

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

HEREND HERALD

2005/III. NO. 25.

Something special
MY FIRST HEREND

The birth of a décor
ALEXANDER VON HUMBOLDT

Music manufactory
THE HIGH-END EXPERIENCE

Goldie's little girl
KATE HUDSON

The need to tell
THE GREATS OF CONTEMPORARY HUNGARIAN MUSIC





Dear Herald Reader,

As the new general director of the Herend Porcelain Manufactory Ltd., appointed on 13th September, it gives me immense pleasure to greet you on the first page of the 25th issue of the Herend Herald Magazine. The fact that the board of directors of this world-famous Manufactory has placed its trust in me is a great honour, as well as an acknowledgement of the more than ten years I have spent with the company. The Manufactory's 180-year history is a further inducement to use all the powers at my disposal in the service of Herend, the pinnacle of hand-made porcelain perfection, in the face of the challenges posed by today's world. I am convinced that Herend porcelain will continue to provide artistic pleasure and aesthetic satisfaction to those who purchase our "white gold", now available from nearly one thousand retailers around the world.

This issue of our magazine reflects the changing of the seasons and now, with the onset of winter, and with the help of the Verger décor featured on the front cover, fleetingly recalls not only the rich flavour of autumn fruits but also the mood of that mellow season.

We are immensely proud of the fact that early this September we opened our second brand shop in China, in Beijing, capital of the cradle of porcelain-making. You can read more about this later in the magazine.

I would also like to draw your attention to our article on sumo wrestling, which is a real mystery among sports. Although the sport is seldom televised in Hungary, we at the Manufactory have a genuine interest in it, as for nearly 20 years now Herend has been a sponsor of sumo events, so prestigious and well-loved in Japan, our company's second most important market.

I wish you pleasant reading, and hope that this issue of our magazine will meet with your approval and prove deserving of your time and attention.

With best regards,

DR. ATTILA SIMON
General Director



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Herend conquers the home of porcelain.

Facing the camera from left: Foreign Minister Ferenc Somogyi, Klára Dobrev, Prime Minister Ferenc Gyurcsány, Minister without Portfolio István Kolber, Culture Minister András Bozóki, and representatives of Chinese partner company



Inside the Herend brand shop in Beijing



Priscilla Wong, director of the Longwise company delivering the opening address

As our readers will have learnt, the Herend Porcelain Manufactory opened its first brand shop in Shanghai earlier this year. This was an outstanding event from the point of view of cultural history, as China is the home of porcelain. The extremely good results obtained in the Shanghai brand shop during its first six months have encouraged Herend and its Chinese partner, Longwise, to open a new shop in Beijing.

The inauguration of the new brand shop, which occupies some 100 square metres of floor space and is located in the Beijing Oriental Plaza, next to a Rolls Royce showroom, took place on September 9, 2005. The event was attended by Prime Minister Ferenc Gyurcsány and his wife and four Hungarian ministers, all of whom were on an official visit to Beijing. Leading figures of the Beijing political elite and business community also honoured the ceremony with their presence.

Besides being an important retail centre, the new shop is expected to make a major contribution to Herend's further marketing success-

es in the region. While dinner services bearing Herend's internationally best-known décors, such as Victoria, Apponyi and Rothschild, constitute most of the stock on offer, much-sought-after Herend ornaments and figurines are also available in the shop. The range is continually expanding, to ensure that the shop represents as far as is possible the millions of items produced by the Herend Porcelain Manufactory, in the heart of the country where porcelain was born a thousand years ago.

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Phone: +852 3107 0878
E-mail: hswong@longwise.com.hk*



Table Art in Dubai



LUXURY STORE FOR HEREND PARTNER

The Rivoli Group, the United Arab Emirates' renowned luxury retailer, opened a new concept store at Ibn Batuta Mall in July. The luxury store, called Table Art, which is more a whole new retail concept than a simple shop, encompasses the latest trends in table accessories. The Rivoli store showcases hand-painted porcelain, hand-made crystal glassware and luxury silverware. The masterpieces of the Herend Porcelain Manufactory are in excellent company among Murano glass wonders, Moser luxury crystal glassware and Venini glass creations from Italy.

Grandiose real estate development projects in the United Arab Emirates and the growing number of luxury estate purchases have greatly boosted demand for local retailers of luxury brands. The Rivoli Group has built up a strong position by offering a wide range of luxury products to match its hallmark customer service.

*Ibn Battuta Mall
Rivoli Table Art, P.O. Box 121 Dubai
Phone: + 9714 366 97 10 Fax: + 9714 366 97 11
Email: kerima.dusuki@rivoligroup.ae*

Herend at the European Swimming Championships



Herend Porcelain medals around winners' necks



Interior Minister Mónika Lamperth, president of the Hungarian Swimming Federation Tamás Gyárfás and the representative of the International Swimming Federation

Hungary, one of the world's citadels of swimming, has played host to a prominent international swimming event this year and will do so again next year. The International Swimming Federation (FINA) has chosen our country as the venue for the 32nd European Swimming Junior Championships held in July and August this year, and for the 28th European Swimming (Swimming, Diving, Synchronized and Open Water Swimming) Championships to be held in 2006.

Seeking to contribute to the successful hosting of these events, the Herend Porcelain Manufactory Ltd. and the Hungarian Swimming Federation signed a three-year sponsorship deal in 2004, with the aim of promoting the selection and training of champion swimmers who could continue Hungary's glorious swimming tradition. In accordance with the agreement, Herend has placed at the disposal of the Hungarian Swimming Federation - from among its currently manufactured items - porcelain ornaments, porcelain copies of the Hungarian sheepdog (puli) championship mascot, and porcelain medals and plaques for the champions. The junior championships held this summer were extremely successful in terms of both the results and the organization of the event. At the close of the championships Hungary was the winner of seven gold, ten silver and eight bronze medals - all made of Herend porcelain. These special prizes scored a resounding success among Hungarian and foreign champions alike. With the junior championships over, preparations are already under way in the Manufactory for the production of next year's European Championship trophies.

✂





Ottó von Habsburg in Herend

Attila Simon, Ottó Almach, representative of the Paneuropean Union, Dr Ottó von Habsburg and his wife with the gift

Dr. Ottó von Habsburg, President of the Paneuropean Union, visited Herend with his wife on 8th October.

Also present were István Bors, Mayor of Tihany, and Csaba Kuti, President of the General Assembly of the Veszprém County Local Government.

Greeted in Herend by General Director Dr. Attila Simon, the guests visited the Mini Manufactory and the Apicius Coffee Shop, and were presented with the special gift of the Manufactory, a baroque-style vase with the Rothschild décor.

Ottó von Habsburg was enchanted by the items made in the Manufactory, especially by the forms and décors designed for Emperor Franz Joseph and his wife Sisi.



Ottó von Habsburg observing the „Bremen Musicians” figurine



The American group

HEREND GUILD MEMBERS' VISIT

A party of 17 members of the Herend Guild, the society for collectors of Herend, arrived in Hungary on September 17, 2005. Although the society has existed in the United States for many years, and although this was not its first visit to Hungary, those in the group this time around had never been to the Herend Porcelain Manufactory. On their tour of the Manufactory, the members of the Guild were given an insight into the art of Herend, the mysteries of porcelain-making, and the whole manufacturing process, which they were shown in the manufactory itself. Having completed the tour, they were able to try their hand at porcelain basket-weaving and rose-making. In the Porcelain Museum they learnt about the history of Herend from its beginnings in 1826 to the present day, and could later admire the wide range of items on offer in the two-storey brand shop. At the conclusion of the visit the guests enjoyed a candle-lit dinner, where one of Herend's master painters inscribed the bonbonnières which each received as a souvenir.

As part of their programme in Hungary, the group spent some time in Budapest, where they visited the principal sights of the city, including the Parliament building.

Anna Ball 2005

BALATONFÜRED, ANNA GRAND HOTEL

The first Anna Ball was organized 180 years ago by János Szentgyörgyi Horváth in honour of his daughter Anna Krisztina. As the tradition and prestige of Balatonfüred's most outstanding annual event steadily increases, the role of the Herend Porcelain Manufactory, as its major sponsor for nine years running, also grows in importance.

It was on that magical night in 1825 that Anna Krisztina Horváth, after whom the ball was named, met and fell in love with her husband-to-be General Ernő Kiss. The porcelain figure modelled after this high-ranking Hungarian military man (the "Hanoverian Hussar Regiment"), one among the vast collection of Herend figures on offer, has for the past two years been presented at the ball to a prominent personality in some way connected to Balatonfüred. On the decision of the organizers and the Manufactory, last year's winner, the first to be honoured in this way, was author Tibor Gyurkovics, while this year's choice fell on Miklós Melocco.

In keeping with tradition, the belles of this year's ball received magnificent Herend vases. The climax of the ball came just after midnight when seventeen-year-old Szilvia Harmat was crowned Queen for 2005. There was an abundance of celebrities amidst the whirl of the 180th Anna Ball, including such prominent figures as Dr. Etele Baráth, Árpád Kovács and István Bujtor in attendance.



Szilvia Harmat (centre), Queen of the Bell, with her ladies-in-waiting



The opening dance



Miklós Melocco receives the General Ernő Kiss Herend figurine from István Bóka, Mayor of Balatonfüred



Sándor Kiss, Dr. Ferenc Mádl and József Kovács

Thanks to the outgoing president



The Julia décor

President Ferenc Mádl received a courtesy call from the former and incumbent head of the Herend Porcelain Manufactory. Mr Sándor Kiss, member of the Board of Directors of Herend, and Mr József Kovács, the former managing director, presented the outgoing president with a surprise gift. President Mádl acted as Chairman of the Board of Directors of the Herend Porcelain Manufactory Ltd. between May 1998 and the time when he became President of the Republic. He is a committed friend of Herend and a great connoisseur of its art.

At the meeting held in the Sándor Palace, Sándor Kiss and József Kovács surprised President Ferenc Mádl with a special “Julia” Herend set for two.

In the course of the meeting the Herend dignitaries expressed their thanks to President Mádl for all his devoted work and efforts to enhance Hungary’s prestige around the world. They stressed that the gift of the Herend set was symbolic, in so far as Herend porcelain, a true Hungaricum, is also a means to show the world just how excellent and unique Hungary is.

THE JULIA DÉCOR

Flower painting is one of the most difficult elements in the world of décors. The Herend painters have accomplished brilliant work with this family of cups, embellishing them with a special technique which is today very rare. The “goldunterlag” technique, requiring great expertise, means applying several layers of painting which are fired and then gilded over the top. The magnificent plasticity of the gilding and the brilliant flower painting of this décor, as well as the rare form of the cups, make this product quite special. 

SOMETHING SPECIAL

My First Herend

Photos: Attila Soós



An unknown new taste, an irresistible fragrance or a source of visual pleasure will have you tasting and trying out for a while to see whether you really like what your senses find so appealing. Herend's unique range of items offers a wide variety of such "titbits", appetizing masterpieces that are a perfect entrée into the world of Herend porcelain. These miniature pieces, displaying the best-known décors and shapes, are precious Herend creations in their own right, and in addition offer the joy of a first encounter. These little porcelain objects may become just as much part of our daily life as their larger counterparts. A fine brooch, a small shell-shaped bowl which adorns a table like a crystal, a small leaf, a delicate form with no more than a tiny decoration, a fragile rosebud: all exude the elegance, charm and glamour of the finely-crafted larger pieces, but on a smaller scale and in even more delicate detail. And they are always there, near at hand and near to our hearts. The pieces of "My First Herend" collection can be bought in the brand shops owned by the Manufactory. ✂



Birth of a Décor

ALEXANDER VON HUMBOLDT AND THE HUMBOLDT DÉCOR

The Humboldt décor is probably one of the most beautiful patterns in Herend's historicized series. It was first manufactured by Mór Fischer in 1857 for the 88th birthday of Alexander von Humboldt, the Prussian naturalist. In return for this magnificent gift, Humboldt sent the Manufactory a kind letter of thanks and a signed photograph.

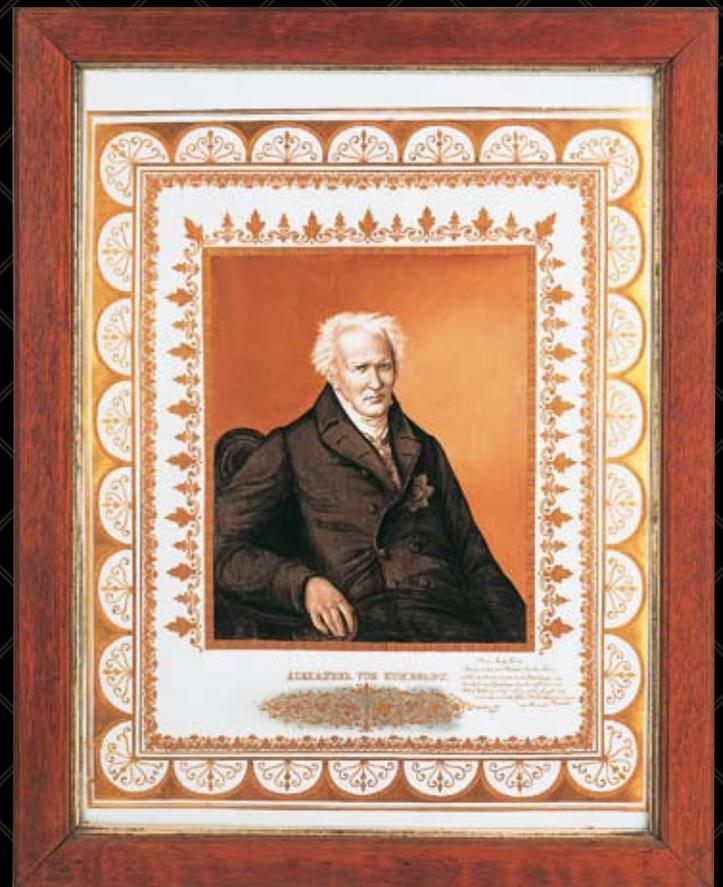
But who was this gentleman who lived to such a venerable old age, who was so impressed by the high nutrition value of cocoa beans, and whose name is still borne by one of the most significant German foundations?

EVERYTHING, BUT NATURE ABOVE ALL

The age of enlightenment in the second half of the 18th century brought great progress in the sciences, particularly the natural sciences, all over Europe. Alexander von Humboldt was born during this period (in 1769) to a prosperous noble family who owned Tegel Palace. He and his elder brother, who also went on to become an outstanding scientist, studied first at the University of Frankfurt (1787) and a year later at Göttingen. Young Alexander was an avid scholar, particularly taken with nature studies and observing natural phenomena, as well as investigating the forces behind them. His extraordinary talent did not remain a secret for long. At a very young age he had learnt practically everything that the sciences of the day were able to offer him. Besides studying botany, palaeontology and minerals, he also learnt Ancient Greek and technical sciences, and attended courses at the Academy of Commerce in Hamburg. His other interests were climatology and chemistry, but he also travelled across Europe as a diplomat. Mining was the object of his most comprehensive studies, and he obtained the rank of senior mining adviser at a quite young age.

ANOTHER ROBINSON CRUSOE

Far from indicating fickleness, Humboldt's multifarious interests sprang from his desire to find connections. His prestige as a naturalist is based precisely on the fact that he recognized the connections between the phenomena which at the time were usually treated as separate entities. One of Humboldt's tutors, Joachim Heinrich Campe,



Portrait of Alexander von Humboldt on Herend porcelain
(property of the Museum of Applied Arts, Budapest)

HEREND DECORS

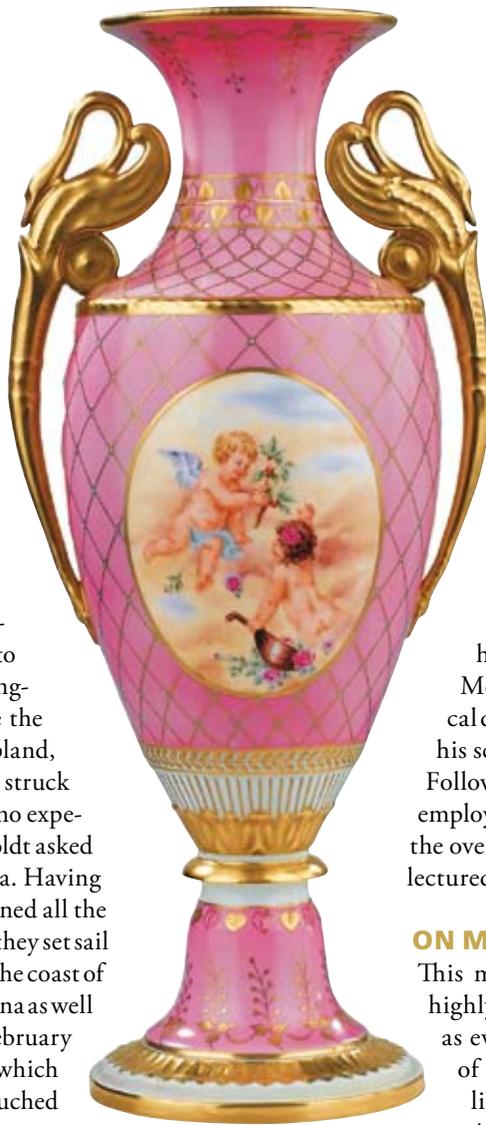
wrote many treatises for the education of young men. Among other things, he also wrote a Robinson Crusoe-like novel which followed in the footsteps of Defoe. In all probability, the hero of the novel, who well knew the phenomena of Nature and was able to make use of them, must have made quite an impact on Humboldt.

A VOYAGE OF DISCOVERY

The death of his mother in 1796 left Humboldt with a vast fortune, and he made up his mind to quit office work and devote his entire life to science. As a first step, he set off on an expedition to a remote corner of the world, thus realizing a long-cherished childhood dream. In Paris he made the acquaintance of a young physician, Aimé Bonpland, another devoted botanist. The two young men struck up an immediate friendship and, figuring that no expedition is complete without a physician, Humboldt asked Bonpland to accompany him to South America. Having made all the necessary arrangements and obtained all the required permits from the Spanish authorities, they set sail in June 1799. After 40 days at sea, they reached the coast of Venezuela. There they studied natural phenomena as well as the language and customs of the natives. In February 1800, they sailed up the Orinoco River, along which they found only uninhabited country and untouched nature for the first time in their lives.

EDEN, VOLCANO AND POISON ARROW

Although Humboldt was captivated by this paradise on earth, he did not fail to observe how much some animal species fear others. He wrote in his diary: "Strength and tameness seldom go together." As well as studying plant and animal life, he learnt how to prepare poison for arrows, and also conducted accurate archaeological research into the burial places of an Indian tribe. In the course of their tedious and difficult journey the pair had to face raging tempests, swarms of aggressive mosquitoes and, in Colombia, the foiled hijacking of their ship. In Ecuador, Humboldt and his friend studied volcanoes and climbed Chimborazo (6300 m), which is no mean feat even for a professional mountaineer. During their ascent Humboldt observed that the flora



changed according to the altitude, just as in the different zones of the earth. Their expedition took them twice to the island of Cuba. The Cubans expressed their gratitude for Humboldt's research work on their island by having his statue erected in front of the Humboldt University in Berlin. (The institution was founded in 1810 by his brother, Wilhelm von Humboldt.)

The expedition came to an end in 1804.

Between 1805 and 1839 Humboldt published 34 volumes of treatises – one per year – on the findings of his journey. In the 1830s he travelled to Asia and in particular to the Ural Mountains, where he made invaluable geographical discoveries. He compiled the principal results of his scientific oeuvre in the five volumes of Kosmos. Following his various expeditions, he was frequently employed on diplomatic missions, made proposals for the overhaul of Germany's academic institutions, and lectured on his scientific observations.

ON MADÁCH'S SHELF

This man's outstanding achievements were already highly acclaimed during his lifetime in Hungary, as everywhere else in the world. The 1845 edition of Kosmos was found in Imre Madách's home library; Pál Almási Balogh of the Hungarian Academy extensively praised his merits; and in 1857-58 Pál Rosti revisited the places of Humboldt's

South-American expedition, subsequently showing his photographs to the elderly scientist.

COFFEE SET AND BERLIN

The historicized coffee set designed by Mór Fischer perfectly fitted the profile of the Berlin of the day, the neoclassical style of which bore the unmistakable mark of the Prussian ruler's favourite architect, Karl Friedrich Schinkel (1781–1841). His most renowned building, the Altes Museum, is a shining example of how he used ancient Greek and Roman forms when designing the exterior and interior of the first public building of the age. In the 19th century, architectural, stylistic, religious and ethnic diversity was already a trademark of Berlin.



Letter of Alexander von Humboldt to Mór Fischer

"All that posterity knows about the Herend gifts sent to Alexander von Humboldt is that they were thin-walled and pierced pieces of china with relief ornamentation: in all likelihood Oriental or, more specifically, Chinese imitation. Later Herend enhanced the net-like décor, turning into a proper lattice-work of rhombus shapes against a background of late-classical pink and cobalt blue ornamentation, which framed small medallions with miniature genre paintings or putto figures romping around on clouds. To this very day this pattern is known as the Humboldt décor." Gabriela Balla: "Herend"



Humboldt University, Berlin Photo: Reddot

Humboldt lived in Oranienburger Strasse from 1842 for the rest of his life. A few years after his death the New Synagogue, today called Centrum Judaicum, was erected a few blocks away.

THE FOUNDATION

Alexander von Humboldt died in Berlin in May 1859. A foundation named after him was established 18 months after his death. The Humboldt Foundation, which assisted the scientific expeditions of German researchers, was suspended in 1945, following the fall of the Third Reich, but was revived in 1953 by its earlier patrons. Since then it has granted support to some 20 thousand scientists from 125 countries around the world, including many from Hungary.

ONE AND INDIVISIBLE NATURE

In Humboldt’s opinion, the world view of those who have never

contemplated the world is the most dangerous (“Weltanschauung der Leute, die die Welt nie angeschaut haben”). For him Nature was one and indivisible, something which is reflected in his oeuvre. While the progress of science nowadays makes it impossible for one individual to amass the kind of comprehensive knowledge he possessed, the essence of his teachings, namely that all phenomena, even the slightest interference with Nature, will affect Nature as a whole, is a warning well worth taking seriously today.

ANNA BÁLVÁNYOS



The Humboldt décor

The Verger décor

VER

Larger pieces of apples, pears or peaches, surrounded by smaller fruits and enhanced by leaves, boughs and flowers, all looking as if just hand-picked from the orchard, create the unmistakable end-of-summer mood of the Verger (VER) décor.



These abundant rich fruit compositions evoke the naturalist style of the text-book fruit illustrations of yesteryear, while the manner of painting recalls a love of nature and respect for all living things which characterises classical still-life masterpieces. The precise and decorative rendering of fine nuances in the motifs is so life-like that one is almost tempted to bite into the fruits.

Autumn colours dominate the pattern. Their harmony conveys abundance and the balanced relationship between Man and Nature, exuding a sense of satisfaction over a job well done. The exuberant

detail of Nature's perfect fruits conveys a joie de vivre and good cheer. This richness is further underscored by the fact that fruits and flowers which naturally blossom and ripen at different times, and which are therefore rarely seen together, are here represented side by side.

The central fruit arrangements are complemented towards the edges by three minor items of flowers or smaller fruits with leaves and boughs, exactly as they are in Nature. The bountiful pattern reigns supreme over the snow-white porcelain, which is modestly gilded and boasts a basketwork relief around the edges.

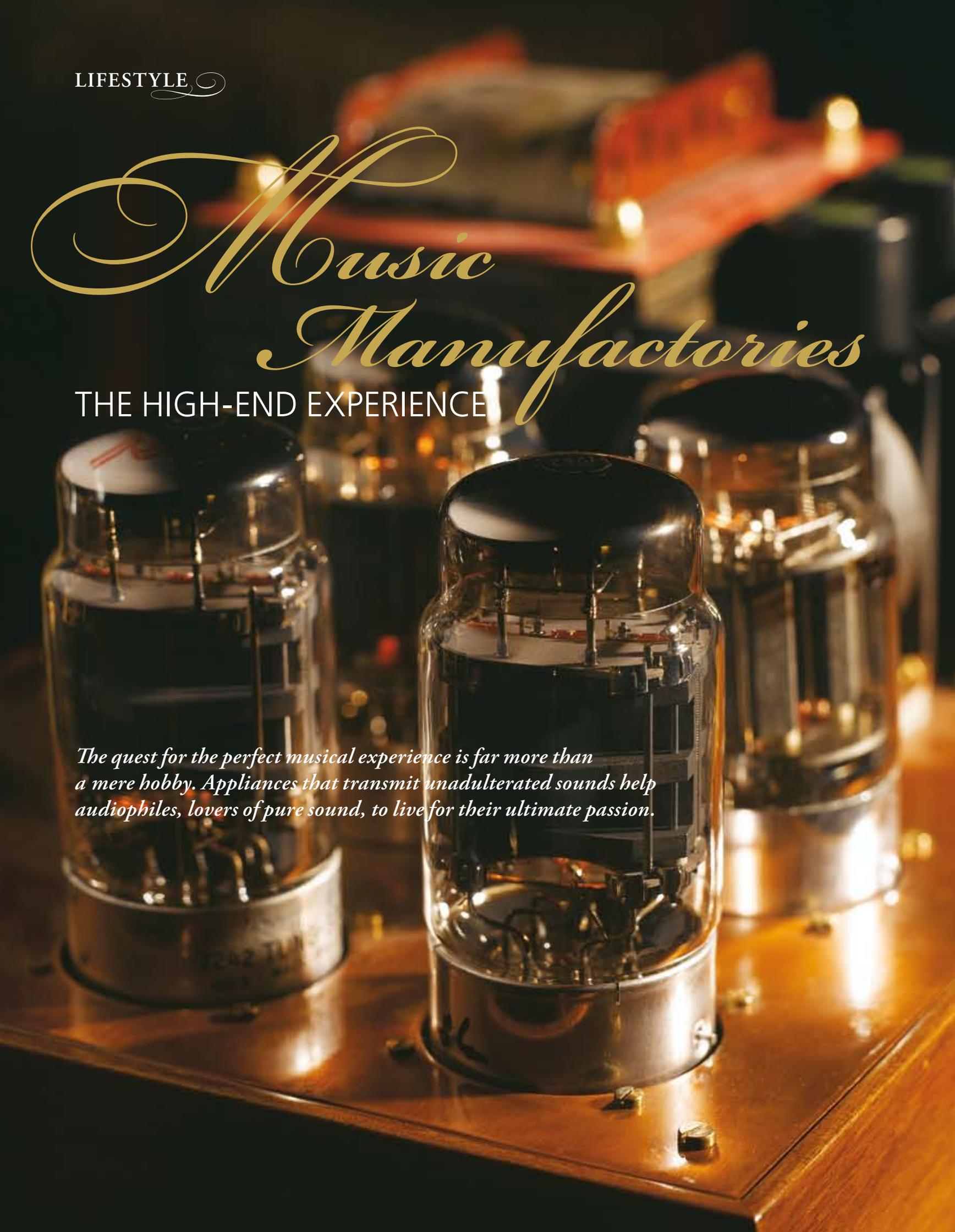


LIFESTYLE

Music Manufactories

THE HIGH-END EXPERIENCE

The quest for the perfect musical experience is far more than a mere hobby. Appliances that transmit unadulterated sounds help audiophiles, lovers of pure sound, to live for their ultimate passion.





Photos: Flashback

We may search high and low, but we are unlikely to find the insignia of well-known hi-fi equipment makers on high-end appliances. Although these do occasionally produce high-end category items, the market is dominated by equipment manufactured with technologies that differ fundamentally from theirs. The elite club of audiophiles may spend thousands or even tens of thousands of dollars on Kondo, Quad and Audio Note sound equipment or on special orders placed with manufacturers who work single-handed. Yet far more than the cost of the purchase, it is the knowledge that one is in for an extraordinary experience that makes a person with a striving for the perfect sound a member of the elite group of music lovers. Those with more modest means may take years to gradually develop their high-end

sound systems, while the well-off, in their search for perfection, are driven by the constant urge to upgrade their already state-of-the-art appliances.

“In our amplifiers no transistor stands in the way of music,” states the German D Klimo, makers of vacuum tube audio amplifiers. And true enough, when you visit the music room of an audiophile, what strikes you immediately is the sight of tubes. An inexperienced visitor, confronted with this scene for the first time, may momentarily feel like a time traveller returning to the 1940s; yet he will soon discover that rather than travelling back in time, he has stepped into timeless space. The aim of developing high-end technology is to link mechanics and electronics in the purest way



possible, i.e. eliminating all superfluous instruments and means of transmission which are potentially detrimental to sound quality, and to find the combination of the finest materials, forms and means most suited to producing the purest musical sound. This is also why the walls in the music room of an audiophile are often specially covered to ensure echo-free sound reverberation. Such rooms tend to have few pieces of furniture, so as not to impede the sound flow; the lighting is usually dim, and the stands or shelves holding the high-end appliances are designed in a carefully structured fashion. The vibrations of the floor are absorbed by special base formations, and every piece has its well-considered place, as the positioning of each item of equipment is far from being a sim-

ple matter of chance. It will come as no surprise, given the above, that the medium for listening to high-end music is still mostly the bakelite record, although high-end CDs are also produced. There are hardly any function buttons or LEDs on the appliances of the manufacturers mentioned, or on the equipment produced by Krell (USA), Mark Levinson, Dali (Denmark), Musical Fidelity (UK), Duevel (Germany), Pluto Audio (Holland), Dunaudio (Hungary), Zsolt Audio, Etalon and other high-end products. How could there be? Superfluous impulses would only interfere with the rapture and transubstantiation in the temple of music. 

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Goldie's little girl

KATE HUDSON

Some Hollywood parents are just lucky.

Goldie Hawn and live-in partner Kurt Russell raised a mixed bag of offspring: two of hers (Oliver and Kate), one of his (Boston), and the one they conceived together (Wyatt, a top hockey player in Canada). Ms. Hawn and Mr. Russell must have done something astonishingly right as doting but strict (though unmarried) parents.



Kate Hudson in *The Skeleton Key*

The only girl among her siblings, Kate solely credits her parents' hands-on mentality for their normal upbringing, which afforded them much freedom but required full honesty in return. The fact that today she is the spitting image of her cheerful mom in every sense of her being, is a true testimony to a relationship of the deep mutual affection, respect and appreciation which the two of them (and Kurt with Kate) have built with years of love, sensibility and laughter.

One thing Goldie Hawn taught Katie while grooming her into America's sweetheart was the finesse it takes to make it in Hollywood. But she has also given her a healthy appetite for the world's cultural richness, including a few phrases in Granny Laura's language such as "szeretlek", and „egészségedre” and a dot-less “köszönöm”. On vacation with her family Kate has visited Budapest a few times, and especially cherishes the bike tour in the Balaton Uplands.

I love to travel and experience new cities, but there are certain cities that stick with you, and Paris for me is one of them. Then Rome, and New York, my favorite city, and in America, New Orleans, because it demands whatever standards society puts on you, to step outside of the box. It does that through history and music and the chance to do things that you cannot do anywhere else in the country. And having the freedom to walk into a weird seedy bar... it allows you to sort of feel that anything is possible. There's a seductive nature to New Orleans and I love anything seductive...

How do you define seduction?

To me things that are seductive are... like I find any creator seductive. Anybody who can truly create to me has an unbelievably seductive quality, especially obviously through music.

Right on, Katie! Both Gwyneth Paltrow and Renee Zellweger agree with you on this, since both are married to musicians.

I was the first! My girlfriend, who is not an actress but has been with many musicians, says, oh, honey you just love those emotional little musician boys! How true! 'cause rock and roll especially is really sexy material.

I'm happy to hear that, after five years together and a baby later, marriage agrees with you.

There's nothing like waking up in the morning and watching your son belly-laugh. It's funny because I'm so young, yet I feel more youthful than I've ever felt, 'cause I'm watching this baby experiencing his life with eyes wide open and everything's new and beautiful and I go, yes, I'm learning from my son. That's the way everybody should live life.

So motherhood has opened your eyes to a different world. But what has marriage brought you that you didn't know before?



Ask Chris (Robinson, her rocker husband - sic) and he'd probably say something funny, like I can nurse a cup of coffee all day, like it can be freezing cold, or sitting in my car warm for hours in the sun, and I'll still drink that cup of coffee, for example... But I have so much respect for him and I know he has a lot of respect for me.

You grew up in Los Angeles but spend a lot of time in New York, if not on the road with Chris and his band. Where is home now?

In Los Angeles, in the very house I was born in. Remember the house from the movie *Gods and Monsters*? That's my house. When my mom was six months pregnant with me she bought that house and we lived there until I was 12, then she built another house. Somebody else lived there for another 12 years, but I bought it back. So I'm back in the house I grew up in. Actually, my mother has had more experiences with the spirit of this house than I have.

Do you mean it's a haunted house?

It's a very creative house and you feel there's something going on in there. I remember growing up, the plants would all of a sudden move.

Are you superstitious?

I always travel with crystals and with some kind of water, like spray water. It's not like holy water, but they say when you're around negative energy it's important to cleanse yourself with water. And I travel with sage. If I'm feeling weird or strange I'll sage myself.

I bet your mom and dad spend lots of time with your baby.

And you're right. It's very hard because we're spending a lot of time in New York these days and we've been on the road. But when we're in Los Angeles, she doesn't go a day without seeing him. She's a pretty good babysitter. She's the best grandma. And there's nothing cuter than Kurt. That kills me. To see my dad for the first time actually be able to spoil a child, which he never did, ever. And to watch my son love his grandparents.

You're back in shape, look better than ever, work as much as you wish, and cannot ask for anything.

You know what turns me on? Right now, almost everything! Weather. Water. Beach. Music. Clothes. Shoes. I'm very seduced by shoes right now. And food! I think there's something in the stars, because every time I talk to somebody about it they're like oh my god! But I must say I'm the happiest girl on the earth. ☺

ANIKÓ NÁVAI

ART

Collectors' corner

ARS ELECTRONICA, LINZ

For a few weeks almost every autumn for the last 26 years Linz has become the focal point of contemporary art in the world, when it stages the Ars Electronica Festival with its very own Prix Ars Electronica. The festival, featuring digital art and the connection between technology and art, attracts tens of thousands of visitors every year from all over the world. The Ars Electronica Center is open all year round, and the whole city is vibrant with a festival buzz for a whole week (September 1-6 this year): monumental works are exhibited around town, in the main square, in parks and in other public places. In all, there were 2975 entries from 71 countries this year, and the jury awarded the Golden Nica prizes in six categories. The top prizes went to a Polish, an Indian, a Latvian, a Dutch, an American and an Austrian artist.

(www.aec.at)



Ars Electronica, Golden Nica Prizes

Ars Electronica, Virtual million zimmer



DOES Renoir Sell Better in Japan?

Japan's latest auction house, Mallet Japan, has held its first auction. The event, staged at the Imperial Hotel, Tokyo, was a definite success: the overall turnover of 4.4 million dollars meant that 88 % of the 85 items were sold. The supreme winner of the bidding was a Japanese client who bought *Femme dans un paysage* by Auguste Renoir for two million dollars. Mallet Japan, the first independent auction house in Japan with only Japanese shareholders, was originally established as a subsidiary to a Japanese daily. Until now Shinwa has dominated the quality and costly art market among the relatively few auction houses in Japan. Although Sotheby's and Christie's both have offices in Japan, the two western auction houses tend to take artwork out of the country rather than bringing it in. Mallet builds its activity around the many significant top-level paintings which have accumulated in Japan over the last few decades, thanks to the efforts of prosperous Japanese clients. The primary objective of the new auction house is to trade in high-quality European Impressionist and modern Japanese works. Their next auction is scheduled for October 19 in Tokyo. (www.mallet.co.jp)

A Floating Art Gallery

Autumn is the time for big art fairs. To satisfy customers' growing demand for artworks, art fairs offering antique, modern and contemporary works of art abound the world over. Searching for new markets, a Florida fair organiser, David Lester, has made the bold choice of founding a mobile art fair which will reach its target public floating on the sea. His company, SeaFair, has launched the *Grand Luxe*, a 20-million-dollar vessel, 228 feet in length, that houses twenty-six art galleries. Next year the yacht is scheduled to sail along the east coast of the United States, taking artwork to 34 ports of call. David Lester has sent out hundreds of video recordings to potential customers, and from October onwards plans to publicise his floating art fair in New York, Paris, London and Amsterdam. Although some art dealers regard Lester as the Willy Wonka of the art world, they are ready to try the innovative show, which will cost them no more than other traditional fairs. At this stage it seems certain that Berry Hill Galleries, Marlborough, Cohen and Cohen and several jewellery dealers will exhibit at the fair.

EXHIBITIONS AND FAIRS, NOVEMBER-DECEMBER 2005

ART FAIRS AND BIENNIALS

- NEW YORK – Connoisseur's Antiques Fair, November 17–20 (www.caskeylees.com)
- LONDON – Olympia Fine Art and Antiques Fair, November 7–13 (www.olympia-antiques.com)
- BASEL – The Basel Ancient Art Fair, November 4–9 (www.baaf.ch)
- LONDON – Asian Art in London, November 10–18 (www.asianartinlondon.com)
- FUKUOKA – Japan, Fukuoka Asian Art Triennale, to November 27 (<http://faam.city.fukuoka.jp>)
- NEW YORK – Art20, November 18–21 (www.sanfordsmith.com)
- NEW YORK – Modernism: A Century of Style and Design, November 10–13 (www.sanfordsmith.com)
- SHANGHAI – Shanghai Art Fair, November 16–20 (www.cnarts.net)
- PARIS – Paris Photo, November 17–20 (www.parisphoto.fr)
- MIAMI BEACH – Art Basel Miami Beach, December 1–4 (www.artbaselmiami.com)

EXHIBITIONS

- NEW YORK – Russia!, Solomon R. Guggenheim Museum, to January 12, 2006 (www.guggenheim.org)
- BRUSSELS – Art Nouveau and Design, Musées Royaux d'Art et d'Histoire, to December 31 (www.kmkg-mrah.be)
- INDIANAPOLIS – International Arts and Crafts, Indianapolis Museum of Art, to January 22 (www.ima-art.org)
- STOCKHOLM – The Dutch Golden Age, Nationalmuseum, to January 8, 2006 (www.nationalmuseum.se)
- TOKYO – Hiroshi Sugimoto, Mori Art Museum, to January 9, 2006 (www.mori.art.museum)
- MILAN – Italian Sculpture of the 20th Century, Pomodoro Foundation, to January 22, 2006 (www.sedy.it)
- PARIS – Genius and Madness: Melancholy from Dürer to Rothko, Galeries Nationales du Grand Palais, to January 2, 2006 (www.rmn.fr/galeriesnationalesdugrandpalais/)
- LONDON – Forgotten Empire: The World of Ancient Persia, British Museum, to January 8, 2006 (www.thebritishmuseum.ac.uk)
- MUNICH – Poussin, Lorrain, Watteau, Fragonard: 17th and 18th century Masterpieces from German Collections, Haus der Kunst, to January 8, 2006 (www.hausderkunst.de)
- FAENZA – 54th Annual Faenza Prize: International Competition of Contemporary Ceramics, Museo Internazionale delle Ceramiche, to December 31 (www.racine.ra.it/micfaenza/)



THE GREATS OF CONTEMPORARY HUNGARIAN MUSIC

The Need to Tell

György Ligeti Photo: Andrea Felvégi

György Ligeti, György Kurtág and Péter Eötvös are three of the great masters of contemporary music in the world today: three Transylvanian-born Hungarian composers, three different careers and three different paths to world fame...

Hungarian composers faced two daunting aspects of musical life after the Second World War: firstly, there was Bartók's legacy to cope with, and secondly, the Iron Curtain hermetically isolated them from the musical life of the rest of Europe. 1956 brought a respite to this international isolation. György Ligeti emigrated and broke with Hungarian musical life, entering modern European currents. György Kurtág remained for a time in Hungary, but in 1958 left for Paris to continue his studies. In effect, he began to compose there, and his Parisian experiences made a fundamental impression on his music. It was around this time that a "child prodigy" was admitted to the Academy of Music in Budapest. The youngster was Péter Eötvös.

LIGETI'S MICROPOLYPHONY

György Ligeti was born in Dicsőszentmárton, Transylvania, and began studying composition with Ferenc Farkas at the Cluj conservatory. He continued his studies in Budapest with Pál Kadosa, but as a Jew was subsequently sent to forced labour, while his whole family was killed by the Nazis. Following the war he resumed his studies and graduated from the Academy of Music. He spent a year doing field research in folk music, then returned to the Academy as a teacher, and remained there until he emigrated from Hungary in 1956. His publications of these years, under the influence of Bartók and Kodály, included only folksong arrangements and music based on Romanian and Hungarian folk music. This was because the political situation and censorship of the time restricted access to new musical ideas and

discouraged public presentation of his experimental music. His arrival in Vienna in 1956 provided him with opportunities to meet the key figures in the avant-garde of western European music, notably Stockhausen, Koenig and Eimert. Before long he was invited to join the Electronic Music Studio of the West German Radio in Cologne. There he developed his own musical style. His electronic composition *Artikulation* (1958), and *Apparitions* (1958-59), the first pieces in the mature style, attracted critical attention, and the premiere of the latter in Cologne in 1960 launched Ligeti's international career. These and subsequent compositions made it clear that Ligeti was forging a powerful alternative for the development of western music.

A key feature of his style was the use of extraordinarily dense polyphony, which he called "micropolyphony", complexes of musical colour and texture so rich and intense that they virtually dissolved the distinctions of melody, harmony and rhythm. Ligeti first settled in Germany, then in Austria, where he became a citizen in 1967. He taught in many places in Europe and eventually took a post at the Hamburg Musikhochschule teaching composition, which he held until 1989. In 1968 Ligeti's music reached a mass audience less familiar with classical music when three excerpts of a composition were used on the best-selling soundtrack of Stanley Kubrick's film *2001: A Space Odyssey*.

With the passage of time Ligeti's music became more transparent, even melodic, though always in its own way. He began to compose humorous works, such as the shortest-known composition of all time, 0'00, which pokes fun at John Cage's 4'33. In a similar vein, *The Future*



György Kurtág Photo: Andrea Felvégi

of Music for non-speaking lecturer and audience ridicules the idea of performance art and, at the same time, questions the nature of musical communication. In 1978 he composed an opera based on Belgian poet Michel de Ghelderode's tale *Le grand macabre*. Ligeti's style shifted again in the 1980s, when he left behind the static structures of his earlier works and began working with dynamic polyrhythmic techniques. Since then he has been living and working in Hamburg and Vienna.

KURTÁG, THE EDUCATOR

"The only way I can really understand music is by teaching. If I listen to music or play it myself, it's never the same as when I work on it with others and try to understand it," Kurtág says. György Kurtág was born in 1926 in Lugos, Transylvania, and as a child he often played piano duets with his mother. He particularly liked the tango and the foxtrot.

When he heard Schubert's *Unfinished Symphony* on the radio at the age of 13, he immediately made up his mind to become a composer. He went to Timisoara to study music and set his heart on taking piano lessons from Béla Bartók himself. He proceeded to Hungary in the hope of making the acquaintance of the great composer, who was rumoured to be returning from America. It was the autumn of 1945, and Kurtág found a black flag flying over the entrance of the Franz Liszt Academy of Music in the heavily bombed capital: Bartók had just died in New York.

Kurtág studied the piano at the Academy of Music until the mid-'50s, but in strict isolation from any western musical influence and even from the works of Bartók. It was not until after 1956 that he was allowed to leave for Paris, where he spent a year attending the courses

of Milhaud and Messiaen, and studying with Marianne Stein, who taught him how to develop a clear and simple style of his own working with very small musical units, allowing a direct means of self-expression. In his music Kurtág is by no means the meticulous academic that his linguistic or literary genius would have people believe. Among contemporary composers he is possibly the most committed to the subjective, human side of music. Inspired by Goethe, his compositions are full of references and dedications, and at times convey mysterious messages. "The simplest, most banal events cause certain reactions in me which I find easier to translate into the language of music than into words." This is indeed how he sometimes communicates with friends and colleagues, sending them musical messages instead of words.

Kurtág, just like Bartók, has never taught composition; nevertheless, he has tirelessly devoted his whole life to the teaching of chamber music and the piano. András Schiff and Zoltán Kocsis were among his students at the Academy of Music. During phases of his life he gave up composition altogether. In his own words, he simply "forgot how to". During such phases in the 1960s he studied anew the works of Beethoven, Schubert, Debussy and Bartók, accompanied others on the piano, and eventually resumed composition. In 1973 and 1996 he was awarded the Kossuth Prize, a major honour in Hungary. He has travelled extensively, spending longer periods of time in Berlin, Vienna, Holland and France, where he settled in 2002.

EÖTVÖS, THE TEST PILOT

Pierre Boulez, who exercised a great influence on the work of both Ligeti and Kurtág, once said the following with reference to Eötvös: "Hungarians must be made of the kind of material that is the most ex-



Péter Eötvös Photo: Andrea Felvégi

portable in the world.” Eötvös was born in 1944 in Székelyudvarhely. Although his parents were living in Transylvania only temporarily, Eötvös identifies himself as a Székely, a Transylvanian Hungarian. He grew up in Miskolc and presented his first work, a cantata composed at the age of 12, at his local music school, to György Ligeti, then a young professor of musical theory at the Budapest Academy of Music.

As a child prodigy he had Zoltán Kodály to thank for being admitted at the young age of 14 to study composition at the Academy of Music. Influenced by copied sheet music and tapes, he was already composing western-style, underground music. He went on to produce musical scores for movies and plays, later worked as musical director at the Víg Theatre, and composed the soundtrack for Zoltán Fábry’s film *Darkness at Daytime* and István Szabó’s *The Age of Daydreaming*.

Eötvös, having graduated at the age of 19, “shirked” compulsory military service by accepting a scholarship in Cologne, working under Stockhausen in the electronic music studio where Ligeti had begun his career abroad. Once his scholarship had run its course, he returned to Hungary with high hopes of composing musical scores for films and founding a music studio, but the authorities would have none of it. After a brief spell in Japan he returned to Cologne and undertook conducting studies. He stayed on in Germany, earning his living as a technician and later as a conductor, and subsequently moved to Paris, where Pierre Boulez named him musical director of the Ensemble InterContemporain.

In the 1980s he was Principal Guest Conductor of the BBC Symphony Orchestra, and later became Chief Conductor of the Dutch Radio Chamber Orchestra. As a conductor he has led the best symphony orchestras in the world, appearing in leading opera houses, concert halls and festivals, and has been a regular featured artist at musical events in Hungary. He has called himself the test pilot of new music. “I consider it my task to take the works of Hungarian composers to the west. I have conducted pieces by Durkó, András Szöllösy, Kamilló Lendvai, Zoltán Jeney, László Sály, Sándor Balassa, György Orbán and László Vidovszky.”

In 1991, he founded the International Eötvös Institute and Foundation for young conductors and composers, in an effort to help spread

20th-century musical culture. As a consequence, he was for a long time regarded as a conductor, specializing in the performance and popularization of contemporary music, who also happened to compose. His opera *Three Sisters* premiered in Lyon in 1998, was staged in several important venues around Europe and was performed in Budapest in 2001, to be followed by other works composed for the stage. These elevated him to the ranks of the most prestigious and recognized composers. “Opera is my natural element. In the Ligeti-Kurtág-Eötvös line the sound features rubato, the need to tell. The music of Ligeti and Kurtág, like my own, is a constant dialogue with the public,” he says. The test pilot of music recently shifted his base back to Hungary, even moving the headquarters of the Eötvös Institute from Amsterdam to Budapest.

Ligeti, Kurtág and Eötvös—three Transylvanian-born Hungarians, two of whom have spent decades living in western Europe, each of whom has become famous his own way, through following three diverse careers. György Ligeti is an acclaimed academic and a polished performer, György Kurtág is a world-famous educator whose career has greatly benefited from his pedagogical work, and Péter Eötvös is a much-sought-after conductor, who has for the past 10-15 years ranked among the most prominent composers in the world. One thing is for sure: no complete survey of contemporary classics can overlook these three Hungarian composers.



GERGELY ZÖLDI

DID YOU KNOW THAT?

Herend has inspired music too? Erkel Prize-winning composer Mihály Hajdú composed a suite for orchestra called Herend Porcelain in 1976, to commemorate the 150th anniversary of the foundation of the Manufactory. The eight movements of the piece contain musical illustrations of some of Herend’s well-known and emblematic figures.

In addition to that, the fact that the grand-grandson of the composer now works for the Herend Porcelain Manufactory makes this fact even more charming!



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

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Metropolitan Arteries

UNDERGROUND RAILWAYS IN BUDAPEST, LONDON, PARIS AND CHICAGO

The Kodály körönd station in Budapest Photo: Attila Kleb



Budapest tram of the period Photo: Transport Museum Photo Archives

Andrássy út, the most splendid avenue in Budapest, was built at a time when the capital city as we know it today was born as a result of a great merger. The avenue was opened to traffic in 1876, and due to its magnificent buildings now forms part of the World Heritage. Soon after its inauguration, the city authorities decided to follow London's example by building an underground railway under Andrássy Avenue (then known simply as The Avenue). The sensational new technology made history here: a cut-and-cover – i.e. excavated and not bored – tunnel housing a subway tramline was to become the first underground line on the continent.



Entrance to a station in Budapest in the 19th century Photo: Transport Museum Photo Archives



The London tube (etching)

BUDAPEST – FRANZ JOSEPH UNDERGROUND RAILWAY

The authorities, having rejected the idea of the horsecar, opted for a revolutionary new solution: to lay railway tracks under the ground, for which Siemens and Halske were contracted. The trains on the underground, considered a pioneering technical achievement at the time, started running on 2nd May 1896, and have been doing so ever since. No change was introduced in the system for 77 years. The length of the line was 3.7 km, and there were nine underground and two street-level stations. Over thirty thousand passengers rode daily on the subway tram system. The cars were elegantly wood-panelled and ran on electricity provided by a steam-engine-powered generator. A number of landmarks were built along the original line, such as the Deák tér Hall and ornamented entrance at the Opera House, which sadly have since been destroyed. Transport service was provided on 19 normal cars and one “saloon car”, all built by the German Schlick company. The saloon car was a gift to Emperor Franz Joseph, after whom the underground railway was named following his personal visit to the line.

In 1973 all the above-ground stretches of the line were eliminated, and the entire line now ran below ground, including the new extension built under the City Park to the Mexikó út terminus; the new cars, breaking with 80 years of tradition, began to “keep right”. The latest reconstruction work on the line to date took place in 1995, when much of its original splendour was restored. Today eight of the stations are protected monuments, offering the travelling public an

authentic taste of the pomp of yesteryear, as well as an insight into the history of the streets and buildings around each station.

THE LONDON UNDERGROUND – THE FIRST

While the Budapest underground is the oldest on the continent, London’s famous Tube was the first and remains the biggest underground system in the world. Service on the first section of the London Underground, the Metropolitan Railway, began in 1863. Although the grandiose scheme had already been adopted in 1854, there were delays in the construction due to financial reasons. Work on the line began in 1860 and, despite a number of drawbacks such as flooding, was completed in three years. The Hammersmith & City Line, the oldest stretch of the Metropolitan Line, is marked in salmon pink on today’s maps, which may give an idea of the array of colours used to designate the variety of lines on the London Tube. The first section, running between Paddington and Farringdon, was opened to the public on 10th January 1863. 40,000 passengers were carried along the line that day, with the steam-hauled trains running every 10 minutes. Feverish work swiftly followed on the construction of other lines, and by 1868 all the major underground lines in London had been built. This unparalleled development scheme is, in all probability, the most outstanding architectural feat of the heyday of Victorian England. By 1884 the Circle Line, the inner city circle of the city, was completed. The system by then was carrying 40 million passengers a year. The mushrooming network had, by the early 1930s, become a veritable tangle of lines. In 1933 the London Passenger Transport Board was created as an umbrella

corporation for the whole of the city's public transport services. This centralizing measure soon turned out to have been a wise step, since the London Underground served as an air-raid shelter for millions during the tragic days of the Second World War. The gigantic network currently covers the entire metropolitan area, and the Underground serves 274 stations and runs over 408 km of lines. An average of 2.67 million passengers per day use the Tube in London.

THE ART NOUVEAU MÉTRO OF PARIS

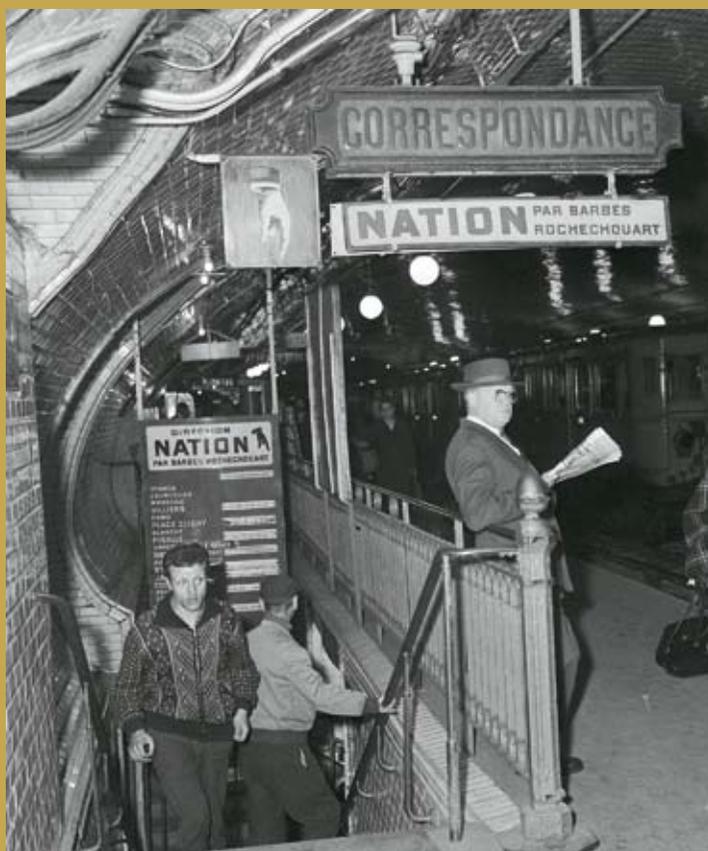
Plans to build the métropolitain for the rapidly growing city of Paris existed as early as 1845, although the first line was not completed until July 1900. Line 1, as it is still called, ran from Porte de Vincennes to Porte Maillot. Paris, very much like Budapest, was the scene of much major construction at the turn of the century, and the city elders decided to create a new symbol for their modern metropolis. In the spirit of the prevailing artistic trend, Art Nouveau, a fast-spreading, modern, urban style was to be the face of the major investment. Before long Paris had an extended underground network. It is said that every building in Paris is within 500 metres of a métro station. The subsurface railway system boasts 211 km of track and 14 lines, shuttling 3500 cars between 380 stations, transporting roughly six million people per day. The former elegant, wood-panelled carriages have been replaced by state-of-the-art cars. While some of the stations can be described as simple, others are definitely attractive and even unique. The stop for the Louvre, for example, gives one the

impression that the train has pulled into the world-famous museum itself. Another priceless collection, the Rodin Museum, seems to have integrated its station under the ground into its exhibition. Abbesses station offers a wealth of artistic detail, transporting passengers back to the turn of the century with its Art Nouveau air.

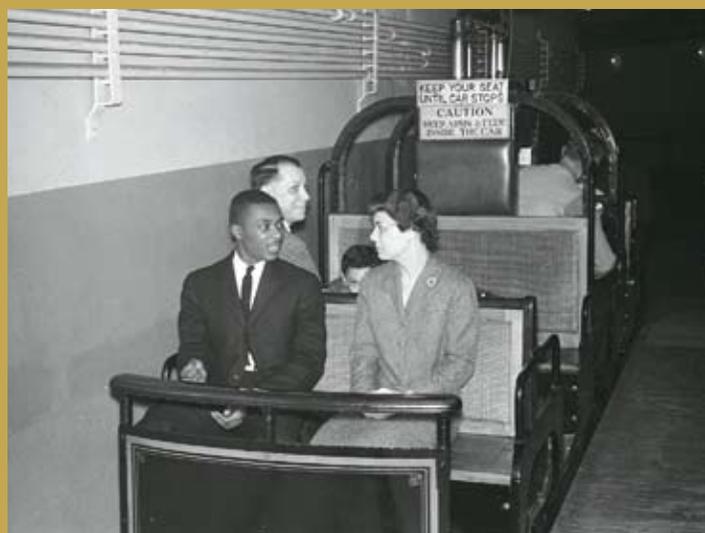
THE CHICAGO "L"

The Chicago "L", one of the most famous elevated railways in the New World, dates back to 1892, making it a contemporary of its European counterparts. This American metropolis, similarly to the three European capitals we have just visited, underwent unprecedented growth, which opened a new dimension for mass transportation. The population increase registered at the time is practically inconceivable today: while in 1840 Chicago was inhabited by 4,500 people, sixty years later the city's population topped the 1 million 700 mark. The metropolitan authorities opted for New York's solution of channelling some of the city's increasingly intense street traffic under the ground. One line followed another, and today Chicago is served by north-south bound underground lines as well as the famous elevated railway lines which run through the Loop. Currently the city's subway system, with its 151 stations and 173 km of lines, serves three million people. Some of the trains move in tunnels, but along a considerable length of the lines runs the "Chicago Elevated".

TAMÁS HALÁSZ



Paris in the old days Photo: Ferenczy Europress



The metro in Chicago Photo: Ferenczy Europress

DID YOU KNOW THAT?

More underground stations are found in New York than anywhere else in the world. The underground network, opened 101 years ago, is altogether 370 km long, with 486 stations. Some 1.86 billion passengers use the service each year.

Hungary

IS A SMALL COUNTRY WITH HUGE RESERVES OF THERMAL WATER

The prospect of winter arriving sends a shiver through most of us. Where can we go to pamper both our bodies and souls? The perfect answer is close at hand in Hungary, the country of thermal waters.

When you think about Hungary, water is not usually the first thing to come to mind. But certainly there are plenty of good reasons for water to do just this!

We are not just talking about the lakes or rivers which are the lifeblood of Hungary. There is the beautiful city of Budapest, built on the banks of Danube, and the Tisza which is one of the few rivers in Europe that flows into an original basin created by nature. Furthermore you will find the Tisza Lake with its unspoiled natural beauty and Lake Balaton, the largest lake in Central Eastern Europe.

Besides the wealth of culture on offer, there is much to discover in Hungary's thermal baths and spas.

Hungary's historic architecture and literature are constant reminders of the significance these thermal springs have in one of Europe's most exciting cities.

These treasures, well-known to the Romans, were also appreciated by the noblemen of the time. The Turks, who ruled Hungary for 150 years in the 15th century, were the next to enjoy the delights of these natural baths, four of which still exist. Today, there are baths all over the country.

Hungary ranks fifth in the world for thermals baths. Besides the waters that range from 30–70 C° – 64-148 F° – Hungary also boasts 'curative' waters. It is a commonly held belief that bathing in or drinking these waters will cure many ailments.

A national program of development and investment was started in 2001 to improve Hungary's spas. Two types of water, both thermal and curative, are being promoted in the name of health tourism, in Latin 'sanus per aquam' (spa), or 'health through water'.

Numerous hotels are being built offering wellness programs centered around thermal waters. More are being built around the country specialising in curative water therapies.

These wellness hotels offer the chance to bring your body, mind and spirit into balance while providing pampering and stress-relief programs based on thermal water treatments. Besides these recreational baths to help you rest and relax, you will also find saunas, beauty services, sports facilities, meditation sessions, and famous Hungarian cuisine in its healthiest form. Spiritual experts even say you can find the Earth's chakra right here in Hungary!

There is a quality assurance system in place for Hungary's wellness centers and thermal baths and you can choose from amongst nearly 50 centers.

What could be a more attractive thought on a cold autumnal or winter day than to enjoy the therapeutic effects of thermal waters, coupled with the pampering services of the spa?

Health, rest and an enhanced sense of well-being. These truly are the treasures of the Hungarian thermal baths.

A photograph of a cup of coffee and a slice of Sachertorte. The coffee cup is white with a blue floral pattern and a gold rim, sitting on a matching saucer. The Sachertorte is a dark chocolate cake with a chocolate glaze, served on a white plate with a blue floral pattern and a gold rim. A dollop of whipped cream with a green leaf garnish is next to the cake. The background is a white tablecloth with a blue floral pattern. A silver fork is visible in the upper right.

*Sachertorte on
Herend plates*





DINING CULTURE

16-year-old trainee baker Franz Sacher, working in Metternich's kitchen, must have felt under great pressure to create something very special one evening in 1832 when, in the absence of the chef, he was charged with preparing dinner for the Prince and his guests. His success, however, must have been beyond his wildest dreams. The cake he served for dessert met with such universal approval that the young man was soon able to launch his own business and make a great fortune. Franz's son, Eduard Sacher, put this inheritance to good use when he opened one of the most elegant hotels in Vienna, right behind the Opera House. Many tried to copy the cake, and the Sacher and Demel families were at loggerheads for seven whole years as to who made the better version. The Sachers eventually won the "contest". Although various recipes are given in different cookbooks, the original is still a well-kept secret of the family, who, according to their tradition, continue to sell the Sachertorte in the same brass-hooked square wooden box, which keeps the world-famous cake fresh for weeks.

The images feature the Waldstein Bleu (WB-3) décor. A similar décor in pink was once used by the upper-deck ratings of emperor Franz Joseph.



APICIUS RECIPES

Serves 4

Ingredients:

- fresh asparagus 500 g
- cream 200 ml
- milk 300 ml
- stock 400 ml
- quality Riesling wine 100 ml
- flour 60 g
- onion 1
- cloves of garlic 2
- cottage cheese 200 g
- egg 1
- Gorgonzola cheese 50 g
- Parmesan cheese 50 g
- Trappiste cheese 100 g
- bunch of parsley 1
- bunch of basil 1
- Parma ham 60 g
- lemon 1
- butter 100 g
- salt, ground pepper, icing sugar

Serves 4

Ingredients:

- (ready-to-use) lobster tails 4
- sugar-free eating chocolate 100 g
- cocktail tomatoes 150 g
- oranges 3
- green pepper 10 g
- onion 250 g
- fresh chilli 30 g
- cloves of garlic 3
- lemon 1
- sherry 300 ml
- olive oil 100 ml
- fresh herbs (thyme, basil, rosemary, parsley)
- spring potatoes 12
- bacon 200 g

Cream of asparagus soup

WITH CHEESE BALLS AND JULIENNED PARMA HAM

Sauté the chopped onion in melted butter. Crush and add the garlic. Thoroughly clean the asparagus, cut the tips and set aside. Chop the stalks and add to the sautéed onion and garlic. After a little sautéing, sieve the flour into the pan for thickening, and add the milk, cream and stock. Season with salt, pepper, a little sugar, juice of lemon and wine to taste. When the asparagus is tender, purée in a blender. Add the asparagus tips and simmer gently, leaving the tips still crunchy.

For the cheese balls, mash the cottage cheese through a sieve and grate the cheese. Mix in a bowl. Add the beaten egg, finely chopped parsley, basil, salt and pepper. Blend thoroughly. With wet hands form small balls and cook in slightly salted water.

Serve the cream of asparagus soup hot with the cheese balls, julienned Parma ham and basil.



Barbecued lobster tail

IN CHOCOLATE SAUCE WITH SKEWERED GRILLED POTATOES

Split the lobster tails in half with a sharp serrated knife and wash thoroughly under cold running water. Rub in the finely chopped fresh herbs and the crushed garlic, sprinkle with salt and pepper, olive oil and juice of lemon. Marinate in the refrigerator for 15 minutes. Sauté the chopped onion in olive oil, add the remaining crushed garlic and chilli, peeled tomato and orange pieces, and the green pepper. Bring to a simmer. Add the sherry and the eating chocolate, stirring until the chocolate melts. Add salt and pepper to taste.

Cook the potatoes in salted water and set aside. When cool, peel and slice them. Roll the potato slices into thin rashers of bacon. Skewer the pieces, sprinkle with salt and pepper, and grill. When crispy, roll in grated Parmesan cheese.

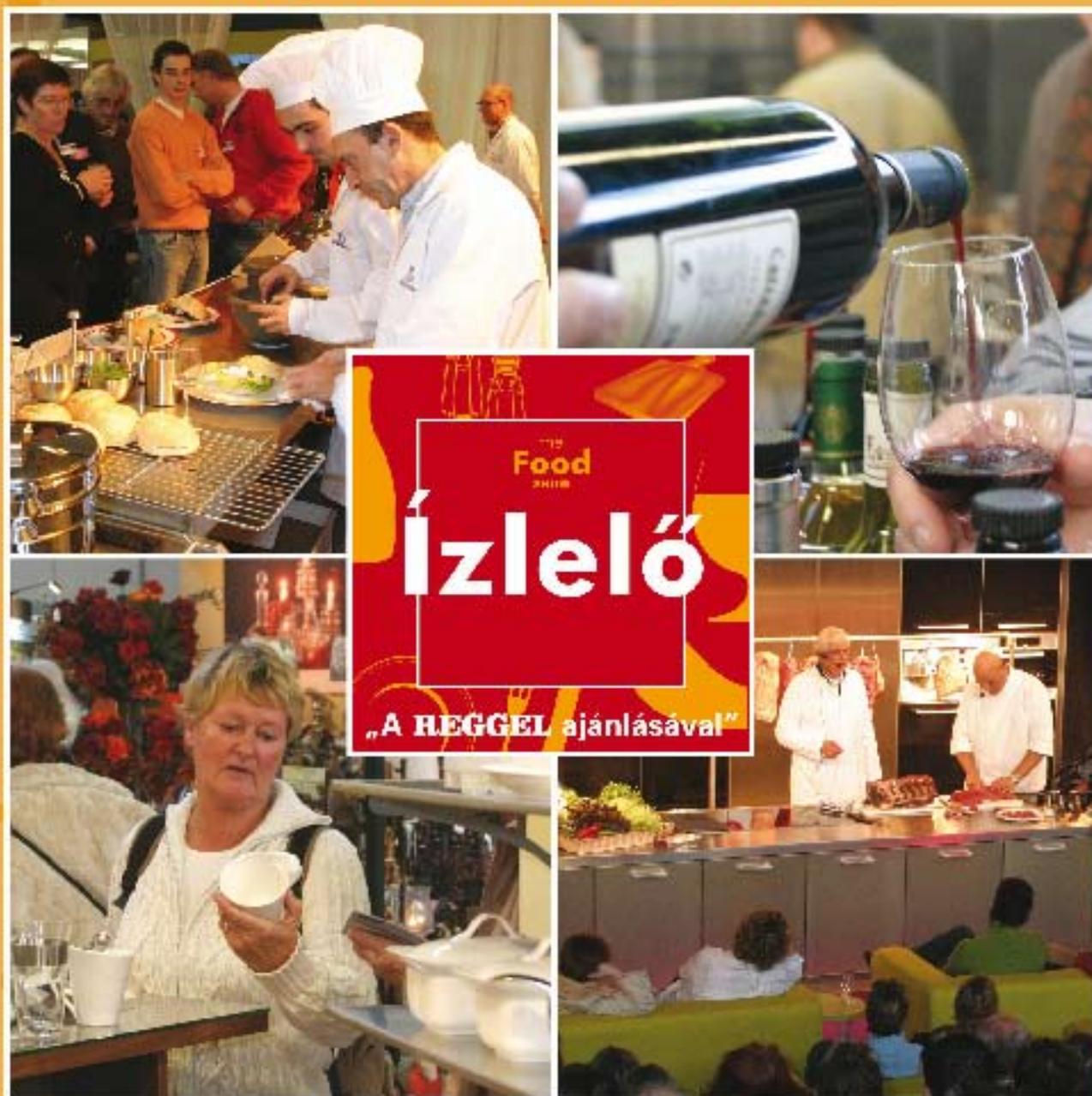
Grill the marinated lobster tails and serve hot with the chilli chocolate sauce and skewered grilled potatoes.



Photos: Flashblack

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WHERE TO EAT

Italy in the heart of Budapest

RISTORANTE KRÍZIA

Tucked away in a central yet peaceful inner city quarter of Budapest is Krízia, one of the capital's – and perhaps the whole country's – best restaurants. Graziano Cattaneo, the owner-cum-chef of this small place in Mozsár utca, offers guests the best traditions of Italian cuisine, along with his own creations.

For anyone unfamiliar with the neighbourhood, it may take a while to find the little street running from Jókai Square parallel to Andrassy Avenue. And even if you get this far, you will have to keep your eyes open for the modest signboard at N° 12, where a flight of stairs leads down to the small restaurant, seating around 40. Those who frequent Krízia will no doubt enjoy the short stroll among the old buildings of Budapest's 6th district, the calm atmosphere of these hidden streets or the livelier mood of Oktogon, Franz Liszt Square and the streets around the Academy of Music and the Opera House, before and after indulging in the culinary delights on offer here. But let's slow down here. Such physical exertion is not healthy on a full stomach. By which I mean, rather than talk about the stroll after lunch or dinner, let's have the meal first, and delve into those culinary delights.

Krízia makes an impact as soon as you enter: its interior oozes the kind of harmony that promises elegance. Yet the whole place is imbued with a friendliness and a casual ease that keeps guests fixed in their seats. The waiters here are amiable and cheerful; their attention never wavers, and when they feel they are needed, they appear out of nowhere, but without the to-ing and fro-ing of self-important counterparts which mars so many other restaurants.

While the menu lists the obligatory fish, seafood, salad and truffle-with-cheese delicacies, as well as all the ham variations you would expect to find in an Italian restaurant, my partner and I opted for the goose liver from the hors d'oeuvres. More precisely, these were a plate of pâté de fois gras flavoured with white Port wine and another

of grilled goose liver, both of which were served at impressive speed soon after we had placed our order. Both were genuine masterpieces, indulging the palate with the harmony of tenderness and a splendid combination of tastes. The Veneto bean soup with its indispensable noodles also deserved an A. And then came the main courses.

Temptations galore! Chicken breast in lemon and fresh mint sauce with grilled vegetables; duck breast fantasy in Arab coffee sauce; veal medallions with Parma ham, grapes and grappa; oven-baked Mediterranean sea bass with seafood and olive oil; saltimbocca of turbot with king crab meat; sea bream in salt and lemon crust; gratinated paccheri filled with cottage cheese and ewe's milk cheese; gratinated lasagna with asparagus and wild mushroom; tortelloni filled with buffalo mozzarella cheese in truffle sauce... Although the long list of fish, meat and pasta dishes had our imagination working overtime, we eventually settled for lamb in red wine and pasta with porcini mushroom. Both scored a perfect 10 out of 10.

The wine list was equally impressive, with its variety of Hungarian and Italian wines to cater for every taste. Our choice fell on the 2002 Cabernet Sauvignon from Balatonlelle, bottled specially for Krízia. Needless to say, no regrets.

Our dessert, caramel crêpes with forest fruit and Mascarpone cream, was the perfect finishing touch to a superb meal: the light bitter taste of the caramel, the subdued sweetness of the Mascarpone and the will-o'-the-wisp sourness of the fruit combined in perfect harmony and soothed the flagging taste buds... before coffee was served.

Having accomplished all this hard work, we were indeed ready for our walk downtown. Well, in fact, not one step further than to where our car was parked. And while my partner did the driving, I prepared myself, in body and mind, for the real Mediterranean treat of a siesta. After all, we had just been to an Italian restaurant... ☞

ZSOLT KOZMA



Photo: No Catting foto

1066 Budapest, Mozsár utca 12.

www.ristorantekrizia.hu

Opening hours: Monday to Saturday 12 to 3 p.m. and 6.30 p.m.

Ristorante

Scacciapensieri



Our series featuring the most outstanding restaurants in the world, or in a certain country, has taken us this time to Italy, and more precisely to Via Aurelia in Cecina, which lies between Rome and Livorno. What makes Cecina special among other towns in Tuscany is that it has nothing particular to boast, no magnificent medieval buildings and no churches. What it does have, however, is a beach crowded all summer, and a restaurant famous far and wide, the Scacciapensieri.

We had made sure to book in advance, which turned out to be quite unnecessary. When we arrived at the building with folding shutters which houses the restaurant, only two of the fifteen tables were occupied. As we entered the place, which oozes that special Italian elegance and ease, we were met by the owner himself, seated behind a reception table bearing the sign The Boss. His attention and smile accompanied us throughout our meal, and our every need was tended to.

The scacciapensieri is a Sicilian musical instrument, which, we gathered from the pantomime rendering of the boss, who spoke nothing but Italian, must be similar to a Hungarian instrument called a Jew's harp. The mouthful of a name in actual fact covers plain furnishings. What is more, no member of the staff gave any indication of what awaited us: a restaurant situated firmly on the international map. Everything about the place was simple, natural and appealing. We soon found out that the same goes for the food.

I liked the menu at first sight. Not too many dishes, understandable names, nothing too fancy. For the price of one entrée guests can try three out of a choice of 8-10, which I did and which I can heartily recommend to anyone. The chowder is in fact mussels in spicy sauce (don't even think of asking for a spoon!), the crabmeat covered in raw forest mushrooms is quite original and exciting, and simply nothing compares to the endives filled with ricotta.

While we worked our way through the entrées, in came The Boss carrying a huge fish (possibly still alive), which he presented to the two gentlemen at the next table. They nodded in agreement, thus sealing the animal's fate and entrusting their own into good hands.

No wonder. After all, the Scacciapensieri is best known for its seafood. I opted for some small fish and seafood fried in olive oil, which were excellent but hardly an adventurous choice. The climax of the meal came in the shape of gnocchi with shrimps and vegetables, a real treat for lovers of Italian pasta like myself.

Although a basically simple dish, roast beef with rucola and Parmesan slices turned out to be another crafty indulgence, which tasted sour and bitter at the same time, and offered the tenderest meat your palate has ever had the pleasure of tasting.

And the two types of dessert crowned it all. One was an ice cream called semifreddo, and the other a thin pastry with fig sauce, so special it had us all in awe.

Not even the bill could dampen our spirits after this magnificent meal, as it was definitely friendly, considering the prestige and quality of the place. The Scacciapensieri is quite simply a great place, which no visitor to Tuscany can afford to miss.

ANDRÁS WISZKIDENSKY

*I-Cecina, Via Verdi 22.
Phone: +39 0586/680900, Fax: +39 0586/680900
1 Michelin **





Photo: Alamy

The clash of giants

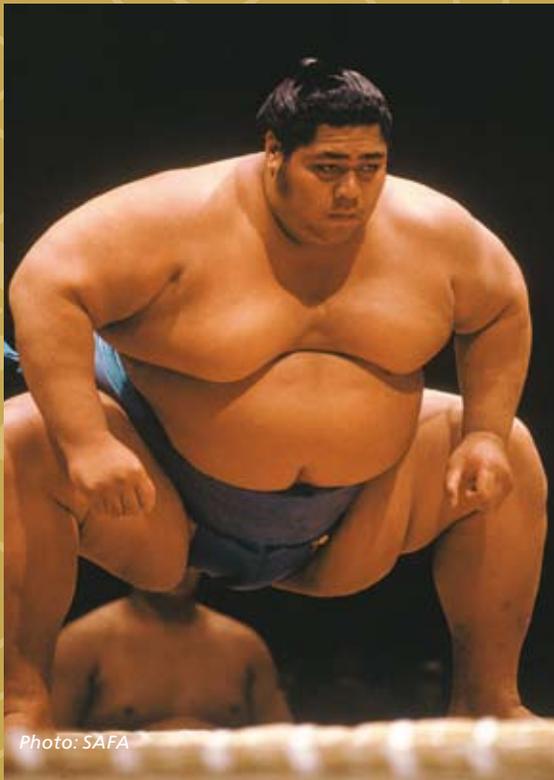
SUMO

Two giants, facing each other, loom large in a circle on a raised platform. With their long black hair tucked up in a topknot on their heads, and with a thick belt made of 10 yards of silk, the mawashi ornamented with silk around their waist, the sumo wrestlers squat face to face, leaning their body weight on fists firmly placed on their thighs, and look each other in the eye with heads raised. Then they rise, charge and clash. And then it's as if mountains begin to meet in battle...

This typically Japanese form of wrestling is mythology, ritual and sport rolled into one. And of course it is entertainment for spectators. The basic rules of Sumo are simple: the wrestler who first touches the floor with anything other than the soles of his feet, or who leaves the ring before his opponent, loses. In effect, it differs little from other forms of wrestling around the world and, as is the case with these, the roots of sumo are lost in prehistory. Sumo is first mentioned in the earliest written text in Japan from the 8th century A.D., the "Chronicle of Old Things", under its earlier name Sumai. Legend has it that 2500 years ago two gods fought in a sumo bout in order to decide the fate of the island nation. The Japanese god triumphed, and the lineage of today's Japanese imperial family is traced back to that winner. The early forms of Sumo differed considerably from how it is known today, as in many cases the wrestling had relatively few rules, and fights to

the death were not uncommon. In addition to being a test of strength, Sumo wrestling has been associated with Shinto ritual dedicated to the gods in prayers for a good harvest. Even today certain shrines carry out forms of ritual dance, where a human ceremonially wrestles with a kami, a Shinto god. It was one of the most important rituals at the imperial court. According to Japanese lore, the father of Sumo was none other than a mighty potter by the name of Sukune, who was ordered in the 1st century B.C. by Emperor Suinin to wrestle with a boisterous bully. With a few well-placed punches Sukune silenced his obnoxious opponent for ever, and he himself became immortalised in the annals of Japanese history.

Sumo was later made an integral part of funeral ceremonies, and its fortunes ebbed and flowed over history with the changing whims of rulers concerning physical education. The rules resembling those of wres-



ting gradually changed, and the aim in victory was now to throw your opponent. The concept of pushing him out of a limited defined arena came only later. The first historically authenticated bout took place in the court of Empress Kogyoku in the 7th century, when the Empress summoned her palace guards and the strongest warriors in the land, ordering them to provide a show of strength to entertain visiting envoys of the Korean court, by whom Japan set great store at the time.

THE SEVENTH DAY OF THE SEVENTH MONTH

Tournaments soon became regular fixtures in the calendar, one being particularly prominent: the tournament held each year on the seventh day of the seventh month (which is in early August by today's calendars) was always dedicated to the memory of Sukune. On these occasions high-ranking officers of the imperial guard travelled up and down the country in order to recruit the strongest warriors, the would-be *sumaibito*. The wrestlers were split into two groups at the tournaments and gathered on each side of the Emperor. In the first phase the members of each group wrestled with others from the same side, the aim being to force the opponent to the ground. Each competitor fought 20 bouts in the course of the tournament. According to the strict rules in force, there could be no grabbing your opponent by the hair, no punches with the fists and no kicks directed at the body. The wrestler with the most victories became the champion. It was in this period that the precise ritual and dress code for Sumo were laid down: the *sumaibito* were already wearing the now-all-too-familiar loincloth, but for their grand entrance they would don a luxurious hunting kimono and raven-black headgear in honour of their Emperor.

FIFTEEN HUNDRED WARRIORS

The 12th century saw the last of these Sumo tournaments in court; with the onslaught of militarism and the weakening of the imperial power, it was four centuries before the tradition was revived in the

imperial court of Japan. Meanwhile Sumo was practised by warriors, which turned the entertaining spectacle into a genuine martial art. Subsequently even temples began to support efforts to keep the tradition alive, entrusting special priests, the *sumosoku*, with the organisation of the tournaments. Rules were elaborated and the foundations of modern-day professional Sumo were laid. Although Sumo had gradually gained status as an "elite sport", its popular version also spread far and wide: the ancient rites, performed mostly in streets and squares by everyday people before the latter-day bouts, were still meant to be prayers to the gods for a good harvest, or simply as an expression of gratitude for such a harvest. Occasionally even charity tournaments were held to raise money for building roads and bridges. Sumo became a real crowd-puller in the 15th and 16th century, as competing warlords strove to outshine each other, as well as the shogun, by staging increasingly ostentatious tournaments, at which as many as 1500 *sumaibito* faced opponents in wrestling bouts. Little wonder, as Sumo provided a convenient way to climb the social ladder: some received generous rewards, almost sponsorships, from landlords, while others were made samurais in recognition of their sporting merits. It was in this period that the forerunners of today's Sumo clubs, 8-to-10-strong Sumo associations with their own set of rules, were established with the financial assistance of certain landlords.

GOLDEN AGE

Trade, craftsmanship and traditional art forms enjoyed a spectacular revival in the Edo period which stretched from the 17th to the 19th century. (Edo was the name given to the new capital, today's Tokyo.) In the same way, the popular form of Sumo became so widespread and well loved that the shogunate issued decrees banning it from the streets, so that it would not overshadow the courtly form of the sport. All this was because the street tournaments respected no rules whatsoever, and more often than not led to massive street fights, sul-



Photo: Alamy

lying a tradition held in such high esteem by the shogunate. At this point in time organisations of rikishi (another word for Sumo wrestlers), similar to craftsmen's guilds, already existed in the three largest Japanese cities of Osaka, Kyoto and Edo. By the late 18th century it had become their exclusive right to participate in the still customary charity tournaments. This takes us one step closer to Sumo as we know it today. The wrestling ring, or dohyo, where the bout takes place, was circled by earth-filled sacks; the rules, rites and referee's decisions were laid down for good, and with minor amendments remain in force today. A ranking system was also introduced in Sumo, with the supreme position being that of yokozuna. It is easy to understand why the Edo period is regarded as the golden age of Sumo. In fact, this martial art became such an integral part of Japanese culture that the tournaments were the subject of works of literature, and the main characters in plays performed at the traditional kabuki theatre were modelled after the most popular rikishi. A new genre was even born in Japanese woodblock prints: the sumoe were portraits of the best-loved rikishi and artistic renderings of Sumo bouts, and enjoyed great popularity nationwide.

THE VICTIM OF MODERNISATION?

The second half of the 19th century witnessed the decline of the shogunate, and the Emperor again became the supreme ruler of the land. The country, which had lived in isolation for three hundred years, flung open its gates to the world. As a direct consequence, western culture flooded in, and followers of ancient Japanese culture were branded as reactionaries amid the rampant modernisation process. Sumo was soon stigmatized as a remnant of feudalism, and before long the advocates of modernisation began demanding that it be completely banned. The erstwhile patrons vanished, and the rikishi in Sumo stables faced a grave existential crisis. No matter how much people admired them, their fate, just like that of the new Tokyo association and of the whole branch of the sport, hung in the balance,

until in 1885 the Emperor decided to revive the long-lost tradition of holding Sumo tournaments at court.

NEW GOLDEN AGE

A Sumo stadium was built in Tokyo in the early 20th century, and in the '20s the Greater Japanese Sumo Association was created exclusively for professional sportsmen through the merger of regional associations. The greatest Sumo champions, the yokozuna, became true national heroes, and there were no events of greater importance than when they faced an opponent in a wrestling bout. When Futabayama, the most famous among them, was defeated in 1939 after a record three consecutive unbeaten years, he was the talk of the town for days on end.

Although Sumo's glory days came to an abrupt end with the Second World War, the Japanese simply could not give up their long-cherished national sport, which revived triumphantly in 1946 and has ridden the tide of popularity ever since. Six tournaments are held every year, each one lasting 15 days.

Today professional Sumo is organised by the Sumo Association. Its members are the only people entitled to train new wrestlers. Currently there are 54 training stables for about 700 wrestlers in Japan. Sumo wrestling is a strict hierarchy dating back to the Edo period. There are six grades in Sumo, and wrestlers can work their way up to the top grade (fixed at 42 wrestlers) on the basis of their sporting merit. Only wrestlers in the top two grades are salaried. These are called sekitori (those who have taken the barrier). Professional Sumo is practised exclusively in Japan, but wrestlers of other nationalities can also participate. In fact, Japanese supremacy in the sport has lately been broken by foreign wrestlers. Besides the greatest Japanese Sumo wrestlers of past and present, such as Futabayama (1912-1968), Taiho (1940-), Takanohana (1972-) and the latest star in the Japanese firmament, Chiyotakai, several foreigners have also left their mark in the history of Sumo. Takanohana's chief rival, yokozuna Akebono (1969-) was born in Hawaii, yokozuna Musashimaru in Samoa, and the latest yokozuna, Asashoryu, who succeeded Musashimaru in that rank, is Mongolian. The heaviest rikishi in the recorded history of Sumo has been the Hawaiian-born Konishiki, who weighed 280 kilos. (Sumo wrestlers weigh between 150 and 160 kilos on average. At their peak Musashimaru weighed 230 and Akebono 220 kilos.)

✂

GERGELY ZÖLDI

DID YOU KNOW THAT?

In 1995, the 10th anniversary of the foundation of the Sumo Cup, on six occasions, the champions of the Sumo tournament received the porcelain Turul (ancient Hungarian mythical falcon) seen in the photograph. The background to this is that in ancient times, according to a Japanese legend, a Hayabusa (hunting falcon) once guided the Japanese army to safety from a perilous and almost hopeless situation.





Photo: Flashback

Herend porcelain in iron fists



Ambassador Károly Szarka hands over the Hungarian Japanese Friendship Cup for the first time to Yokozuna Chiyonofuji Mitsugu, who received the Herend Cup on 21 occasions and won a total of 31 Sumo contests. Sándor Kiss is in the background.

And where does Herend porcelain come into the picture? Some decades ago relations between Hungary and Japan had so degenerated that one day the Embassy of Hungary in Tokyo decided to do something about it. They came up with the idea that, Sumo being Japan's ritual national sport, the winner of the Sumo tournament, watched by some 40 million people all over the country, should receive some kind of Hungarian national symbol. Herend porcelain was their choice. The Sumo Association was delighted with the idea, and the Herend prize, symbolising Hungarian-Japanese friendship, was first handed over to a Sumo champion in 1985. The prize presented at the award ceremony consists of two parts: the victory cup, a huge octagonal vase (registered as type 6576), which is handed over to the champion by either the ambassador of Hungary or another high-ranking official from the embassy; and a Herend tea set with the winner's name inscribed on the bottom. The Herend Sumo vase is so large that presenting it is nothing short of a test of strength for the presenter. Not so for the joyful Sumo champion, for whom lifting his trophy up on high seems more like child's play. The vase is 117 cm high and weighs 37 kilos with the frame. The ornaments on the vase are eclectic in style, displaying Arab as well as Greek elements.

The Herend Cup was presented 125 times over the past 20 years, 22 times to Takanohana Koji yokozuna alone. ☞

GERGELY ZÖLDI



The Herend porcelain world map is 3.6 meters wide and it floats 4 centimetres before the wall of the Map room. It was handmade by porcelain artist Ákos Tamás from thin porcelain plates in 1984. The porcelain map is meant to symbolise the conquest of the world by the Herend porcelain and the commercial ties of the Herend Porcelain Manufactory expanding all over the world.

For details on how to contact the nearly 1,000 stores that sell Herend porcelain visit the Shopping section of www.herend.com.

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