearly so refined as the originals. Then Mór Fischer revealed his little trick, showing them that the "original" pieces of china, believed to be inimitable, were actually the ones he had manufactured in Herend. The court could not but acknowledge that the replacement pieces were the equal of the originals. This is how Herend's Ming-décor porcelain came to Victor Emmanuel's table. The king later received Herend gifts from Franz Joseph at the 1873 World Fair, as did Russian Tsar Alexander II and King Charles I of Romania.

Although, strictly speaking, this is not part of the story, mention should be made of the fact that the Gentleman King's perseverance eventually paid dividends. In 1861 the kingdom of united Italy was proclaimed, which meant the whole of Italy except Rome and Venice. Victor Emmanuel II became king and Florence was named as the country's provisional capital.

As regards supplying replacements for incomplete services, royal courts which set high store by chinaware have frequently commissioned Herend to manufacture replacement pieces for their old china dinner services. This line of activity has contributed considerably to enhancing Herend's prestige. Although many Herend products show off the beauty of china porcelain, in their function and pattern they continue to be unequivocal and unique Herend pieces. Many are still available among Herend's Oriental-style services: one such décor, the Victoria décor named after Queen Victoria, was featured in our previous issue; others are Poisson, Gödöllő and the Ming décor, which—thanks to the Gentleman King - continues to rank among Herend's specialities. ✎

GERGELY ZÖLDI



# Mosaïques triangulaires et fleurs des champs décor



*Looking at this majestic, sophisticated pattern, its name “triangular mosaics and wild flowers—MTFC” sounds almost cold and indifferent.*

Yet the objective description of this lively, colourful and highlighted décor contained in the name is perfectly fitting. The elements of the pattern recall the pomp and opulence of the baroque and rococo styles, while the rocaïlle shape of the handles stresses its link to the 18th century.

The blue and white triangles make up the most forceful element of the décor around the edge of the pattern, whose vibrancy is enhanced by plastic gilding and whose serenity is offset by the golden cartouches around the edge. From these cartouches spring forth the wild flowers in the décor’s name: the pansy, the bean flower, the Madonna lily, the daisy and the petunia, so often used in porcelain patterns.

The flowers, painted to the kind of perfection that might characterize a specialist book, lend the whole décor a bluish-mauvish tone, enlivened only by the complementary colour of yellow. When determining the colour scheme for this décor, Herend focused on the tastes of Japanese clients.

This pattern is a more modest, less opulent version of the Frankenthal décor, which features birds in green foliage (instead of flowers) in the spaces between the mosaics, leaving considerably fewer unpainted surfaces. MTFC is a more loosely conceived pattern than the Frankenthal, though equally attractive, its symmetry interspersed with a rich variety of different flowers.



# Floating Luxury Villas

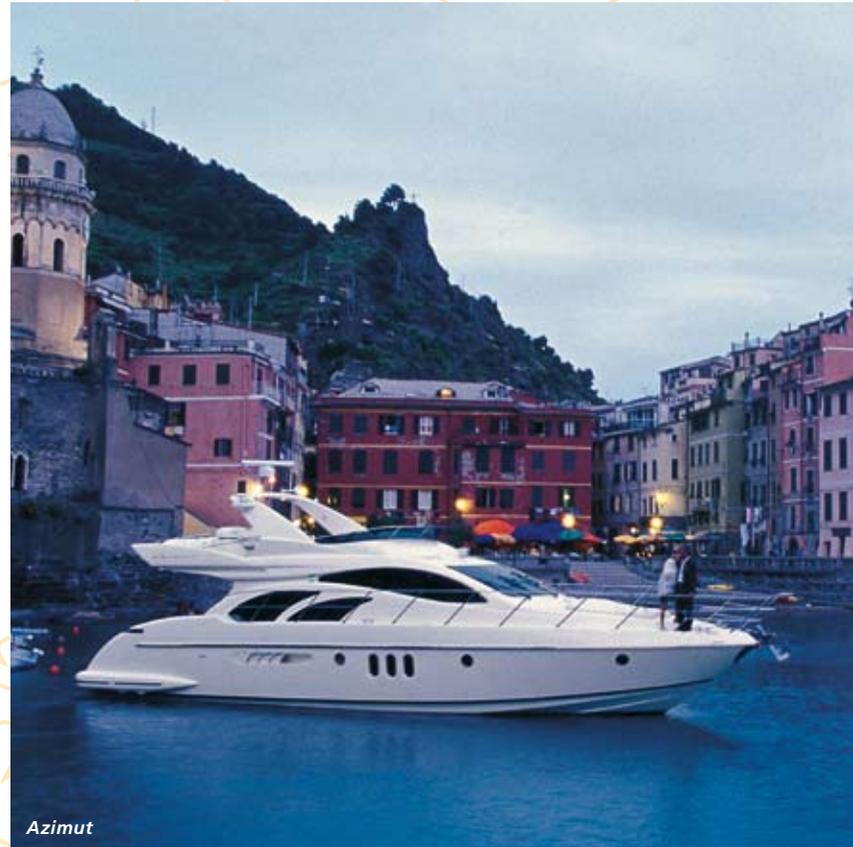
## ALL ABOUT YACHTS

*Price is not what makes a yacht a yacht; how it is made is much more of a criterion. In other words, the class and quality (and the price, of course) depend on how it is equipped, the number of cabins and bedrooms it has and the level of comfort it provides. Yachts are synonymous with adventure, freedom and a chic, easygoing lifestyle.*





Azimut



Azimut

Yachts are small boats over 40 feet or 12 metres in overall length. Depending on weather conditions, yachts can be steered from the cockpit or the deck. The outer sun deck, excellent for open-air recreation, is only the facade of a comfortable, fully equipped dwelling place that can serve as a home for months on end. More advanced models will have dining rooms, state-of-the-art kitchens, lounges and one or more bathrooms in addition to the bedrooms. These mobile homes offer a perfect holiday adventure for their owners, who can still enjoy the privacy which is such an essential part of a relaxing getaway.

The “flybridge”, the external navigation deck, is what determines the build of a yacht. This category includes sports boats, the smallest of which are 5-7 metres in length and have no cabins, only a sun deck in the prow. In larger models there are low-comfort cabins for no more than two persons. On larger boats which still do not belong to the yacht category, the cabins are somewhat bigger, are segmented though not separated, and are high enough for people to stand upright. These sports boats (7 to 12 metres in length and weighing under 3.5 tons) are not suitable for longer holidays.

### EUROPEAN RIVALS

The most prominent shipyards in the yacht-making industry are found in Europe (although in speedboat production America is the market leader). They are unbeatable in design and in the quality of the materials used. The two major centres on the continent are Italy and Britain. Italian models tend to have a more striking design, as many of their designers (such as Bertone, for instance) normally work on luxury cars. When it comes to new models, the Italian companies invite

these designers to work parallel with their own design engineers. The hull of the boat will eventually announce its designer’s name much as exclusive cars do. Italian boat-makers strive for exclusive materials and furnishings in the case of each boat, seeking to enhance the air of a pleasant and very elegant home with their interiors. Their boats are usually modern and graceful with rounded forms. Angular shapes are seldom used, only when no other solution is possible.

English yacht forms have more rational designs, though the trend of arched lines has had some effect. While British designers rank below the Italians as far as innovation is concerned, the quality of their boats is at least equal. In Italy Azimut is the leading brand, while the highest-ranking name in Britain is Sunseeker, the makers of more expensive models, the likes of which are familiar from the James Bond films. Like Aston Martin or Rolls-Royce, the Sunseeker brand is a national symbol of luxury vehicles. While Sunseeker targets conservative but casual clients, Azimut vies for youthful and trendy customers leading a modern lifestyle.

### THE TOP YACHT DESIGNS

Azimut, the value-for-money market leader Italian designer of luxury yachts, makes some huge models which exceed 30 metres in overall length and cost over five million euros. This is the mark where their premium category, the Benetti boat, begins. Taking around 12 to 18 months to make, these floating masterpieces are fully custom-made: the client is free to decide on everything from the wood panelling to the types of chandeliers to be installed. Azimut offers a wide choice in its lower category boats, but these fall within a range contained in

## LIFESTYLE

their catalogue in addition to the basics, of course. Optional items include wall and floor covering, special curtains, lights, air-conditioning and technical (navigational and other) extras. In some special models the colour of bathroom fittings and the material of floor covering may be the client's own choice. The basic range of Azimut yachts costs in the region of 3-400,000 euros.

### COMPANY HISTORY

The history of motor-yachts actually began in the 1950s, though its roots can be traced back to earlier times. Ever since the dawn of advanced maritime navigation, anybody with sufficient means longed to own a boat of his own, but this was impossible until sufficient demand emerged on the market and the appropriate technical developments had been carried out. Azimut was founded in 1969 by Paolo Vitelli, who took over the Benetti Shipyards in 1985 and the Gobbi Shipyards in 2001. The three centres have specialized, Benetti making the "mega-yachts", Gobbi the "sunbridge" types and Azimut the "flybridge" type of yachts.

As a young entrepreneur, Vitelli, transforming his passion for the sea into a business, founded his own boat company in Turin. Its business profile in the early years was restricted to distribution of yachts from British and Dutch makers. The first fibreglass motorcruiser developed, the AZ 43 BALLI, was a joint venture with Ameriglass, a modern Dutch shipyard. The range of motorcruisers was extended in 1977 with the introduction of the AZ 32 Targa model. Soon afterwards a full range of successful MC and MY models came onto the market. Azimut duly became the leading importer of luxury boats.

Designed by Costaguta and Disdale, the Azimut 105' FAILAKA, with an overall length of 30 metres, was the largest fibreglass yacht at the time produced in series. Quite revolutionary in terms of design and technology, this luxury yacht was given the ultimate seal of approval and instant renown by such famous owners as Christina Onassis. In 1985 Vitelli took over the shipyard of the Benetti family, founded in Viareggio in 1873. The merger resulted in advanced technical expertise and further refinement in meeting luxury demands.

As a consequence of the development of planning methods, Azimut introduced the frameless window onto the market in 1994. The AZ 43 was the first model to benefit from this technique whereby the windows were glued directly onto the fibreglass with a special elastic paste.

Ten years ago a new generation of AZ 54 and 78-Ultra yachts came off the drawing board of the company's world-famous development engineer, Stephano Righini, who injected a daring spirit of youth and innovation into the new designs. With their sleek and sinuous lines, rounded shapes and elliptical windows, these models constituted Azimut's overture in cutting-edge technology. In 2001 the company took over Gobbi Shipyards near Piacenza, where an average of 250 yachts are turned out annually. The company currently employs 1300 people, 1000 of whom make boats for Azimut. It sells approximately half its boats to European clients, 40 per cent to North Americans and 9 per cent to customers in the Middle East.

### BOATS FROM BRITAIN

Half-way between Dorchester and Southampton on the south coast lies the city of Poole, where we find Britain's shipbuilding industry



Sunseeker



Sunseeker

legend, Sunseeker, with its 1400 employees. Beyond any other form of success, company figures speak for themselves: the number of employees has trebled in 10 years, as has its turnover, which topped the 150-million-pound mark last year. Under the ever-watchful eyes of company managers John Braithwaite and Don Shead, the shipyard produces 450 boats every year.

Currently using the latest computer technology, including three-dimensional modelling and water current simulation techniques, Sunseeker's team of designers have spent forty years turning out models every one of which has been a shining example of state-of-the-art technology and design development, always conquering new peaks in innovation and refinement.

Though there are six basic categories of boat, each one of their yachts is custom-made to satisfy individual requests. The latest models are embodiments of futuristic stylishness, their arrowhead-shaped windows and streamlined forms making a perfect blend of elegance and modernity. The interior of Predator 95/100 is perhaps the most sumptuous even among luxury yachts. Its decoration is much more that of a plush home away from home than of a boat. The flybridge and motor-yacht models belong to the Manhattan family of boats. The "Performance Motor-yachts" provide extra convenience, combining a dynamic, agile and streamlined exterior with enhanced comfort features inside. Offshore Cruisers mean smaller yet equally comfortable models, such as the Camargue and Portofino. The Sportsfisher 37, as its tell-tale name indicates, is every inch a sportfisherman's dream. Even its reduced level of all-round comfort is sufficient to satisfy the demands of leisure time fishermen. Boats in the high per-

formance category are built with the latest technology and developed to serve even the most adventurous water acrobats.

The two leading European yacht-makers keep abreast of the times, blending state-of-the-art designer forms with the worthiest traditions of quality craftsmanship. Their trademark yachts are the much-admired gems of many a harbour dotted around the seven seas, and the absolute top end of all that maritime life has to offer. 

TAMÁS HALÁSZ

### DID YOU KNOW THAT?

*The largest yacht is...*

the Saudi Arabian royal yacht Abdul Aziz, which is 147m long. It was built 21 years ago in Southampton, England, though a great part of the construction work had been undertaken in Denmark. Its value was estimated at the time at around \$100 million.

*The tallest mast on a ship...*

belongs to the luxury yacht Mirabella V. The yacht is 75.2m long and its mast is 90m tall. It was built by Vosper Thornycroft in Southampton and launched in 2003. The yacht is available for hire at a rate of \$250,000 per week.

Sunseeker



ART

# *A masterpiece* *came alive* WITH HELP FROM HEREND



## KURUC AND LABANC BY VIKTOR MADARÁSZ

*Commemorating the 150th anniversary of the outbreak of the 1848-49 revolution and freedom fight, the Herend Porcelain Manufactory presented the Hungarian National Gallery, which boasts the largest collection of Hungarian art, with a very special gift on loan: a painting by Viktor Madarász, one of the most prominent 19th-century Hungarian painters and the greatest figure in national historical painting. This masterpiece 2.5 by 3m, missing for over one hundred years, was found by chance in the attic of a small town house. It was bought and restored by the Herend Porcelain Manufactory in a generous act of regard for Hungary's cultural history.*

### THE DISCOVERY OF A PAINTING

In the spring of 1997, a sizeable roll of canvas was unearthed in the attic of a house in the town of Subotica, Voivodina. Much to the surprise of the owners, the canvas turned out to be a huge, signed painting. The family turned to the Herend Porcelain Manufactory Ltd., which realized the value of the extraordinary find, bought the painting and defrayed the costs of its several-month-long restoration. The work of art lying hidden in that attic in Subotica was in fact an early masterpiece by Madarász. The painting, known as Kuruc and Labanc (renamed Two Brothers at the time of the Bach period and A Biography from the Past of Transylvania on some other occasion), was completed in Vienna in 1855 when the artist was only 25. The same year it was put on display at the Art Society in Pest. It was practically forgotten until 1904, and no trace of it found until 1918, when it surfaced in Graz for a short time, only to sink into oblivion for another 80 years.

Besides the traditional and well-known role Herend has played in Hungarian culture, the connection between the masterpiece and the Manufactory is rooted in a number of historical facts. Lajos Kosuth, who was a close friend and comrade-in-arms of Madarász, mentioned the fledgling Herend manufactory as a national treasure in a declaration made at the time of the 1848 freedom fight, calling for industrialization in Hungary. According to several documents, one of the sons of Mór Fischer Farkasházy, the man who founded Herend for the second time, fought as a soldier in the freedom fight. Kuruc (Hungarian) and Labanc (Austrian) were terms used at the time of the Rákóczi freedom fight (1705—1707), but the message of the dramatic composition was all too clear to its 19th-century public. In its patriotic commitment and its clear and dramatic references, Madarász's painting sought to depict the state of a nation divided in the 1848-49 war of independence, bleeding to death and on the verge of devastation.

### MOURNING THE SOLDIER

The painting shows a young woman with a small child on her arm, lying on the steps of a church and grieving over her dead kuruc soldier husband. An old soldier with a broken sword is trying to defend the family from the imperial troops, who are preparing to attack them from the semi-darkness of the church, under the command of the dead soldier's own brother.

There is a striking similarity between the living and dead brothers: yet the resemblance extends beyond their having the same face; both men reveal the features of Madarász himself.

### RESTORED TO ITS ORIGINAL SPLENDOUR

The restored painting was presented to Lóránt Bereczky, Director General of the Hungarian National Gallery, by the Herend Porcelain Manufactory, in an official act on 6th April 1998, attended by President Árpád Göncz. The painting continues to be the prized possession of the Manufactory, but will be on loan to the Gallery's Madarász collection. On receiving the artwork Lóránt Bereczky said: "The painting believed to be lost has been found, and from today Viktor Madarász's first significant work, the historical painting called Kuruc and Labanc, will be on display to the public restored to its original splendour."

### A GREAT ARTIST OF HIS AGE

Viktor Madarász, one of the greatest 19th-century Hungarian painters, witnessed many of the dramatic turning points in Hungarian history in the course of his long life. He had hardly turned 18 when the 1848 revolution and freedom fight broke out. He himself took up arms in support of his revolutionary ideals, rising from private to lieutenant along the way. The reprisals following the suppression of the rebellion left him



Photos: Tibor Mester



and his whole family destitute. Madarász lived through the brutal oppression of the Bach period following the revolution, the Compromise of 1867, the ensuing boom, the glittering millenary festivities, and the ravages of the First World War up to 1917, the year he died aged 87.

#### FRIENDSHIP WITH KOSSUTH

Madarász studied intermittently at the historical painting department of the Vienna Academy between 1853 and 1855. Lured to France by its revolutionary past, he went on to complete his studies in the French capital, where he began his career working in the Parisian atelier of L. Cogniet from 1856. His artistic coming of age coincided with what was perhaps the period of greatest hardship in 19th-century Hungary, news of which reached him despite the geographical distance. His views were largely influenced by the close friendship and meaningful correspondence he maintained with the exiled Lajos Kossuth. He remained a loyal supporter of Kossuth up until the great statesman's death. He produced his first, emblematic paintings in Vienna and Paris in the late 1850s, at a time when every new work of art, be it a poem, a drama, a sculpture or a painting, carried a greater significance than posterity would be able to discern in it. His work *Felician Zách* (1858) is one of the best-known Hungarian paintings of the 19th century. Arguably his most famous painting, *The Mourning of László Hunyadi*, dates from 1859. It symbolizes in grave and solemn tones the grief felt over the loss of the nation's ideals of freedom, and pays homage to a people's longing for independence. This tortured, bitter masterpiece won no less a recognition than the Grand Prix of the Salon de Paris. Returning from France, Madarász carried on painting his series depicting the outstanding heroes of Hungarian history. First among these was Iлона Zrínyi Before the Judges, then came Zrínyi and Frangepán in the Wienerneustadt Prison, and Dózsa's People in 1868, this last a brilliantly conceived expression of homage to the peasant leader.

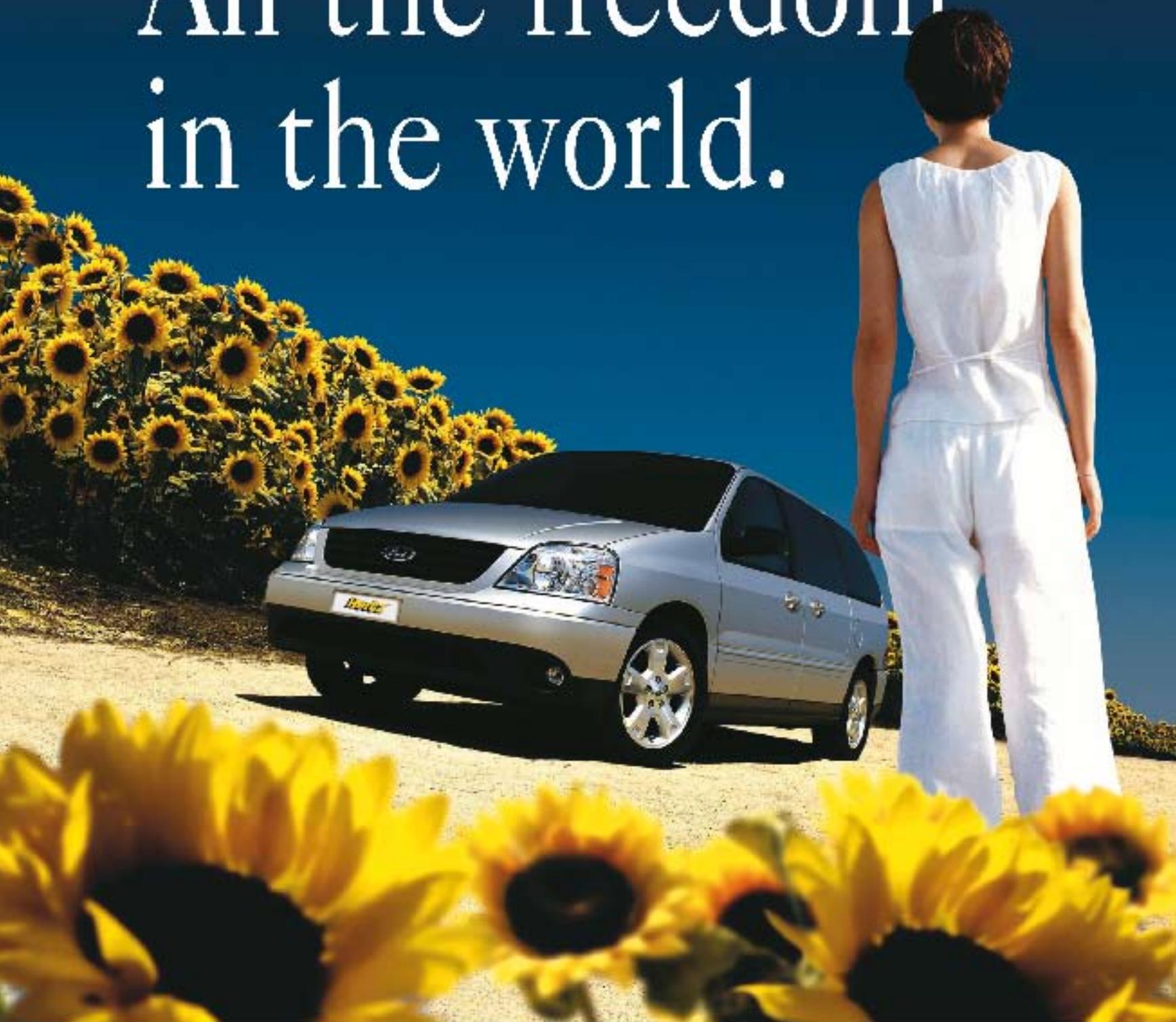
#### ON THE 2000 FORINT BANKNOTE

Madarász returned to Hungary in 1870. Although the Hungarian public had by and large followed his artistic career, his bitter, solemn works met with less and less sympathy in the euphoria overwhelming Hungary after the Compromise. The oil painting of Gábor Bethlen among his Scientists was his first work in Hungary. The portrait of the Prince, taken from this painting, adorns the 2000-forint banknote in use today. In the last quarter of the 19th century he retired and painted little, thus expressing his disapproval of the forgive-and-forget attitude of the nation towards the grievances of the past. (Between 1875 and 1902 he practically abandoned painting and turned to running the industrial enterprise he had inherited from his father.)

He took up painting again in 1903, only to face negative criticism. At the age of 85 he painted *Resurrection*, a homage to the memory of his peer and comrade-in-arms, Sándor Petőfi. This sentimental painting, full of pathos, became remarkably popular. His life's work was characterized by his passionate backing of the cause of national independence. His major works painted in the fifteen years after 1855 placed him among the greatest figures of 19th-century Hungarian painting and made him an example for others, among them one of the truly great masters of Hungarian painting, Mihály Munkácsy. ✎

TAMÁS HALÁSZ

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# Collectors' corner

## MONA LISA STILL SMILES AT THE TOURISTS

The Louvre of Paris has imposed a total ban on taking photographs in the new room now housing Leonardo's Mona Lisa. Since April the public has been able to see one of the most famous paintings in the world in a new room refurbished for this purpose during the past four years. The €5 million cost of the creation of this new gallery was financed by Nippon Television Network. The photography ban, imposed since April, extends to the Venus de Milo, but not to the rest of the museum. How is it, you may wonder, that it is still impossible to



Leonardo da Vinci: Mona Lisa, Photo: EuroPress

examine Leonardo's masterpiece in the Mona Lisa gallery due to the constant flashing lights which are deflected by the protective glass? Why do the guards on duty turn a blind eye? The key to the mystery lies in the explanation given by one of the Louvre's senior security officers, namely that visitors are more likely to leave the gallery sooner if allowed to take photographs. If photography were prohibited, they would tend to linger over contemplating the painting. If they can just click their cameras, they imagine they are taking the experience with them, and move on. Little do they realize that, because the Mona Lisa is safely guarded behind a security glass panel which deflects light, their attempts at a good shot are bound to fail. Yet the belief to the contrary is enough to keep the five million visitors who pass through annually (i.e. one visitor every two seconds) on the move.

## THE 51ST VENICE BIENNIAL, JULY 12-NOVEMBER 6

The international art exhibition held every other year since 1895 invariably draws hundreds of artists and tens of thousands of art lovers, laymen and experts alike, to Venice, or rather to the Giardini, the venue of the biennial, where one stands a good chance of meeting artists of world renown, prominent experts or powerful curators. The first days in particular are likely to witness the presence of the likes of Joseph Kossuth, Mariko Mori, Barbara Kruger or Gilbert and George. From the outset the Venice Biennial has been the most prestigious international event on the contemporary art scene. Na-



A work of art outside the Korean pavilion

tional pavilions at the Giardini house artwork sent by the participating countries. Hungary's beautiful art nouveau pavilion was among the first to be erected. Countries which are not allocated sites at the Giardini may exhibit their art at other venues, churches and exhibition halls, dotted around the city. The Arsenale near the gardens is the other main venue, where the works selected by the curators of the biennial are exhibited over an area of several thousand square metres. This year hundreds of artists from over seventy countries are exhibiting their works.

It would be false modesty to deny that Hungarian artists have always scored a success at the biennial. This year a work by Balázs Kicsiny entitled *An Experiment in Navigation* represents Hungary in the city on the lagoon. The Golden Lion has been awarded this year to the French national pavilion for an installation by Anette Messager called *Casino*, which has already drawn huge crowds.

### OWNER OF CHRISTIE'S TO OPEN MUSEUM IN VENICE

The French billionaire François Pinault has abandoned plans to build a €150 million (\$191 million) contemporary art museum on the Ile Seguin in Paris. Instead he has decided to make the 18th-century Palazzo Grassi in Venice, which he recently acquired, the home of his collection of some 2,000 modern and contemporary works of art. Plans for the museum, a 33,000m<sup>2</sup> building designed by the Japanese architect Tadao Ando, which was to have occupied an island three miles downstream from the Eiffel Tower, were first announced to the public in 2000. The billionaire is blaming the local authority for the

delay in building a museum for his foundation, a project in which he has invested €20 million to date. The hallowed Venetian palace, which used to belong to FIAT, would double the exhibition space with the addition of a new wing. The change of location leaves Paris as the great loser in this story, since the contemporary art museum on the island in the Seine was already being hailed as a potential French rival to the Guggenheim Museum in Bilbao. 

KATALIN SPENGLER, ZSOLT KOZMA



Roll-top desk from Germany, late 18th century, auctioned by Christie's in London on July 7

## EXHIBITIONS AND FAIRS, JULY-SEPTEMBER 2005

### EXHIBITIONS

- LOS ANGELES—Tutankhamun and the Golden Age of the Pharaohs, Los Angeles County Museum, to November 15 ([www.lacma.org](http://www.lacma.org))
- LONDON—Frida Kahlo, Tate Modern, to October 9 ([www.tate.org.uk](http://www.tate.org.uk))
- BERLIN—Brücke and Berlin: 100 Years of Expressionism, Kupferstichkabinett, Neue Nationalgalerie, to August 28 ([www.kupferstichkabinett.de](http://www.kupferstichkabinett.de)) ([www.smb.spk-berlin.de](http://www.smb.spk-berlin.de))
- NEW YORK—Pioneering Modern Painting: Cézanne and Pissarro 1865–85, MoMA, to September 12 ([www.moma.org](http://www.moma.org))
- THE HAGUE—Shirin Neshat, GEM Museum of Contemporary Art, to August 28 ([www.gem-online.com](http://www.gem-online.com))
- BUDAPEST—Gerhard Richter, Ludwig Museum, to August 7 ([www.ludwigmuseum.hu](http://www.ludwigmuseum.hu))
- NICE—Robert Rauschenberg, Musée d'art moderne et d'art contemporain, to November 20 ([www.mamac-nice.org](http://www.mamac-nice.org))
- VENICE—Lucien Freud, Museo Correr, to October 30 ([www.museiciviviceneziani.it](http://www.museiciviviceneziani.it))
- VIENNA—René Magritte, Kunstforum, to July 31 ([www.kunstforumwien.at](http://www.kunstforumwien.at))
- PARIS—Africa Remix: Contemporary Art of a Continent, Centre Georges Pompidou, to August 8 ([www.centrepompidou.fr](http://www.centrepompidou.fr))

### FAIRS AND BIENNIALS

- VENICE—Venice Biennial, to November 6 ([www.labiennale.org](http://www.labiennale.org))
- AICHI—Japan, Expo 2005, to September 25 ([www.expo2005.or.jp](http://www.expo2005.or.jp))
- QUÉBEC—International Miniature Art, to September 7 ([www.ville.levis.qc.ca](http://www.ville.levis.qc.ca))
- PRAGUE—Prague Biennial 2, International Biennial of Contemporary Art, to September 11
- LONDON—Master Drawings in London, July 2–8 ([www.masterdrawingsinlondon.co.uk](http://www.masterdrawingsinlondon.co.uk))
- SANTA FE—Art Santa Fe, July 14–17 ([www.artsantafe.net](http://www.artsantafe.net))
- SYDNEY—Sydney Art on Paper Fair, July 27–31 ([www.sydneyartonpaperfair.com.au](http://www.sydneyartonpaperfair.com.au))
- BIRMINGHAM—Antiques for Everyone Fairs, July 28–31 ([www.antiquesforeveryone.co.uk](http://www.antiquesforeveryone.co.uk))
- KNOKKE—Belgium, International Fine Art & Antiques Fair, August 5–15 ([www.artnocturne.be](http://www.artnocturne.be))
- VARAZDIN—Croatia, International Festival of Postmodern Ceramics, August 28–October 30 ([www.kerameikon.com](http://www.kerameikon.com))

*Nota minute*

*without music*

JAZZ GUITAR PLAYER FERENC SNÉTBERGER



*Ferenc Snétberger is one of Hungary's best-known and most acclaimed jazz musicians on the international music scene. He has performed together with modern-day classics such as Didier Lockwood, James Moody, Al di Meola, Charlie Bird and Herb Ellis, and his talent has inspired admiration from Pat Metheny.*

The knowledgeable German critic Alexander Schintz, having heard him play, once characterized the "Snétberger phenomenon" as follows: "Ferenc Snétberger is a true revelation, master of the nylon string guitar and defying all categories. He is a musician and composer who acts as a melting pot for the beauty of the classical guitar, the feel of jazz heavily laden with swing, the South-American fire, rigidity, melancholy, the fiery liveliness and relish of his own geographical home, as well as the mythical gypsy heritage that envelops, enchants and stirs audiences and reduces people to tears wherever he goes in the world."

### CLASSICAL TECHNIQUE AND JAZZ

Ferenc Snétberger was born in 1957 in Salgótarján. Hailing from a Sinti/Roma family, he started playing the guitar at an early age. His first tutor was his own father, himself a guitar player. At the age of thirteen he was sent to a music school where he learned the techniques of the classical guitar. He came to Budapest in 1977, where he studied the jazz guitar at the Ferenc Liszt Music Academy. His fellowstudents recall how news of an "incredible Roma guitar player" spread like wildfire. He played in several bands before reaching nationwide fame with Trio Stendhal, founded in 1987.

An apparently chance yet momentous meeting, to be followed by others, was to chart his future course. Snétberger made the acquaintance of László Dés on a television programme, and it soon became clear that they had much in common when it came to music. They started playing together in a club from 10 to 2 every night. Soon a man called Kornél Horváth began to frequent the place and joined their improvisation sessions. Though they could not have known it at the time, many of their own pieces were born out of these improvisations. Eventually they chose a name for their band, which went from strength to strength, touring far and wide and even performing in India.

### SPECIAL STYLE

In 1988, Snétberger moved with his family to Berlin where, having frequented the club circuit, he started performing in more prestigious concert halls. His special brand of music rapidly took off: offers and invitations started flooding in and ENJA Records signed a recording contract with him.

The manual skills of this gifted artist have thus been admired around the world. The secret of Ferenc Snétberger's style lies in the way he plays jazz on an acoustic guitar with the technique of the classical guitar, but without a plectrum. Even music journals have difficulty defining his music, which defies all labels. As one guitar magazine has put it: "What he plays is jazz, is classical, is Brazilian. Snétberger's great art is the dialogue between today and yesterday, it is synthesis itself."

### THE DUO

Besides solo performances, in which he includes his own compositions as well as classical guitar pieces, Snétberger devotes much time

and energy to two duos. With few set rules, the formation of a duo presents the greatest challenge for the artist, as the musical chemistry between the two players depends on unflagging attention directed at the other and the perception of the other's every palpitation.

His partner in one of the two duos is trumpet virtuoso Markus Stockhausen, who has a similar background and is a superb master of both classical music and jazz. The two met in connection with Snétberger's Guitar Concerto, composed in 1995.

Snétberger's other duo partner was also the "result" of another lucky meeting. The artist meant to try a vibraphone-guitar duo and sought the help of an undergraduate of the jazz department in Berlin. As they rehearsed, the rector of the institution, David Friedman, himself a vibraphone player, walked in and joined the session. They are now known in the world as the Snétberger-Friedman Duo. And by a strange twist of fate, Friedman's grandparents happened to descend from Sátoraljaújhely, and Friedman speaks a few words of Hungarian...

### BASS AND DRUMS

Snétberger's artistic scope is completed by two "more rigid-structured" formations. In the Joyosa quartet, Snétberger makes music with Stockhausen, the Norwegian bass player Arild Andersen and the Swiss drummer Samuel Rohrer. Critics have labelled it "soulful jazz chamber music" which "makes no detours as it heads straight for the listener's heart".

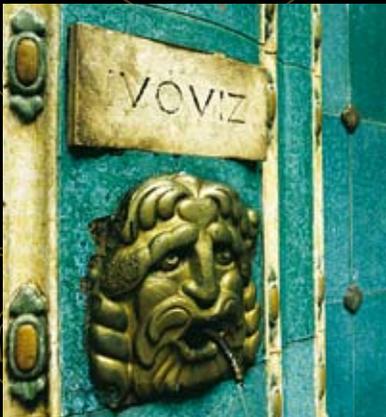
His latest venture is the Snétberger Trio, in which the critically acclaimed Norwegian-based drummer Paolo Vinaccia joins him and Andersen. Their record, called NOMADS, to be released in September, will be promoted at the Molde Jazz Festival in July and in a live performance in Veszprém in August. It will make its real public debut in the Budapest Palace of Arts on 12th November.

ESZTER ORBÁN



# *Pilgrimages to Healing Waters*

Gellért Bath, Photo: Attila Kleb



*The bath culture so cherished by mankind is the common treasure of human civilization. No significant civilization has failed to incorporate the striking traits of the culture of water, whether in the pursuit of pleasure, relaxation or healing. Since the dawn of civilization bathers have enjoyed and used characteristic buildings and, in many cases, architectural wonders of world renown. This holds true of the places we will feature in this article, namely Budapest, Karlsbad and Marienbad, as well as other greater or lesser bath towns of the former Austro-Hungarian Empire.*

For certain peoples, civilizations and religions, the natural element that is water is something to be encountered in the open air. For Hindus, for instance, the cult of the Ganges constitutes at once spiritual cleansing, rebirth, hygiene and the final resting place. Early Christians who confirmed their faith by immersing themselves in the River Jordan were following the ancient Jewish practice of cleansing the body and fortifying the soul in natural waters. In places of worship, such as mosques, beautiful basins filled with water are often found at the entrance. Ritual purification of both body and soul is the purpose of the mikvah, the Jewish bath. Religions and faiths around the world, ranging from Coptic Christians in Ethiopia to Sintoist believers in Japan, all revere water as an element of profound spiritualism.

Bathing for non-purificational purposes has existed since time immemorial. As the Roman Empire grew, so the bath culture of ancient Rome spread from Britannia to Hispania and Asia Minor, and many outstanding monuments have been excavated in the ruins of ancient settlements in Hungary. The epitome of the European bathing tradition is the building complex of the *thermae* of Caracalla, one of the wonders of the city of Rome, dating back to ancient Roman civilization.

## BUDAPEST

Most of the significant early baths still functioning in the Carpathian Basin are housed in buildings erected during the period of the Turkish occupation. The buildings themselves have a characteristic dome in which allows natural light to enter the bathing area. The dome is usually embellished with round coloured glass mosaics and covers the shallow great pool, which is surrounded like a chapel by smaller pools with waters of different temperatures and restareas. The interconnected halls reflect simplicity and serenity, granting a special experience to the bathers who can move from one hall to another without hindrance. These buildings have special acoustics and a unique atmosphere. It is perhaps not by chance that Turkish baths are the best preserved buildings from the time of the Turkish occupation. The Turkish bath sections of the monumental Rudas Bath, the Király Bath – which has no spring of its own but is supplied with water through pipes from the Lukács Bath—and the Császár Bath—which functions as a medicinal hospital spa today—are all places of great interest in Budapest, and frequented by visiting tourists. Interestingly enough, many baths in Hungary imitate the architecture of oriental baths (naturally following in the footsteps of Orientalism present in Europe for over two hundred years). The covered zigzag wing of the Lukács Thermal Bath, which enjoys a near-cult status in Budapest, looks genuinely Turkish, though it is less than one hundred years old. The Rác Thermal Bath was built in the same style, although its construction was completed in the 19th century. The most famous baths of modern-day Hungary were all built in the first three decades of the 20th century. The gigantic complex of the magnificent Széchenyi Thermal Baths was erected in the City Park after a thermal water spring was discovered there. One of its best-known features is a huge open-air thermal pool complex, which receives visitors throughout the year. The sight of elderly gentlemen playing chess at the poolside while soaking in the hot water is perhaps one of Budapest's quaintest images. When dusk falls the hot steam rising from the bath is illuminated in a way reminiscent of scenes from Wagner operas. The city's most elegant thermal bath is the Gellért, housed in the same building as the time-honoured hotel of the same name. The most splendid Art Nouveau bath in the capital, with its fabulously exotic inner spaces, it can be safely described as a tourist attraction in a class of its own.



Gellért Bath, Photo: Attila Kleb



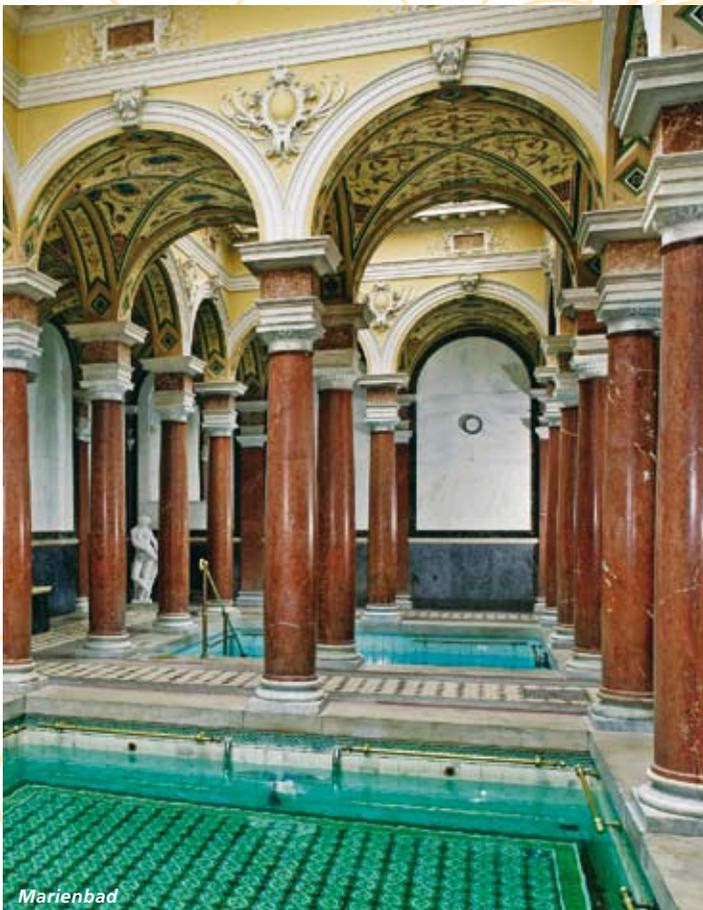
Széchenyi Thermal Bath, Photo: RedDot



Széchenyi Thermal Bath, Photo: Tamás Opitz



Marienbad



Marienbad

## KARLSBAD, MARIENBAD AND THE OTHERS

The climax of bath culture in the region coincided with the golden age of the Austro-Hungarian Empire, when institutions which had hitherto provided the most modest basic services were no longer able to meet the needs of the prospering and constantly growing middle classes. The bath tradition, which registered a spectacular boost from the 1850s onwards, developed in places which already had the beginnings of water culture. The sophisticated, glamorous bath complexes in the Bohemian towns of Karlsbad and Marienbad attracted crowds to their health centres which were regarded then as modern for the age, and soon gained legendary status. They regularly hosted emperors, kings, magnates and world-famous artists. Monarchs loved to entertain foreign guests from far-away lands in these bath towns. In the former territory of the Greater Hungary, centres once famous throughout Europe still abound in the Highlands (today's Slovakia) and dotted around Transylvania. Poprádfürdő in the former region and Herkulesfürdő, Félixfürdő, Szováta, Tusnádfürdő and Borszék in the latter have attained international standing. In the territory of today's Hungary, Hévíz, a place noted in the history books since ancient times, stands out among the country's traditional baths due to the wonderful medicinal waters of its lake. In their heyday the above-mentioned little towns all had the customary elements: in each there

### DID YOU KNOW THAT...?

*The largest outdoor bath...*

is in the city of Fukushima, Japan. The "yoichi" (great outdoor bath) occupies a total area of 1000m<sup>2</sup> and has a capacity of 1500 persons.



*Marienbad, Hotel Butterfly*

stood a wooden church and a library in the town centre, and countless shops lured the thousands of visitors to the baths. Those who came in search of better health or simply a good rest were lodged in the romantic or rustic imitations of middle-class town houses which crowded the spacious and well-tended parks around the town. These lodgings, and the larger hotels, drew inspiration from the folk art of the given region, and blended upland architectural elements with typical “bath town” features. The lodgings, drinking holes and communal facilities all fitted into homogeneous, carefully planned projects while naturally following the call of the changing times as they were erected. The Transylvanian towns of Borszék and Szováta, which have recently started their climb back to prosperity from the decline of the last few decades, are typical examples of former Hungarian bath towns. Both boast representative monuments of bath culture: the former is well-known for its medicinal waters, mostly used in drinking cures, and the latter for its dramatic setting on the shore of a volcanic lake with water similar to that of the Dead Sea.

The hallowed bath towns of the Empire attracted artists, adventurers, countesses in disguise and aristocrats, in fact, every type and class of character that could easily have stepped out of the pages of a novel. They were part and parcel of a middle-class lifestyle. The fashionable and glamorous hustle and bustle of these towns created an ideal milieu in which some could vanish into thin air, and others make a dramatic entrance into high society. The steam-shrouded pools provided a perfect venue for concluding business transactions and striking political deals. Nevertheless, most people simply flocked there for the very down-to-earth purpose of curing their gout or rheumatism. ✎

TAMÁS HALÁSZ



*Karlovy Vary, Photo: RedDot*



# A cupful of art

## THE ILLY EMPIRE

Photo: Z

*Once upon a time there was a young man from Timisoara marching with his fellow soldiers towards Trieste. He was not the only lad from Timisoara serving in the Austro-Hungarian Imperial army deployed in the region during the First World War, but he was the only one to remain, settle and found a whole empire...*

Francesco Illy, of Hungarian descent, remained in Trieste during the war when the town was still part of the Empire. After the war the city came under Italian rule. Francesco stayed on and in 1933 set up a business in the cocoa and coffee sector. In 1935 he invented the first automatic coffee machine, the predecessor of today's espresso machines.

### SCIENCE AND ART

Francesco soon abandoned cocoa and decided to concentrate all his material and spiritual wealth exclusively on coffee. Drinking coffee was in his view a science, or rather an art form. There are many ways to

make coffee, starting from the Arab, Turkish, mocha and drained coffee of the classical schools down to the more modern Italian invention, the espresso, born in the 1930s. According to the Illy school of making espresso, the machine should brew and press water at 90-92 degrees through 6-7 grammes of ground coffee at 9 bars of pressure. The secret of the perfect taste also lies in the length of time this takes, as there is no overstating the importance of the quantity and quality in which all the noble components in the coffee come through. The ideal brewing time is 25-30 seconds. Needless to say, the 30 millilitres thus acquired should be brewed just before serving, as the coffee is at its best at 80-85°C.

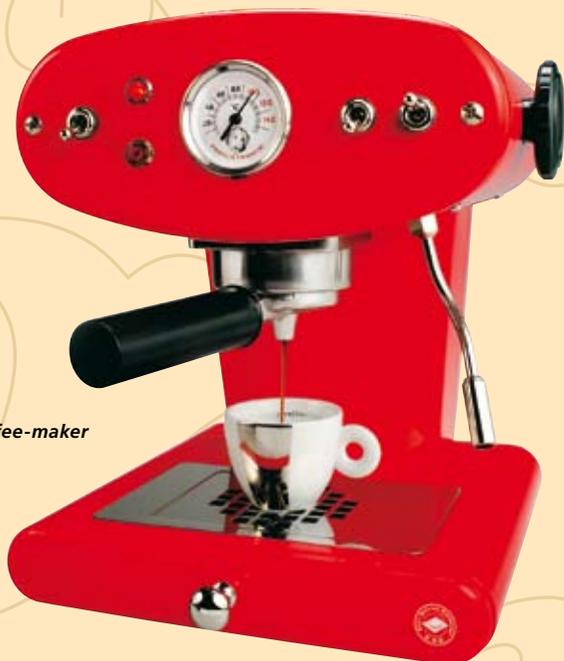
### CONSUL, MAYOR AND MARKETING SUPERSTAR

Today the family enterprise is run by the second and third Illy generations. Francesco's son Ernesto was born in 1925 and has been presiding over the company since 1963. His wife Anna helps him run the Illy empire. In 1999 Anna Illy became Hungary's honorary consul for the Friuli-Venezia Giulia region. Two of their four children, Ricardo and Andrea (the others are Francesco and Anna), also work at the company. Ricardo, born in 1955, was mayor of Trieste between 1993 and 2000. In 2001 he became an MP and has been governor of the province of Friuli-Venezia Giulia since 2003. Andrea, born in 1964, is Illy's CEO and chairman of the board. In 1996 Advertising Age, possibly the most important organ of the marketing business, named him "Marketing Superstar".

### THE UNIVERSITY OF COFFEE

Enjoying coffee is like enjoying art, says Illy. It is a sensual and spiritual experience, a philosophy, a ritual. Real coffee is like a work of art, made from the appropriate materials in the proper way and served

Illy coffee-maker



Photos: Illy



in an appropriate manner. While the coffee itself is the most outstanding achievement of decades of research and development, the recently founded University of Coffee, Unicaffe, is the institutionalized manifestation of the Illys' success. This educational centre, equipped with cutting-edge technology, disseminates the culture of coffee and teaches bartenders, called baristas, businessmen working with Illy coffee, and anyone else interested, the basics and the most refined tricks of making good coffee.

### COPPOLA, FELLINI, KOONS AND THE OTHERS

The Illy coffee empire is obviously firmly grounded on the tenet that drinking coffee is an art form, and that coffee culture is a part of culture's great tapestry. In 1991 the Illys approached the world-famous Matteo Thun and asked him to design cups for them. From then on each year the world's leading artists and designers have dreamed up the décor of new cups. Two great film directors, Francis Ford Coppola and Federico Fellini, have also joined the ranks of great contemporary artists such as Jeff Koons, Robert Rauschenberg, Louise Bourgeois, Joseph Kosuth, Nam Jun Paik and James Rosenquist. The last-named was the artist who designed the Illy company logo in 1996. Illy's goal that coffee culture be associated with refinement and high-class culture is also reflected in the fact that in 2003 and again in 2005 Illy was the Venice Biennial's main partner. While hosting the greatest event in the contemporary art world, Venice, or rather the Venice Giardini, becomes a meeting place for two types of art, a point of encounter for two kinds of joie de vivre.

ZSOLT KOZMA

### DID YOU KNOW THAT?

*The majority of people working in coffee production in the world... are employed in Brazil. The coffee plantations of this vast South American country with an estimated three billion coffee plants provides work to five million labourers.*

*Coffee is the most popular drink in the world after water... According to some estimates some 400 billion cups of coffee are consumed every year.*



A blurred background of a dining table with a white tablecloth, gold trim, and a glass of water. The text "A cup of coffee" is overlaid in a white, elegant script font.

*A cup of  
coffee*



*No other foodstuff or beverage enjoys such a cult status, has such variety and sends so many messages as coffee. It is a stimulant, yet many people drink it for its taste alone.*

## DINING CULTURE



Myon (NY) décor, Photos: Flash Back

There are many ways to drink coffee, but only few are really appropriate. Having coffee out of a plastic cup from a vending machine will do if need be, but will certainly be tantamount to sacrilege in the eyes of any self-respecting coffee drinker. Not unlike quality wine or good tea, this black beverage demands due attention and serenity if it is to offer true leisure and relaxation. Drinking coffee is our everyday passion. Anyone who has developed a taste for the flavour and aroma of good coffee, and insists on serving it in an appropriate way, will shy away from all compromise. And just as brands make a difference in quality, so does the paraphernalia—as in a good play.

It is therefore no coincidence that the tradition of coffee-drinking has brought into being a gamut of tableware masterpieces. While in other regions of the world coffee was traditionally served in metal or glass vessels, in Europe it became practically inseparable from porcelain: pots, cups, saucers, sugar bowls, milk jugs, sometimes even saucepans and spoons were made of china. Herend artists have been contributing to this storehouse of culture for almost two hundred years with their elegant, captivating and masterfully crafted creations. ☞





## APICIUS RECIPES

Serves 4

Ingredients:

- 4 slices of marinated tenderloin steak
- asparagus 500 g
- macaroni 150 g
- 4 egg yolks
- cream 100 ml
- juice of one lemon
- melted butter 150 g
- dry white wine 40 ml
- onion 50 g
- garlic 10 g
- tomato 300 g
- tomato juice 150 ml

# *Tenderloin steak roll stuffed with Asparagus and Macaroni*

## IN CHILLI HOLLANDAISE SAUCE AND FRESH TOMATO SAUCE

Gently pound the marinated sirloin steaks and sprinkle salt, pepper, fresh thyme and rosemary on both sides. Clean the asparagus and simmer briefly (until still crisp) in slightly salted water with lemon juice. Let it cool.

Spread the asparagus and the cooked macaroni on the sirloin steak slices and roll up. Fix the rolls with small skewers, bind with rosemary stems and grill.

For the hollandaise sauce, beat the egg yolks, juice of lemon, white wine and cream over steam. When it begins to thicken, add the melted butter, stirring continuously. Season with salt, white pepper and fresh chilli.

For the fresh tomato sauce, sauté the diced onion in olive oil, add the crushed garlic, the peeled and diced tomato and tomato juice. Simmer with Provençal spice mix and salt.



# *Apple Slices Fried in Wine Batter*

## AND LAYERED WITH HONEY COTTAGE CHEESE CREAM SERVED WITH FRESH FRUIT AND GREEN PEPPER CHOCOLATE SAUCE

Peel the apples and remove the cores. Cut into 4-5 mm slices. Sprinkle with lemon juice, caster sugar and cinnamon powder. Mix flour, milk, cream, eggs and white wine to make thick batter. Dip the apple slices into flour and then into the batter. Fry until golden brown in medium hot oil.

Cut the vanilla stick in half lengthways and scrape out the pulp with a sharp knife. Press the cottage cheeses through a sieve, add vanilla pulp, honey and cream mixing it gently until silky soft. Fill the cottage cheese cream into a cream bag.

Heap the apple slices on top of each other filling the spaces in between with the cottage cheese cream. Serve with fresh fruit. Pour on cold cognac chocolate topping and sprinkle with marinated green peppercorns and icing.

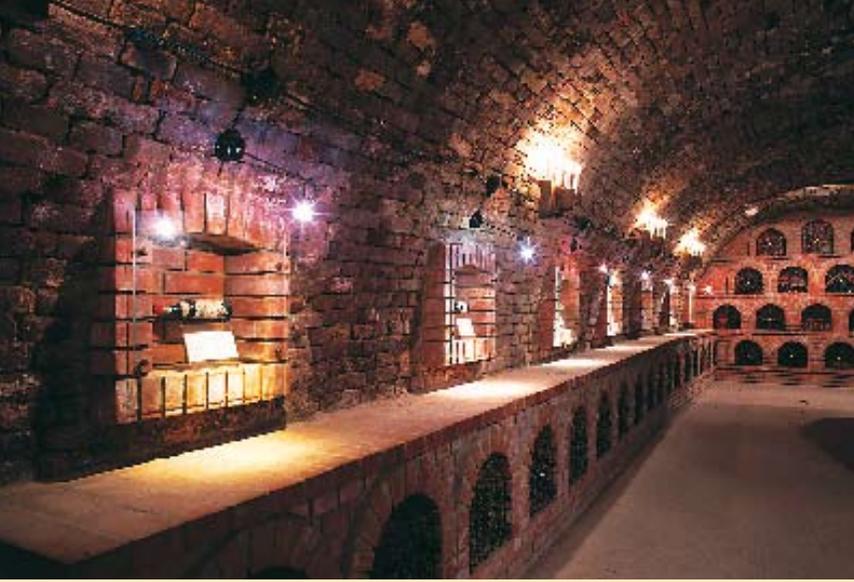


Photos: Flash Back

Serves 4

Ingredients:

- 3 apples
- flour 100 g
- 2 eggs
- milk 30 ml
- cream 30 ml
- white wine 10 ml
- cottage cheese 300 g
- 1 vanilla stick
- whipped cream 50 g
- honey 100 g
- cognac chocolate topping
- marinated green peppercorns



# “Cheers!”

The grapevine, which came to this land with the Romans two thousand years ago, really thrives on the soil and in the climate around Lake Balaton, which is one reason why this delicate plant and the good wines produced from it are almost synonymous with the lake. Added to the favourable circumstance is the love of grapes and expertise of the local people, whose skills ensure the production of wonderfully harmonious, fiery and aromatic wines in keeping with the Roman heritage of the region. The five wine-growing districts of this region are dotted with age-old wine press-houses tucked away in the folds of the downs where the vines grow and which are alive with the busy labourers practically the whole year round. These press-houses are always ready to receive visitors eager to try their cool and full-bodied wines.

Yet on the veranda of the neo-classical or peasant Baroque cellars which offer a breathtaking view of the area visitors are enthralled not only by the life-giving nectar but by the culinary delights on offer too. If this is your first date with the lake, do not hesitate to order one of the most famous dishes of the region: the stuffed rib steak à la Csáky, i.e. rib steak stuffed with paprika-and-tomato stew with scrambled eggs, which grateful and gourmet followers named after a man called Csáky, who invented the dish. The wine that best suits this meal is the full-bodied yet fruity Merlot.

The **Badacsony wine district** is situated in the “valley of the volcanoes”. Predominantly white grapes are cultivated on the hillsides of Badacsony, Szent György-hegy, Csobánc, Gulács and Szigliget. The best-known wines from this area are Pinot Gris and Kéknyelű, but the Italian Riesling, Rieslingszilváni, Ottonel Muscat and Tramini produced here are also excellent.

The **Balatonfüred-Csopak wine district**, with its sub-Mediterranean climate and the clusters ripened by the rays of the sun reflected from Lake Balaton, is in many ways similar to the Badacsony district. Yet the soil is completely different with a high lime content. The

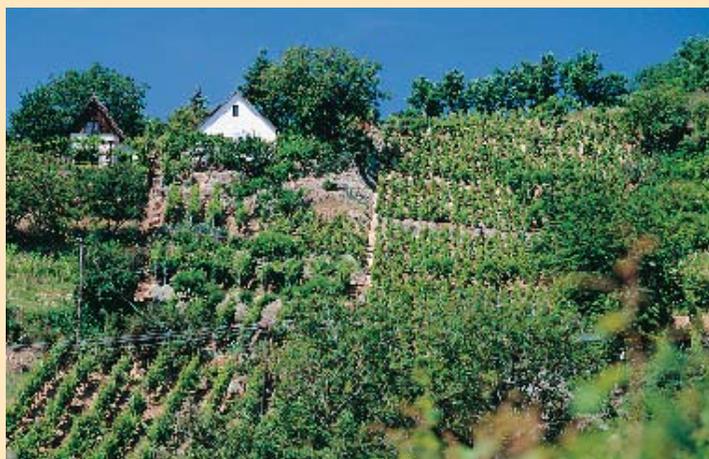
typical wines of the district are: Rhine Riesling, Italian Riesling and Chardonnay. Red wine is produced in the fertile vineyards of the Tihany Peninsula. The Tihany Zweigelt and the Tihany Merlot, for instance, have earned Tihany much prestige in viniculture.

In the third wine district of the Balaton uplands winemakers cultivate mainly white grapes. The most characteristic grape varieties in the **Balaton uplands wine district**, which covers the areas of Aszófő, Dörgicse, the Kál Basin, the Tapolca Basin and Keszthely Hill, are Italian Riesling, Rhine Riesling, Rieslingszilváni, Pinot Gris and, more recently, Sauvignon Blanc and Chardonnay.

Vineyards have been part of the scenery for time immemorial south of Lake Balaton too. The varieties of grapes grown here are much the same as on the north side, but the sandy-loess soil gives them a totally different aroma. The biggest wine-growing areas of the **South-Balaton wine district** are situated around Balatonboglár, while the vines cultivated on volcanic soil on the Castle Hill of Fonyód and Boglár cover a relatively smaller area. Italian Riesling, Chardonnay, Királyleányka, Sárgamuskotály, Irsai Olivér, Rhine Riesling, Merlot and Kékfrankos are the most characteristic wines of this district.

In the fifth and newest wine district of the region, the **West-Transdanubian or Zala wine district** the settlements are quite scattered. The Zala winemakers cultivate grapes for Csereszegi Fűszeres, Italian Riesling, Rieslingszilváni and Zöldvelteini on the loess and adobe soil of the Zala downs.

Wine route associations provide further information in the district for visitors and anyone interested. They group together the winemakers and standardize the system of requirements laid down for wine-tasting, sales and hospitality. The trademark they issue constitutes a quality warranty. The stops along the wine route all ensure good quality hospitality in keeping with proper local traditions.



## WHERE TO EAT

# 1,000 ways to indulge the palate

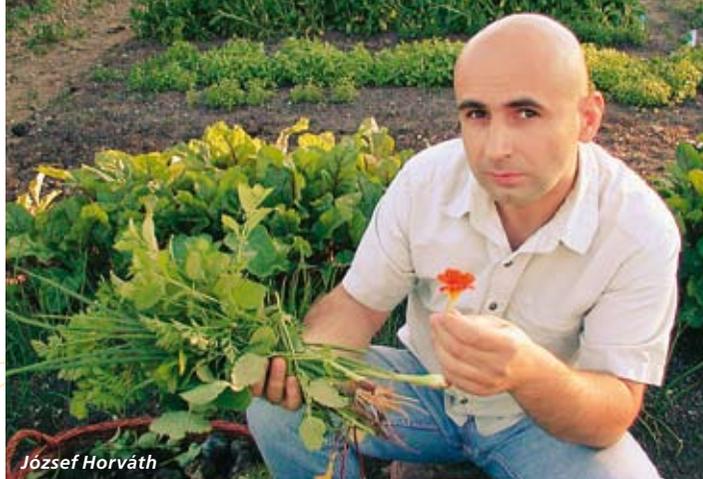
## THE RÁSPI RESTAURANT – FERTŐRÁKOS

*The art of good cuisine, unlike the masterpieces of a painter or sculptor which live on to be admired for hundreds of years, is something to be reproduced on a daily or even hourly basis. It is precisely this ephemeral quality which defines the essence of turning out art minute after minute. Such is the creed of József Horváth, owner and chef of the Ráspi Restaurant and vineyard in Fertőrákos, Hungary.*

Fertőrákos is situated in the northwest of Hungary, next to picturesque Lake Fertő, some 10 kilometres from the town of Sopron, and in fact closer to Vienna than to Budapest. The area is a rich storehouse of places to visit and sights to see, ranging from the lake itself set in its dramatic landscape, through a stone quarry housing a monumental cave theatre, where a capacity audience of over 600 people can enjoy concerts, theatre and opera performances in an auditorium carved out by nature from 12-million-year-old rocks, to the Pan-European monument commemorating the dismantling of the Iron Curtain in 1989. And the list of attractions does not stop here: the name of Fertőrákos is almost certainly bound to evoke the Ráspi Restaurant and vineyard.

The owner and chef József Horváth is a fanatical artist. Is there any other type? No detail of the creative process or composition is overlooked or left to others. He is the supreme master of all that he has created here: he has transformed the house and yard into a rustic ambience mellowed with sophisticated and casual touches, he has made the magnificent and comfortable furniture himself.

Thumbing through the menu in this setting, the visitor cannot fail to realize from the outset that József “Ráspi” Horváth definitely favours his own produce, whether it be food or drink. This way he knows exactly what he is each time putting on the table. He is familiar with the ingredients and the history of his own brandies made of elderberry and walnut, and the gamut of flavours, including strawberry, blackthorn, cornel, elderberry, linden, rosehip and others, which are used to produce his home-made refreshments. As regards the wine list, the Ráspi offers only top quality wines, most of which are the master’s own



József Horváth

production. He has ascended in the rankings in the last few years, and is today considered among the leading wine growers in the country.

The menu shows the same preference for home-grown produce. Although traditional Hungarian seasonal specialities are always in abundance, such as Hungarian chowder and some kind of paprika stew, guests may easily be tempted to try mysteriously promising dishes like veal glands in cognac sauce, or the most tender of duck livers marinated in Tokaj wine and enhanced with a touch of chocolate sauce and truffles from the local woods. The boletus soup is a regular favourite, and this year’s menu introduced the Jerusalem artichoke soup, stuff to drive any gourmet wild. And the list goes on: hare, duck, assorted fishes Ráspi-style, strawberry gratiné with white truffles, and the choice dessert of strawberry parfait with truffles, or the home-produced cheeses ranging from Roquefort through light-yellow medium-firm to harder, more pungent, drier types. And then there are the wines to match each dish... The list of masterpieces seems endless. Enjoy them! ✂

ZSOLT KOZMA

Opening hours: 10 a.m. to 6 p.m. daily  
Address: H-9421 Fertőrákos, Fő u. 152  
[www.raspi.hu](http://www.raspi.hu)



# Culinary cruise

## IM SCHIFFCHEN – DÜSSELDORF

*It's little wonder that a restaurant a mere hundred yards away from the banks of the Rhine should be called Im Schiffchen. Once on board, however, the visitor will soon discover that the name is far more than a mere reference to the nearby river...*

The figure of the ship's captain looms large at the entrance of the restaurant, as if were inviting passengers to step aboard. You can almost hear him cry: "All aboard, please, the ship will be leaving in a moment..." And off you sail on a cruise to gastronomy. The "boat" has two decks: the lower deck is more in keeping with the German spirit and dining culture in its furnishings and menu. But this shouldn't deceive anyone; we haven't set sail yet; we are still docked. Then the cabin crew arrives dressed as stewards and stewardesses to usher you onto the upper deck. This is when you slip the moorings and, seated at one of the round tables, set off on your voyage of discovery into the world of French cuisine.

### THE CHEF

The voyagers are piloted through the waters by Jean-Claude Bourgueil, the owner-chef of the cruiser. Not literally, of course, as he never emerges from the captain's bridge, but the way he charts the course and the way his staff caters to your every need gives you an instant feeling of security and of being free to relax in safe hands. The impeccably laid tables act as tell-tale signposts for the stops and turns ahead.

At a gala held in April 2004 at the Hotel Adlon Kempinski in Berlin, Jean-Claude Bourgueil was "Selected as one of the Finest Chefs in the World" by the American Academy of Hospitality Sciences. This annually awarded honour is far from being the only one recognising Bourgueil's merit. To mention only a few others, Im Schiffchen has received the distinction of three Michelin stars and is regularly featured in Les Grandes Tables du Monde, a 50-year-old publication listing the best French restaurants in the world.

### RABBIT CAPPUCCINO, WASABI CREAM AND MANGO COMPOSITION

The menu follows the seasons of the year. While savouring an appetizer of caviar embedded in onion cream and rolled in wafer-thin pastry reminiscent of almost weightless sheets of strudel, sipping Grande Reserve sous Bois Champagne de Merci for good measure, you may be seduced by the day's recommended specials which complement the usual list on the menu: Pâté de Fois Gras with Candy Banyuls Wine, Rabbit Consommé with Cinnamon Served as a Cappuccino, Kapamaki with Wasabi Cream, or French Veal Rolled in Canneloni. Among the desserts the Mango Composition with Transparent Muscat Wine Cream Sherbet caught our eye, and was certainly not a disappointment. From the wine list we chose Ménéton Salon 2004, Domaine de Chatenoy, Ausgesuchte Cuvée and Pelissero Azienda Agricola 2001 to accompany each dish in style.

Our culinary cruise lasted the best part of four hours, and from the moment we set foot on board the Im Schiffchen our senses were lulled into a fantasy of creativity and sheer culinary delight. ✎

ZSOLT KOZMA

*Opening hours: from 7 p.m. Closed on Sundays and Mondays  
Address: Kaiserswerther Markt 9 40489 Düsseldorf  
[www.im-schiffchen.com](http://www.im-schiffchen.com)*

The Im Schiffchen restaurant, Photo: KZs



The portal of Im Schiffchen, Photo: KZs





# The sport of kings - the king of sports

POLO

Polo, Photo: RedDot

*Polo, a game equally popular in the plateaus of Asia, the green fields of England, the stadiums of Argentina and the polo clubs of America, has thrilled players and audiences alike for two thousand years. It is not only the favourite sport of monarchs and military leaders, including the Prince of Wales and his two sons, but is also a people's game, from India through England to Argentina.*

Simplified to the extreme, polo can be described as a game of two teams on horseback, played with a ball and a stopwatch. Yet the truth of the matter is that polo is arguably one of the most complex and exciting games in the world. But what makes polo so special and prestigious?

## **DARIUS II AND ALEXANDER THE GREAT**

Polo is known to be one of the most ancient team sports in the world. Its precise origins are undocumented—there is no recorded data of the first mallet striking the first ball—but in all probability it was nomadic barbarians who first played a rudimentary form of the game, in which the ball was more often than not the decapitated head of a defeated enemy warrior. (In Kazakhstan a game bearing a striking resemblance to polo is still played with the dead body of a goat, which has to pass between the goalposts.) It seems likely that as the use of light cavalry spread throughout the Iranian plateau, Asia Minor, China and the Indian subcontinent, so did this rugged horseback game. However, many scholars believe that polo originated among the Iranian tribes sometime before Darius II in the 6th century BC. In any case, Persian literature and art are certainly the most valuable sources of information concerning polo's origins. The sport is also referred to in several instances in correspondence between Darius II

and Alexander the Great. According to other scholars, polo was first played by the Chinese (or rather Mongolians). The game was indisputably played for centuries in China, as the favourite royal pastime. The Chinese most probably learned the game from the Iranian nobles who sought refuge in Chinese courts after the Arab invasion of the Iranian Empire. Whatever its origins, polo remained a favourite of the rulers of Asia for more than 20 centuries. Besides the nobility and warriors, queens from Japan to Egypt, from India through Constantinople and Tibet, also played the game. The word polo originates from the Tibetan pulu, meaning the willow root out of which Tibetan horseman used to carve the ball.

## **POLO IN INDIA - NEW RULES**

The second "birth" of polo dates back approximately 150 years in India, where rich princes realized the potential of this game for showing off their equestrian skills. Polo came to the west via Manipur, a north-eastern state in India. According to historical accounts, a British government official by the name of Captain Pemberton, stationed in Manipur during the 1830s, wrote an account of the sport. The first polo club in India was founded by Lieutenant Sherer in 1859, and the first set of rules were published ten years later.

The game of polo is played by two teams of four mounted players.

The object is to score goals by hitting the ball (which is approximately 8 cm in diameter and weighs 140 grams) between the goalposts of the other side as many times as possible. The ball is struck with mallets made of bamboo canes or poly resins. The mallet heads are made of willow or maple. The game consists of 4 to 6 periods, called chukkers. When the game ends in a draw, the last chukker goes into extra time until the first goal is scored. As in ice hockey, playing time alone counts. Play is only stopped if the ball leaves the field, or for infraction of the rules, faults, or injury to horse or player. Two mounted umpires, one on each side, officiate the game. Teams change ends after each goal, and play begins each time at the centre of the field. There is a referee on the sidelines and his task is to settle questions between the two umpires.

### THE SPORT OF THE ELITE IN BRITAIN

Whoever first observed the game of polo in India, one thing is certain: British settlers and army officers began to play it, and the game was introduced in England in 1869 when the 10th Hussars and the 9th Lancers first played at Aldershot. Returning army officers founded the Hurlingham Polo Association in the 1870s, and this has been England's leading authority on the game ever since. The first set of English rules was drawn up in 1874. It marked the start of polo's phenomenal spread throughout the British Empire. Playing polo is considered to be a great privilege to this day. In England only members of the Royal Family or the aristocracy are admitted into the finest polo circles. Taking polo lessons may cost in the region of £100 per hour, and money is not everything: social rank is a far more important criterion allowing aspirants into this exclusive circle. Unless, of course, he is a so-called "assassin", a professional player invited from South America, who is imported to England in order to sustain the level of the game. Spectators are free to attend, especially if they are seasoned young ladies in their early twenties wearing mini-skirts. The so-called Chukka Chicks swarm around the polo fields, eager to catch the eye of the players. This is particularly true of the Chinawhite tent at the Cartier International, where Prince Harry, the greatest "Chukka Chick magnet", likes to spend time. Having your own polo team is only a question of money. Besides owning London football teams and Formula-1 racing teams, at an annual cost of three million pounds, having your own polo team ranks among the most expensive hobbies in Britain. But then, the polo season is something eagerly awaited by every Brit, including Queen Elizabeth herself.

### ARGENTINA, THE LAND OF POLO

The real home of polo, however, is no longer cool and rainy England but sunny Argentina, which now dominates the professional sport, even though the game was introduced over there by the English in 1877. The country is a true polo paradise, with its many polo farms (estancia in Spanish), the best players in the world, and an almost exaggerated worship of horses. Polo is considered more than a mere sport there: it is a revered art form. In fact, Argentineans are rather bemused by the British treating their horses as if they were little children. In Argentina a horse is not a pet to be indulged, but a thoroughbred animal, which can be turned into a highly-strung, disobedient and over-sensitive prima donna by too much pampering. It is no coincidence, therefore, that the best polo ponies are bred here. The name pony comes from the fact that originally the horses used for playing polo could

be no taller than 150cm. The prescribed height today is 160cm, over which polo horses are considered oversized and sluggish.

### AMERICA IN THE SADDLE

A gentleman called James Gordon Bennet, adventurer and publisher of The New York Herald, happened to see a polo match at Hurlingham in 1876. The game impressed him so much that he decided then and there to introduce the sport into the United States. Private polo clubs were soon springing up from the east coast to South Carolina. Harvard founded its polo team in the 1880s and Yale soon followed suit, so the two universities could carry on their friendly rivalry even on the polo field. Polo became part of US army cavalry training in the early 20th century. Matches at Meadow Brook Polo Club, Long Island, would draw crowds of up to three hundred thousand. Film magnate Louis B. Mayer and Walt Disney were also among America's inveterate polo players. The American version of polo differs somewhat from the game as played in Britain: the Americans introduced the long shot, while in Britain the game is characterized by short passes instead. The United States Women's Polo Federation was founded in 2000.

The game once played by remote Persian tribes has thus become a popular sport of the elite the world over. In Hungary it was introduced by Count Géza Andrassy in the year of the millennium, and was played by many until the Second World War. Margaret Island was a perfect venue. Polo was represented at the 1936 Olympic Games, where the Hungarian team achieved a very good result. This is why it was of special importance when La Estancia Polo Club, sponsored by Herend, opened in Etyek in 1998, carrying on a noble tradition in Hungary, because—contrary to belief—polo is not the sport of kings only. ❧

GERGELY ZÖLDI



Charles, Prince of Wales, Photo: RedDot



*For details on how to contact the nearly 1,000 stores that sell Herend porcelain visit the Shopping section of [www.herend.com](http://www.herend.com).*

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**BUDAPEST**

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Apponyi Brand Shop  
H-1051 József nádor tér 11. Phone: (+36 1) 317 2622  
Rothschild Brand Shop  
H-1052 Kígyó u. 5. Phone: (+36 1) 318 3439

**SZENTENDRE**

Diana Brand Shop  
H-2000 Bogdányi út 1. Phone: (+36 26) 505 288

**KECSKEMÉT**

Aranka Brand Shop  
H-6000 Hornyik János krt. 4. Phone: (+36 76) 505 316

**KŐSZEG**

Imola Brand Shop  
H-9730 Városház u. 1. Phone: (+36 94) 563 150

**PÉCS**

Júlia Brand Shop  
H-7621 Király u. 20. Phone: (+36 72) 213 756

**SOPRON**

Esterházy Brand Shop  
H-9400 Várkerület 98. Phone: (+36 99) 508 712

**SZEGED**

Anna Brand Shop  
H-6720 Oskola u. 17. Phone: (+36 62) 420 556

**BERLIN**

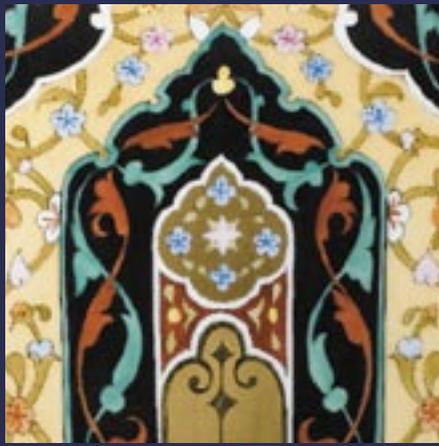
Hotel Adlon Passage,  
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