

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

HEREND HERALD

2007/II. NO. 29.

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PIPE SMOKING

He lived life like a flower
THE WORLD OF HUNDERTWASSER

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Dear Herald Reader,

The Herend Porcelain Manufactory, with its enduring success story going back 181 years, continues to cherish the finest traditions of craftsmanship and aesthetic experience providing magic both for the dinner table and the collections of prestigious museums. The masters of porcelain face daunting challenges day in, day out, and we at the Manufactory know the truth of the proverbial wisdom that whatever is doable is just another chance to create something lasting, something really special, something that keeps pushing the limits of porcelain making.

One of the outstanding international events of this year is linked to Italy, the foremost European market for Herend porcelain, through its biggest seaport of Genoa. The Manufactory left its mark in the city with a high-class exhibition and a number of events organised around that exhibition throughout the year. Making a guest appearance at a grand exhibition in Tsarskoe Selo, the one-time court of Russian tsars in Saint Petersburg, constituted yet another exceptional event in the life of the Manufactory. This year's calendar held a very special moment when His Holiness Pope Benedict XVI received at a personal audience Herend's gift of a figure of Saint Emeric, manufactured with special technology for him on the occasion of his 80th birthday and the 2nd anniversary of his papacy.

In keeping with tradition, Herend has been present at all the social and society events of the year. The winners of the Formula One race at Hungaroring, the winner of the Miss World Hungary beauty pageant (who happens to be Miss Herend too), and the ball queen as well as the runners-up of the Anna Ball all received Herend porcelain prizes. We were very happy to be at the world heritage site of Pannonhalma on Saint Martin Hill yet again to present our Herend creations to our compatriots who champion the cause of preserving our national heritage and cultural values. Beside the glory of winning, the champions of the Speedcubing Championship also became the proud owners of our Manufactory's beautiful products. This issue of Herend Herald offers a special feature, an interview with Ernő Rubik, the inventor of the most popular toy puzzle in the world, Rubik's Cube, which has sold some 300 million pieces to date. Hungarians in Hollywood is an article about other famous Hungarians, who conquered the world's motion picture capital.

In this issue we set out to discover the Tokaj-Hegyalja wine region, the home of our world-famous Tokaj Aszú, which is also part of the world heritage. Crossing the border, we visit Vienna, erstwhile capital of the empire, where we head for Kärntnerstrasse to seek out one of the finest of the night on one thousand shops in the world that sells Herend porcelain: Lobmeyr, which displays the products of the most prominent manufactories in Europe. While we are in Vienna, we present a genuine tourist attraction, the Hundertwasser House, named after the artist with perhaps the greatest influence on the arts in recent times. In our article we recall the oeuvre of that genius of a man. In our restaurant section we commend to your attention another of the imperial capital's attractions, the miraculous world of beefsteaks, the place of culinary pilgrimage, the Plachutta.

Among Hungarian restaurants this time we scrutinize another legendary place, one of the gems of Hungarian hospitality, the Manufactory's very own Apicius Restaurant in Herend.

Somebody once said that miracles do not exist, only people who create magic. Magic is not something mysterious, but tangible or palpable: a smile, laughter, a teardrop, a gesture, art itself as it were. A work of art. Our Manufactory works day after day, month after month to make magic for those who love and admire what we do.

With this issue of our magazine I wish you pleasant and meaningful reading, a nice winter ahead and a peaceful holiday season spent in the company of your loved ones.

DR. ATTILA SIMON
CEO

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A Herend prize for Annes



The famous Anna Ball was held for the 182nd time this year. In keeping with tradition, the Herend Porcelain Manufactory was the event's major sponsor. For the first time the panel selected the last ten remaining ladies but the winner was chosen by the television viewers.

This year's winner is Miss Katinka Tóth, a 19-year-old young lady from Siófok. She will wear the crown and use the title for a whole year. As the winner of the beauty pageant she received the gold apple and a Herend vase with the Victoria décor. The first and second runner-up, Krisztina Szentesi and Benigna Ódor, received a Herend vase with the Rothschild and the Apponyi décor respectively. The event was opened by the patron of the ball, Minister of Environment and Water Gábor Fodor, and the opening dances, the "palotás" and the waltz, were performed by the ballet dancers of the Hungarian State Opera.

The culinary delights of the ball included champagne cocktails, salmon in jelly with caviar and Italian dressing and cheesecake. After the chicken broth the main course was grilled saddle of venison with boletus sauce, forest fruits and potato fritters. The dessert was an assortment of delightful surprises for the guests of the ball.

The Herend Porcelain Manufactory has been the major sponsor of Hungary's oldest and most famous ball since 1997. Cherishing classic beauty as well as cultural values has always been high on the Manufactory's corporate agenda, which has served as an excellent basis for cooperation between Herend and the Anna Ball. Among other ties that bind the two are the renowned Balatonfüred dinner service, manufactured at Herend in the 19th century, whose pieces show different views of Lake Balaton and the buildings of the town of Füred, among them the Horváth House which hosted the very first Anna Ball.

IN THE VALLEY OF ARTS

This year for the first time the Herend Porcelain Manufactory Ltd. set up its own display stand in the Valley of Arts. The porcelain painters of the Manufactory attended the visitors at a little distance from the hustle and bustle of the fair, presenting on an island of refined art, as it were, their skills at body and nail-painting. There were practically no requests the artists could not satisfy, which stood them in high stead among the visitors. Those interested were able to familiarise themselves with the 180-year-old success story of the Manufactory and gained an insight into the life of the Manufactory through the exhibited photos and posters.



A MIDSUMMER NIGHT'S PORCELAIN DREAM

On the occasion of Museum Night, marking Midsummer Night, the Herend Porcelain Manufactory, Porcelanium and the Manufactory's courtyard housed a highly successful series of events. The occasion that lasted well into the night gave hundreds of visitors a chance to learn about the Manufactory's past and present as well as the treasures of the Porcelain Museum. Turnout broke all previous records, and the Victoria brand shop kept open all night. Midsummer Night is traditionally the night of lovers. That Saturday night closest to it in the calendar offered programmes for each and every one according to their temperament.



Miss World Hungary

Miss Krisztina Bodri, a 21-year-old law student, was crowned Miss Hungary at the Miss World Hungary beauty pageant held on 26th September 2007. She will represent Hungary at the 2007 Miss World final in China in December.

Miss Lilla Nagy G., 22, another law student, and Miss Szilvia Freire, 23, a communications undergraduate, were first and second runner-up respectively.

Hungarian National Television Channel One broadcast live coverage of the pageant and the public was invited to cast their votes. The final consisted of various rounds in which the ladies first donned a cocktail dress, then lined up in swimwear and finally appeared in long evening dress. Both the stage and the programme of the gala adopted the theme of the twenties and thirties in America.

Independent of the official decision, the Herend Porcelain Manufactory awarded its special prize, before the results were announced, to Miss Krisztina Bodri, who thus became Miss Herend as well and took a magnificent hand-painted Herend platter home that night.



The prizes included a car, a crash course in a foreign language and basic training in Chinese, thrown in for measure, so that Krisztina can eventually enchant the hosts of the Miss World beauty pageant.

Since the event Krisztina Bodri has represented the Herend Porcelain Manufactory at the opening of a new Herend brand shop in the WestEnd City Center shopping mall, where the fans of Herend porcelain were this way fortunate enough to meet the Hungarian beauty queen in person.

ANTAL ESTERHÁZY TURNS 70

The Herend Porcelain Manufactory surprised Antal Esterházy with a unique vase on the occasion of his 70th birthday. On the front of the vase there is an image of Antal Esterházy on horseback, dressed in a hussar's uniform, and the back of the vase is adorned with the family coat-of-arms. The letter "E" for Esterházy is clearly visible on the saddlebag of the cavalry officers of the French regiment of hussars depicted in the picture. The Baroque-style ornamentation of the vase was painted by Sándor Vida. The vase was presented to Antal Esterházy by his wife during the birthday celebrations.

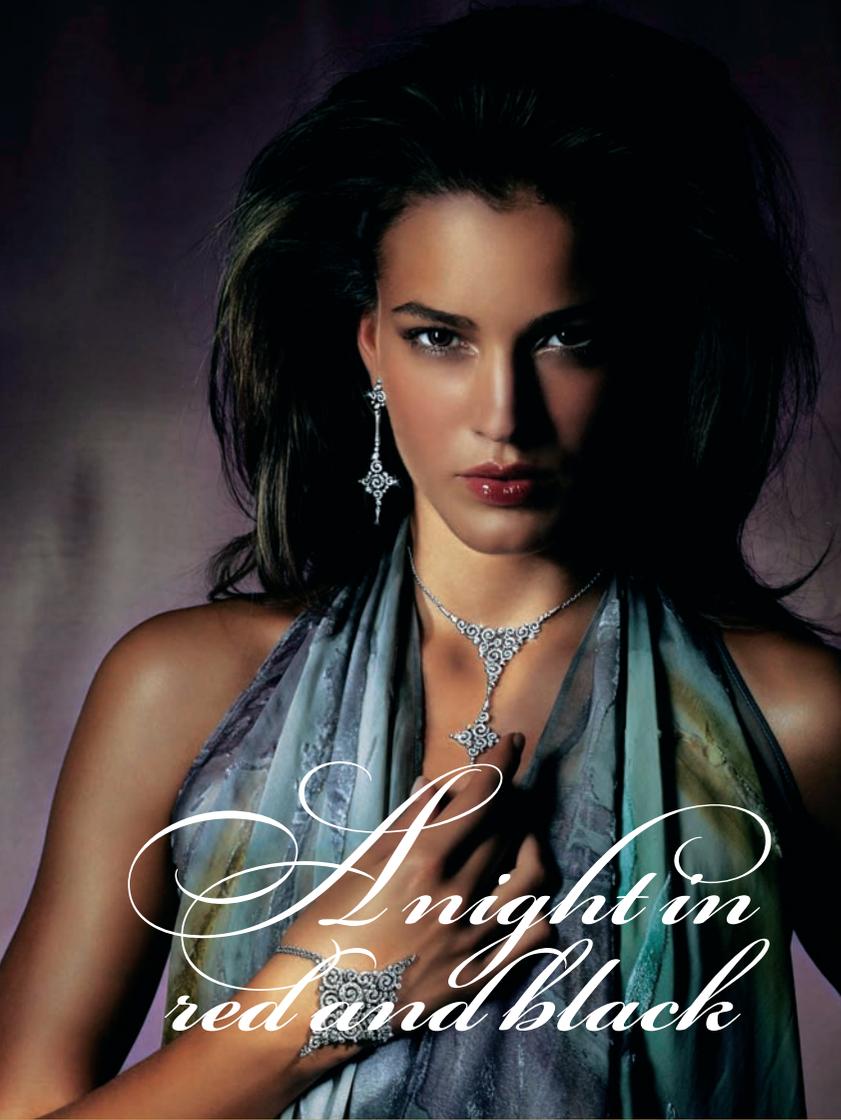
Relations between the Herend Porcelain Manufactory and the Esterházy family have been close ever since the foundation of the Manufactory. To illustrate the point, the first kiln used for firing porcelain was made in 1826 on the Esterházy estate in Pápa; it was later transported to Herend, the departure point for the Manufactory's products. Count Károly Esterházy regularly ordered porcelain from Herend to replace pieces in his wife's Meissen service. The replacements were so perfect that no one could tell them from the original pieces.

The Chinese-style pattern that Count Miklós Esterházy, ambassador to the court of the Russian tsar in St. Petersburg, brought home in 1750 later became known as the Esterházy décor and scored huge successes on the Chinese and Russian market.

Patterns named after both lineages of Antal Esterházy's family (Esterházy and Apponyi) continue to figure to this very moment among Herend's repertoire.



Antal Esterházy (right) in the circle of his greeters



FIRST CLASS PARTY

The prestigious Corinthia Grand Hotel Royal will don red and black on 24th November for a spectacular evening of sound and light organised jointly by Baraka Italian Luxury Industries and the Herend Porcelain Manufactory for the fifth time. The show will be hosted by Katalin Jaksity and István Pálffy, who will be in charge of the entertainment and information provided for the guests of this exclusive event.

Following the welcome ceremony, the guests will find themselves back in the England of the twenties as they browse through the gold and platinum wonders of Swiss watchmaker Daniel Roth. Then, as night falls, Zita Karsai will lead in the "Cats", who will show what these curious creatures look like bedecked with diamond-studded Stefan Hafner jewels. Next comes the real red-and-black night with the dance bonanza of Niki Gallusz and her ensemble, to set off a fabulous watch, the exclusive Gerald Genta, famed for its extraordinary design.

The evening will also host the Herend-Héjja Show, the presentation of a new Herend collection of haute couture dreamed up by the Herend Porcelain Manufactory and fashion designer János Héjja together. The unique dresses, worn by beautiful models, all have different Herend décors hand-painted by Herend masters.

The gourmet meal will be followed by an exclusive world premiere: as the climax of the party Herend will present for the first time ever its special gem, the Herend Royal Butterfly, a jewel egg pendant made in collaboration by the best experts of the Herend Porcelain Manufactory and master jeweller Imre Müller.

8TH PANNON BORMUSTRA (WINE PARADE)

Upon the initiative of the Pannon Winery Guild, the so-called Bormustra (Wine Parade) took place for the eighth time this year. In keeping with tradition, the competition was hosted by the Abbey of Pannonhalma this time as well.

The wines were judged by eight foreign and six Hungarian wine experts: the 55 best wines in the country were selected and the Grand Prix was awarded at the competition. The panel of judges set up three categories for the best wines this year. In the white wine category the first

twenty, among red wines the first twenty-five and among sweet wines the first ten were granted the "top wine" label of the 8th Pannon Bormustra. The Tibor Gál Memorial Competition was held for the third time. Its winners are granted the use of the Top Bull's Blood title.

The Herend Porcelain Manufactory has sponsored the competition since its inception and this year offered hand-painted plates to the makers of the top wines. (For the results of the competition check out the www.pannonbor.hu website.)



Producers of Peak Wines



After the show - Before the Prize

A NEW PROFILE FOR THE WORLD WIDE WEB

Technology and mobilisation in the 21st century are moving at the speed of lightning, the Internet is conquering new heights, and the Herend Porcelain Manufactory wishes to be part of the big scene.

The World Wide Web nowadays grants access to the widest possible public, which means that being part of it ensures an all-round image for a business venture and its products.

When you read these lines, a new age will probably have dawned for Herend porcelain lovers surfing the net. Herend's new Website is to follow the current profile and grow both in content and design, as well as take on a new function of community building.

Visitors will learn about the history of the Manufactory by traveling back in time and following the changes in the Manufactory's life through the ages. The technology, i.e. the phases of making hand-made porcelain, and the porcelain products are to be featured in keeping with the visual demands of the 21st century. Herend's offer of dinner and other services is also shown in a completely renewed way. A multitude of interactive applications guarantees that every generation will find wholesome fun on our site and can even personalise their computer in a Herend fashion.

Following the latest trends, the Manufactory's Website will even have its own blog in the hope of appealing to the public by making Herend porcelain even more personal.

An events section will keep readers up-to-date on our latest news, and the Herend Club menu item will offer the possibility of keeping

in touch with all our readers. A special section with the aim of community building will be available only to registered users. This section is expected to activate club members who browse these pages regularly and, through them, to make the Website more dynamic. Besides, this feature will offer a wide variety of other services as well.

The independent Internet sites of Porcelanium and the Porcelain Museum will merge in this new site but will continue to offer all the information and options so much loved by their visitors to date. ❧



85TH HUNGARIAN DERBY

Horseracing in Hungary has celebrated its 180th birthday this year. The 85th Hungarian Derby, with a prize money of 11 million HUF, took place in Kincsem Park this July.

The first races, the Patriot's Prize and the Ladies' Prize, were introduced in Hungary by Count István Széchenyi, who imported horseracing from England not only to test thoroughbreds, but also to lure his fellow noblemen out of the solitude of their country retreats. Until the First World War, Hungarian horses had excelled at the Austrian Derby, winning it more times than all the other countries put together. Hungary's most famous thoroughbred, Kincsem, after whom the racecourse was named, won 54 consecutive races in the late 1870s. Kincsem was, indeed, a wonder filly, as better thoroughbreds are known to carry greater weight in order to make betting more exciting, but Kincsem was an exceptional horse physically too: although she carried 20 kilos more weight at times, she was always the first past the post in her races.

Kincsem was simply the best: her name is known all over the world. The Derby is an annual event, the greatest. It was my heart's desire that the winner of the Derby should receive the most beautiful and most valuable piece of porcelain. On top of it all, it was my privilege this year to hand over the prize. There was a little snag, however. The prize, the magnificent unique vase worth 400 thousand HUF, bearing the image of Kincsem, ought to have been presented to the 22 owners of Saldenzar. To wit, he is the first syndicated Hungarian racehorse. In America, it is quite common that the best racehorses have over a hundred owners, although no one ever knows which leg belongs to

whom. Let it suffice to say that the 22 owners eventually decided to pick one kind lady, who was thrilled to receive the 2-foot vase.

Prior to the Derby, Saldenzar had won the National Prize, and after the Derby led the field by ten lengths in the Hungarian St. Leger. That makes this thoroughbred the first Hungarian winner of the Triple Crown this millennium. If we also include the runner-up position of the Austrian Derby, we can safely say that this magnificent vase is in good hands. The trainer, the popular Pitlák, the darling of the Derbies, alas, passed away a few weeks later. Derby Day also saw the Herend Porcelain Buccaneer Prize, a Kincsem's mother, Waternymph, should originally have been crossed with Buccaneer, but circumstanced led to a cross with Cambuscan. Even so, the result was an excellent offspring. ❧

TIVADAR FARKASHÁZY



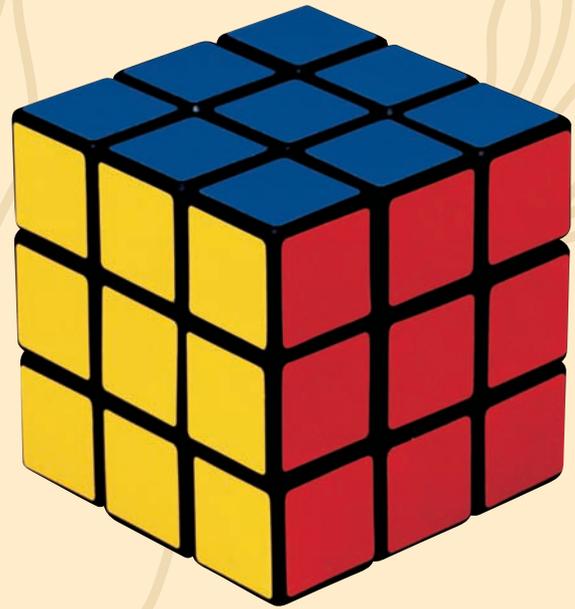
**WORLD SPEEDCUBING CHAMPIONSHIP
IN BUDAPEST**

Rubik's Magic Cube is still doing great, thank you very much. The fact that some three hundred speedcubers, more than ever before, participated in the competition held on the 25th anniversary of the first world championship staged in Budapest in 1982 speaks volumes about the revival of the Cube.

The father of the Cube, Ernő Rubik, also attended the final of the World Speedcubing Championship held for the fourth time this October and played a major role in handing over the prizes at the Convention Center. His attendance made the event all the more special, as the 63-year-old inventor is fiercely protective of his privacy and tends to stay out of the public eye. His presence, therefore, caused quite a stir.

Competitors from 33 countries, including New Zealand, flocked to Budapest for the championship. 39 speedcubers represented the USA, 29 came from Poland, the country with better and better results through the years, and the legendary Japanese competitors numbered 22. The Hungarian team of 55 competitors outnumbered them all.

The youngest competitor, 7-year-old Josiki Jumoto from Japan, needed just 16 seconds to solve the Cube, while the best participant from India, 11-year-old Bernett Orlando, solved the 5x5x5 Cube 7 seconds outside the world record. The championship's greatest applause went to a 14-year-old Hungarian boy. Mátyás Kuti, who had not touched a Cube before last year, set a new world record with the



5x5x5 Cube, was the fastest to solve the 4x4x4 Cube and found no rival when it came to blind solving, winning in under a minute.

The Hungarian team won four gold and two silver medals in the championship. Even Professor Rubik exchanged some experience with the best Hungarian competitor.

In 2006 alone 6 million cubes were sold around the world. In Ernő Rubik's opinion this phenomenally popular puzzle continues to register a steady rise.

The Herend Porcelain Manufactory offered 6 Herend vases for the winners, while all runners-up received a Herend plaque. 



Lewis Hamilton

*Formula One
Herend trophies*

The organisers of the Formula One Hungarian Grand Prix have commissioned for the second time running the Herend Porcelain Manufactory to make the prizes for the best design and the fastest driver.

At first we fail to see the common denominator between horsepower and racing and the sophisticated hand-made porcelain that epitomises a whole world of traditions. Once we catch on, however, we will realise that precision engineering, clockwork exactitude and attempting the impossible can be the unique features of different fields; no matter where, whether it be on the racing circuit or in applied arts, these will always be the traits of the greatest. "I think Formula One is in the vanguard of sports, while Herend ranks among the best porcelain makers in the world, and we have simply hit upon a fine partnership," explained Tamás Frank, one of the owners and CEO of Osterman, the company organising the Hungarian Grand Prix, the origins of the cooperation between Formula One and the Herend Porcelain Manufactory.

A resounding success will for ever remain in the annals of the sport: in this case the winners are the proud owners of wonderful Herend objects of eternal value as well. In 2007, the names to remember at Hungaroring are Lewis Hamilton, Kimi Räikkönen and Nick Heidfeld. 

Herend Porcelain calls at Genoa

Italy is a land of beautiful products of high quality. It comes as no surprise, therefore, that Herend porcelain is much loved and sought-after in Italian culture. Italians have kept the intimacy of eating their meals together, and their fine food is served in smart porcelain services not only on festive dates. Weddings are particularly glamorous occasions in that picturesque and friendly country, where dainty porcelain can be a most appealing gift for a young couple.

Export markets have played an immensely important role in the modern-day history of the Herend Porcelain Manufactory. None more so than Italy, the Manufactory's leading partner in Europe. 2007 is the year of Italy in the Manufactory's calendar. The Museo d'Arte Orientale Edoardo Chiossone and the Palazzo Rosso of Genoa, Italy's biggest seaport, have staged the "Shape and Decoration – Herend and the Porcelain Route" exhibition on the subject of Oriental influence on European porcelain manufactories. This exceptional exhibition presents the Manufactory's most precious products manufactured under Oriental influence.

The exhibitions are complemented by tea afternoons in Genoa's most famous pastry shop, Mangini, where the guests can drink their tea out of Herend porcelain cups. Herend's Italian retail partners also offer fascinating programmes by receiving the Manufactory's master throwers and painters and showing the interested public the ins and outs of porcelain making live. A unique feature of these events is that the visitors may have their hands, shoulders or even their nails decorated with Herend patterns.

Herend porcelain can be purchased at three retail stores in Genoa: Fidar, Pecchioli and Gismondi.

The Manufactory is expecting great interest and viable designs from a competition to design forms and patterns befitting the Herend style, launched for the undergraduates of the Industrial Design Department of the University of Architecture. The results will be announced in December, and the winners will take home valuable pieces of Herend porcelain.

The presence of Herend porcelain in Italy has been guaranteed by Morone of Milan for many

years. The firm is run by Mrs. Franca Morone. The products of the Herend Porcelain Manufactory are distributed in Italy by over one hundred retail shops. The fact that the widest variety of the Manufactory's range of décors is purchased in Italy also corroborates the special place the Italian market occupies in Herend's life. 



THE HISTORY OF GENOA

Genoa is the largest port in Italy and second only to Marseilles as a Mediterranean seaport. The history of Genoa, as is usual for big ports, has been dotted with warfare. It was inhabited in Greek times, but the harbour is thought to have existed well before. It was destroyed by the Carthaginians in 209 BC. The town was rebuilt but its importance faded. After the fall of the Roman Empire, Genoa was occupied by the Ostrogoths and later the Lombards. The town was sacked and burned in 934 by Arab pirates. Before 1100 Genoa emerged as an independent city-state and trade, shipbuilding and banking helped support one of the largest and most powerful navies in the Mediterranean. Genoa's political zenith came in the 13th century with its victory over Pisa and the eternal rival, Venice. However, prosperity did not last. The Black Death was imported into Europe from a Genoese trading post and caused widespread devastation in the city. The war with Venice ended with victory for Venice. After a period of French domination, Genoa lost Sardinia and Corsica. In the 16th century the town flourished again, attracting many artists, including Rubens, Caravaggio and Van Dyck. Genoa was annexed by France in 1805. Although the Genoese revolted against France in 1814 and liberated the city, the Congress of Vienna sanctioned its incorporation into Piedmont. In 1860, Garibaldi and his volunteers set out from Genoa to fight their war for a unified Italy. During World War II the British fleet bombarded Genoa.

CURIOSITY

The Lanterna, the symbol of Genoa rebuilt in 1543, is a 117-metre-high lighthouse whose yellow light is visible, on a clear day, from more than 50 kilometres away.



Eglantine

The Empire-style Eglantine décor, which resembles silk brocade, was first made at the Herend Porcelain Manufactory in the late 20th century.



The blooming red rose stem, painted with fine brushstrokes in the middle of an oval medallion, is placed in the centre of the piece and is framed by a dark blue garland containing a string of pearls down the middle. Dotted around the central décor are blue-petalled, red-stamened cornflowers. The central motif is encircled by an extremely richly decorated rim containing cornflowers and half-open

roses amid green foliage and golden pearls. The frieze is interrupted by medallions containing strings of pearls, with silk-petalled pansies richly ornamented and profusely gilded sumptuous Herend décor conjures up the timeless splendour of the dinner table in the good old days.



Tibor Bruck, The master



Tibor Bruck, 28th November 1912, Medvedze, today in Slovakia, – 2nd November 1980, Budapest
Photos: Archive of the Herend Porcelain Museum

Tibor Bruck, a native of what was once northern Hungary, showed an avid interest in nature and hunting from the age of fourteen, when he first admired the hunting room of his uncle, president of the hunting association of Árva County. Long walks in the woods only increased his knowledge and love of nature. Never a hunter himself, but as a hiker he made many hunter friends and learnt a great deal from them

RECOLLECTIONS BY STUDENTS

An awe-inspiring stature, a small moustache and a white coat buttoned up on the shoulders. A man of vast knowledge and of great compassion – is how Tibor Bruck is remembered by his former students. Tibor Bruck was artistic director of the Herend Porcelain Manufactory between 1948 and 1973, and taught art history and drawing in the manufactory’s vocational school. In this article Mrs. Angéla Rankl, supervisor and master painter, Gyula Wéber, retired master painter, and Ferenc Köller, master thrower, reminisce about “Uncle Tibi”, one of the manufactory’s legendary figures.

about wild animals and their habitat. All this made a lasting impact on his artistic career.

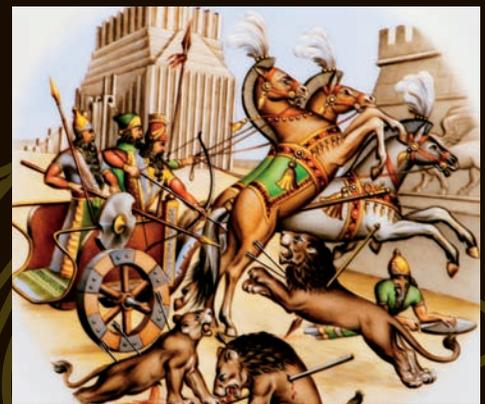
Having studied industrial design at the College of Applied Arts, he started working in the Herend manufactory in 1936, straight after graduating. The decades that followed gave him ample ground to mould into physical shapes what he had experienced in nature. First



Legend of the Miraculous Deer



CHT décor



Lion Hunters in Babilon

came the fish and the mushrooms, followed by the series of songbirds and the birds of the Bakony Hills. In 1942, he was even able to take on the subject of hunting, making a faience stove decorated with hunting scenes for the hunting lodge of the Esterházys in Switzerland. 1946 saw the launching of his highly successful services decorated with hunting scenes. He created innumerable pieces with hunting designs, including a series of wall platters depicting the history of hunting from pre-historic times, which he made for the 1972 World Hunting Exhibition.

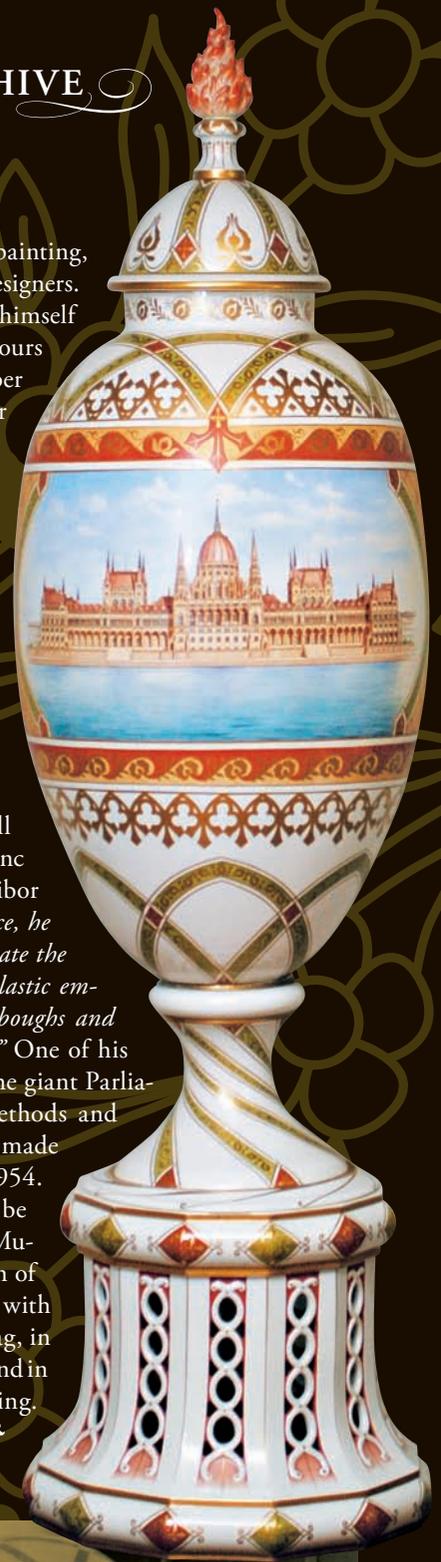
He was a true Herend man in the noblest sense of the word, stressed all three of his former students. He was an employee and a master who put heart and soul into the present and future of the manufactory and cherished its past with loving care and meticulous research work. He was a perfectionist through and through both as a design artist and as a teacher. In order to assess his students, he used 25 marks instead of the conventional 5, and getting a 0 from him was already a form of recognition. He was an old-fashioned teacher with an impressive stature and a straight character, not a man to be trifled with. His students used to call him “hawk-eye”, but this “hawk” was always driven by the love of teaching and the striving for professional perfection. His lessons were exceptionally enjoyable as he guided his students through the mysteries of art history. At the same time he was an introvert, seldom allowing his students access to his home filled with Nature’s treasures. Ferenc Köller was one who was admitted to that sanctuary and could see for himself the rare collection that served as inspiration for the myriad of forms and colours Tibor Bruck created.

“He was a no-nonsense man who deserved respect,” recalls Mrs. Angéla Rankl, who first had to draw the letters of the alphabet in Tibor Bruck’s class. She did it extremely well but got only halfway through. She was given a 1, which she felt unjust. “You should be happy with your 1, love,” said the master to his sad student, “0 and 2 are a lot worse, while 1 is a splendid mark.” Among the master’s designs the services with hunting scenes depicting different furry and feathered animals are the ones Mrs. Angéla Rankl is most fond of. They required a large number of preliminary studies before the artist eventually created them. That décor, similarly to the service with the humming bird pattern, continues to be popular even today.

Gyula Wéber recalled how happy Uncle Tibi had always been when it came to talking about past eras and how much he loved to search for historical monuments. He worked in a small studio in the Artists’ House,

acquiring the skill of porcelain painting, which was no small feat among designers. He always painted the prototypes himself and also painted beautiful watercolours as preliminary studies. Gyula Wéber also talked respectfully about Tibor Bruck’s last work, which he then took off from a shelf in the museum to show me. It is a plate depicting a panoramic view of Lake Balaton.

Ferenc Köller recalled the master’s outstanding expertise. “Porcelain making is the application of several trades together, which requires serious studies.” Uncle Tibi designed not only décors and patterns, but forms as well, at least eight of which are still manufactured today, tallied Ferenc Köller the series of works by Tibor Bruck. “To design a hunting service, he had to modify the forms and decorate the Baroque elements with different plastic embellishments such as mushrooms, boughs and other elements taken from nature.” One of his most exceptional creations was the giant Parliament vase made with special methods and fired in a unique wooden kiln. He made the first version of that vase in 1954. Currently, one of these vases can be seen in the Herend Porcelain Museum and another in the Museum of Applied Arts. Different versions with handles are found in the Reischtag, in the palace of the Sultan of Oman and in the Hungarian Parliament building.



Tibor Bruck in his studio



As they paint the gigantic vase



Compelling store interiors

Herend in Vienna

LOBMEYR – WHERE TRADITIONS MEET

Lobmeyr is one of the companies in the world that have created a small but exquisite brand of international renown. Its seat behind the appealing 1895 façade of the ancestral house on Kärtnerstrasse transports the onlooker back to the quaint world of Vienna's one-time ring roads. This place sends out a joint invitation to come in and walk through cultural history by having a look at Lobmeyr products under the same roof with items from the most prestigious European manufactories, including Herend.



Polished Glass from the Lobmeyr Collection



"Dinner for two"



Leonid Rath, Andreas Rath and Johannes Rath, store managers in front of their "Favorite Haunt"

The world-famous J.&L. Lobmeyr company was founded by Josef Lobmeyr as a family business in 1823 in Vienna. Initially, the firm traded in Biedermeier glasses, but it soon turned to glassmaking, manufacturing glass sets and ornaments. It was not long before Lobmeyr began supplying the Habsburg court in Vienna. A significant collection of Lobmeyr glass products is on display at the Silver and Tableware Museum in Vienna.

The next generation of Lobmeyrs took the company to even higher peaks of success by branching out into the manufacture of cut and engraved glass and crystal chandeliers. The year 1856 saw the birth of the first Musselin glass set, which remains a favourite with customers to this very day. The business went from strength to strength thereafter. It won first prize in the glass and light category at the 1862 World Fair in London and every time from then on. Lobmeyr made the first electric crystal chandelier with Edison bulbs in 1882. The company

name has since been one with festive crystal lighting techniques, their crystal chandeliers adorning magnificent places such as the Vienna State Opera, the New York Metropolitan, the Kremlin in Moscow or the palace of the King of Saudi Arabia.

In the years after World War II, Lobmeyr continued the family tradition by setting up the Austrian branch of a Herend porcelain brand shop, which still functions today. At the same time Lobmeyr foments good relations with distinguished contemporary designers, opening a glass studio in Baden where some 80 artists worked and created between 1975 and 1990.

Since 2000, corporate management has been in the hands of the sixth generation of Lobmeyrs. The Lobmeyr drinking and ornamental glasses sell well the world over, and the firm's cooperation with contemporary Austrian and international designers holds the promise of continued success.

The masters of illusion

HUNGARIANS IN HOLLYWOOD, PART TWO

Gifted Hungarian immigrants endowed with ideas, money and expertise rocked the cradle of the big Hollywood studios. By the same token, Hungarian talents in the field of animation, special effects, sound and light also persevered in their creative and uncompromising way to make it to the top in the realm of illusions.

George Pál, a contemporary of Walt Disney, was the first pioneer of animation. A man little known in his homeland, Pál was a creator and innovator who completely transformed the art of motion pictures. Both his parents were stars of the stage in their own right, but Pál diverged from the family tradition and studied to be an architect. In the course of his studies he learnt all about carpentry, a trade that stood him in good stead when it came to implementing his inventions. He is recorded in the annals of Hollywood as the father of stop-motion puppet animation for having been the first to use flexible puppets moved by very small amounts between individually photographed frames,

creating the illusion of movement when the series of frames is played as a continuous sequence. His imagination knew no boundaries bar the budget, but even that put little reins on him. Between 1941 and 1947 he made forty animated films in his own studio, and was nominated seven consecutive years for the Academy Award for Best Animated Feature. Altogether he was nominated 19 times and won 8 Oscars. Beginning from the 1950s he worked as producer and director, putting such classics on the big screen as *The War of the Worlds* by H.G.Wells. The cinematographic and intellectual legacy of George Pál has left a lasting mark on the motion picture industry and can be traced in the works of George Lucas, Steven Spielberg and Gene Roddenberry.

As innovative Hungarians played a significant role in the development of analogue techniques, a Hungarian immigrant was also there at the inception of digital technology. George Kepes, similarly to George Pál, fled Nazi Europe after a sojourn in Berlin to start a new life in America. As a member of the great Bauhaus generation, Kepes was a friend of Gropius and Moholy-Nagy. He founded the MIT Center for Advanced Visual Studies on his own and published many books, the most important of which, the *Language of Vision and Structure in Art and Science*, can be compared in its impact to the musical revolution of Bartók and Kodály. The method elaborated by Kepes to approach fine arts is similar to solfège and sheet music, which – broken down to its constituent parts – helps us understand



George Pál Photos: Hungarian Film Archives



Ferenc Rofusz

the work of art. His paintings and photographs have been displayed at the most prestigious exhibitions in the United States. In belated recognition, a museum to celebrate his life's work was set up in 1995 near his native town of Eger, Hungary. MIT presents an annual award named after him to reward outstanding results in science. His achievements were put into practice by another Hungarian-born genius. Charles A. Csuri, an all-American college football player, opted for an academic career. Fascinated by digital art and computer animation, Csuri conducted dozens of research projects for scientific funds, the navy and the air force. The results of these were put to use in flight simulation and computer design. He arrived at digital art from applied science through visual effects. The tricks which today seem straightforward paved the way for a whole genre. Hollywood continues to regard him as the father of digital art.

Modern times brought a resounding success for Ferenc Rofusz, who followed in the footsteps of his emigrant compatriots. His animated short film *The Fly* (1980), drawn in crayon, was made in Hungary but conquered the whole world. Yet its creator was denied permission to attend the Academy Awards Ceremony, where the director of Hungarofilm, a party cadre, basked in the spotlight and accepted the Oscar. The latter was retrieved by the police from his hotel room, legend has it, after he had received it passing for Ferenc Rofusz on Oscar night.

Revolutionary animation artist Gábor Csapó also started out from Hungary's famed Pannonia studio. He left the country to make a career befitting his genius. He founded Klasky-Csupo, Inc., which created *The Simpsons* and became an overnight sensation, in the same year *The Fly* won the Oscar. Csupó's company has since won five Emmys and innumerable other awards. The trend he set has been followed by a whole new generation which has revamped many old clichés. ✂

BENCE SÁRKÁNY



Lajos Koltay and Gyula Pados

Beside the great masters of animation, cartoons and digital effects, directors of photography have also made it big among the rolling hills of California. First among them were László Kovács and Vilmos Zsigmond, who had filmed events in Budapest in 1956 and had to flee the country after the revolution was put down. Most of their footage was lost, but what remained was screened on CBS television. *Easy Rider* brought the professional breakthrough for Kovács, who went on to make some 70 movies after that, including *Five Easy Pieces*, *New York, New York*, *Paper Moon*, *Ghostbusters*, *Ruby Cairo* and *Free Willy*. A documentary about him and Zsigmond called "László and Vilmos: The Story of Two Refugees Who Changed the Face of American Movies" was shot shortly before his death in 2007.

Zsigmond also worked with the best-known American directors and won an Academy Award for *Close Encounters of the Third Kind* in 1977. He has been nominated for an Oscar three more times, last in 2007 for Best Cinematography in *Black Dahlia*.

Elemér Ragályi has not moved to the United States but has worked there on many films. As one of the most active Hungarian cinematographers, Ragályi has shot 100 feature films, miniseries, films for television and documentaries over the past 35 years. He has been awarded the Critics' Prize for best cinematography at the Hungarian Film Festival six times. Several of his films have won Academy Awards, Emmys and ASC Awards. Representing a younger generation, Gyula Pados began his career as camera assistant for Lajos Koltay and Vilmos Zsigmond. Koltay became known as director of photography for Szabó's Academy Award-winning *Mephisto*; young Pados made his debut with *Dawn*, his graduation piece, and won the Wim Wenders prize. When Koltay tried his hand at directing, Pados gained international recognition at his side as director of photography on *Fateless* and *Evening*.



László Kovács



The rapid art of speedcubing

INTERVIEW WITH ERNŐ RUBIK

This autumn, over the weekend of 6th/7th October, the beautiful and historic city of Budapest hosted the official World Championships of Speedcubing. The Rubik's Cube conquered the planet back in the early '80s, and in recent years has experienced a resurgence that sees all-year-round dates on the official Rubik's international competition calendar, with events taking place everywhere from Finland to Korea to the Czech Republic. What makes the puzzle so compelling? Why has its popularity endured for so long? And what exactly is it that turns a good cuber into a Champion Cuber? What better person to ask than the Cube's creator, Professor Ernő Rubik himself.



Did you ever imagine the Cube would become the global phenomenon it has?

I was sure it was something very interesting and important in my life. But I was not thinking about its commercial potential. For me it was a curious object, a puzzle for solving. However, I was trying to develop it as a product, because if you only have ideas, you can't share them with other people. If the Cube had remained a concept, well, we wouldn't be here now.

Neither, one imagines, would Rubik have become what he is now – one of the richest men in Hungary, with his name in the Oxford English Dictionary. But he had to fight hard to get there. When, in 1974, he first dreamed up the idea for the Cube, he used it to demonstrate his theories in 3D design to his students at the Department of Interior Design at the Academy of Applied Arts and Crafts in Budapest. Whilst word-of-mouth had led to the initial version of the puzzle, then called the Magic Cube, gaining considerable popularity in Hungary, exporting it, and getting it accepted by the hard-nosed western toy industry, posed almost as big a problem as the Cube itself.

Everybody said it wouldn't work. It is was much too hard, they said; it didn't make any nice noises, whatever. There was no market for it, basically. In the end, one company was willing to give it a try. They thought we might sell a million Cubes in the first year if we were lucky; as it was we sold five million, and it just took off from there.

The Cube has shifted something like 300 million pieces since its international launch in 1980, and within two years, its popularity was such that it was able to sustain a World Championship – held, naturally enough, in Budapest. 2007 is the 25th anniversary of that inaugural competition, and once again the contest will take place in the Hungarian capital. That must make the Professor proud.

Yes, of course. I think it's time to do it again. When we did the first one I had no idea they would still be holding them 25 years later. It's difficult to predict what will happen with a toy, and for me this aspect of the Cube – the competitions, I mean – wasn't something that I was thinking about at the beginning at all. Usually a puzzle is a solitary pursuit. You are alone, you have time to work on it; you are not forced by the clock. So for me it is very interesting, this speedcubing thing.

When and how did you manage to solve the Cube?

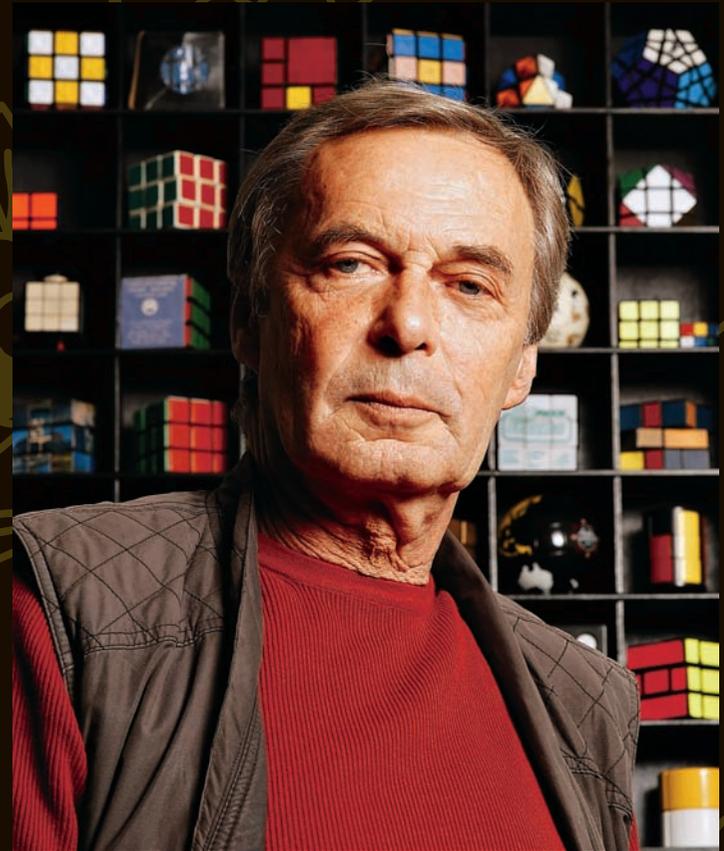
That was a proud moment for me at a time when very few people could do it. Back then my task was to prove that it could be done, because people said it couldn't. But now these wonder-boys can do it much faster than I was able to. In the 1980s my average time was about one minute. But now, I would have no chance to be a contestant in the Championships.

What makes the Cube so appealing internationally?

One of the main characteristics of the Cube is that it has no national character. It's about a human being trying to solve his or her problem.

Has the Internet made a difference?

The Internet makes a difference to everything. It makes a difference to life. Nowadays the Cube has such a wide audience via the internet. And they're not just an audience, they're an interactive community: they are listening, telling and showing what they have done. Yet I believe that human beings will always respond to the particular tactile, sensory appeal of the physical puzzle.



Ernő Rubik

What do you think about artificial intelligence, and computers generally?

I see computers as tools, really wonderful tools. Right now it's time to learn how to modify them so that they become more useful. So the way we interact with them, the human interface, that's the most important thing.

Do you think computers will ever be as intelligent as humans?

That's a question that's connected to the greatest question – what is intelligence? So it's very difficult to define, or to say what it means. Certainly computers can do a lot of things we can't, and vice versa. I don't see it as a fight between the human brain and the artificial one. It's more like a joint venture. We can work together. We can give what we know, and they can help, help us to do what we can't – or can't do fast enough.

Are you optimistic about the future, and for the future of the human race?

Yes, I am optimistic. I believe in the power of the human mind, of human culture. I'm sure we can survive. In different ways, in different parts of the world, we have survived all sorts of things. Now we have to face the most difficult task, that of surviving ourselves.

And the Cube? Will it survive?

If it's capable of living for almost 30 years, it's probably capable of living forever.

JOHN PARKER

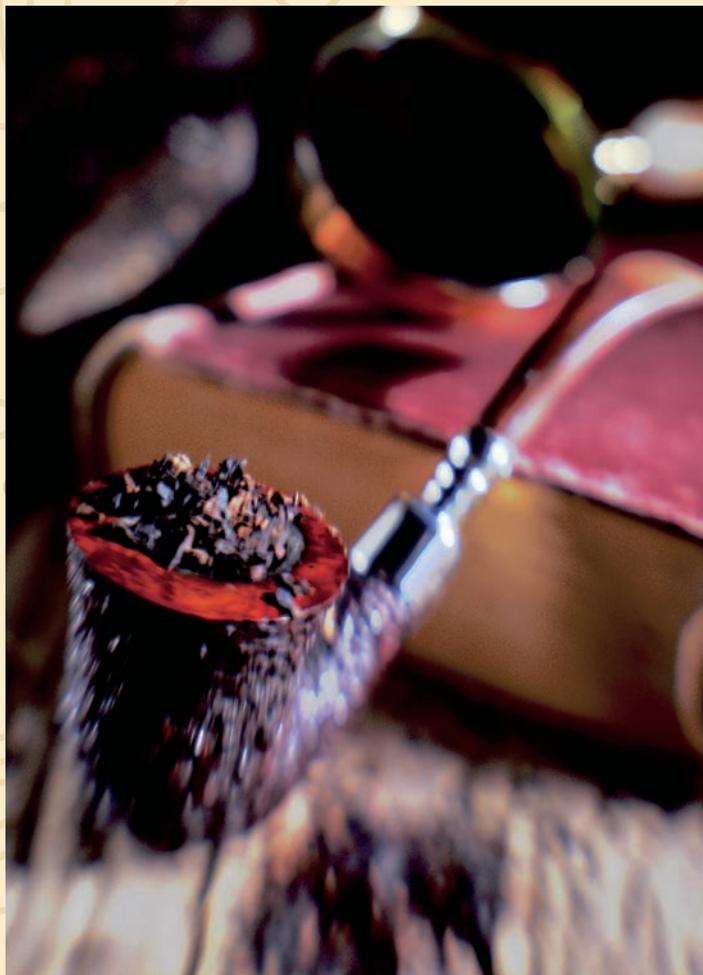
Cult of piping

PIPE SMOKING

Smoke and smoking is an integral part of rituals and as a means of healing have been used for time immemorial. A variety of materials have been singed and burnt for their fragrance or real physiological powers in Europe, Asia and Africa alike since well before written history. Cultural history offers many remnants of such uses and practices, but nowhere is there a record of tobacco among these. Until the 16th century, that is.

*Herend porcelain pipe with SN (Siang noir) décors, the Herend Porcelain Museum Collection
Photo: Csaba Aknai*

Tobacco first arrived in Europe through the good offices of those who discovered America. Instead of all the much-sought gold, they brought back other “treasures” such as the potato, corn and tobacco. French explorer Jacques Cartier was the first to describe, in 1538, the native Indians’ way of life and customs, which included smoking pipes. It was there, on the American continent, that pipe smoking as we know it today first struck roots. While smoking served mostly ritual purposes, it was definitely part of everyday life. The Indians used well-crafted, embellished and carved pipes. It was only the men who smoked, but for them their pipes were essential personal belongings which were buried with them in the grave. Indians considered pipe smoke sacred, something emanating from the Great Spirit. Legend has it that when Manitou had had enough of tribal warfare, he admonished the warring tribes. As he was doing that he was smoking a pipe made of red stone, which is how the notion of the Indians’ peace pipe was born. Ceremonial smoking played an important part in reaching



Calabash pipe
Photos: RedDot



THE BASICS OF SMOKING A PIPE

The method

First of all you must choose a pipe, then the tobacco. That is followed by the delicate manoeuvre of filling the chamber. Care must be taken that the lower layer is loose and the upper part is well stuffed. Then comes the act of lighting the pipe, the climax as it were. Inhale, making sure that the burning action is constant, the smoke is not too hot, neither too tangy nor too acid or bitter, and that the smoke flows smoothly. Should the pipe stop burning, start again. Having smoked your pipe, let it cool and clean it.

How to smoke a pipe and for how long?

The gist of it is to smoke evenly in a relaxed and balanced way, always teetering on the edge of the fire becoming extinguished. To keep it glowing, it's advisable to blow some air through the pipe now and then, but only soft little puffs. The chambers should not be hotter than what is comfortable for the hands. The pipe should always be smoked to the full, but need not be inhaled. Smoking time varies from pipe to pipe and depends in one's technique but usually lasts between 30 minutes and three hours, taking an average of 45 to 60 minutes.

The gadgets needed for smoking a pipe

A typical pipe tool consists of a pick, a reamer and a scraper, as well as matches or a lighter. Longer matches or lighters especially made for pipes are preferable so as to prevent damage to the fingers.

Health risks of smoking

As a form of smoking, pipe smoking is also thought to pose a possible danger to health, as it may cause respiratory diseases and cancer. It is a fact, however, that compared to other forms of smoking health effects are far less frequent among pipe smokers. The latter are also less likely to become addicted than cigarette smokers, but addiction does occur occasionally. With moderation the health risks can be kept at a relatively low level.

LIFESTYLE

vital decisions and significant agreements. Whenever the negotiating parties smoked together, the rising smoke meant the seal of approval for their deal before the Heavens.

It was the English that first used the pipe in Europe, but the custom soon spread all over the continent. In Hungary it was introduced by the Turks in the 16th century and took root instantly. The rulers of the time, naturally only those who did not become addicted to smoking themselves, fought a crusade against pipe smoking, as the initial belief that tobacco was beneficial to the body was soon proved wrong and the contrary was confirmed. Another argument against smoking was the constant danger lit tobacco meant for buildings made of wood. Smoking was stigmatized as a mysterious, pagan ritual by the Inquisition. Each power fought against smoking as best they could: monarchs introduced laws banning smoking, confiscated property, passed death sentences, levied taxes and imposed duties; popes issued decrees. Yet all this failed to halt the onslaught of tobacco. An example from Hungarian history for banning tobacco: Mihály Apafi, Prince of Transylvania, suffered such a bad nicotine poisoning, having lived with the vice of smoking for years, that he even banned tobacco imports.

Sooner or later, monarchs were obliged to come to terms with the harsh reality of their incompetence in the face of the spreading fashion, so they adopted new tactics and started taking advantage of the vice. Time gradually eased the tension and in a few decades the pipe became part of the commonly accepted everyday paraphernalia of European lifestyle.

THE INSTRUMENT

Those who smoke a pipe assert that this activity is the source of special joy, both a physical and a spiritual experience, a chance to sort out ideas, so altogether it is worth the time, the effort and the money spent on it. At the same time they stress that a carelessly stuffed, ill-lit and hastily smoked pipe gives little pleasure, causes disappointment and leaves something to be desired.

The perfect experience hinges on a good pipe, good tobacco and an expert smoker. Choosing a pipe requires elaborate consideration and a serious decision, in which, according to pipe smokers, money matters ought not to play a part. Rosewood is the noblest material for a pipe, but pipes are also made, both manually and mechanically, of other types of wood, porcelain, bone, meerschaum and pumpkin. The main thing to watch out for is that the material should conserve well the aroma of the tobacco and should be heat resistant.

Pipe tobacco may vary from yellow to black in colour, it may be cut fine or coarse, and varies from scented to pure in its taste. ☞

www.pipaclub.hu

Herend porcelain pipe with MHG (Motifs hongrois, grand) décor



THE ART OF SMOKING A PIPE

Smoking a pipe is for rich men, while smoking cigars is for the poor. Smoking a pipe is the cleanest and most pleasant way of smoking. Why rich men still smoke cigars rather a pipe is because they do know how to smoke a pipe. Smoking a pipe is a science.

Cigarettes are for women and children. They are bitter and revolting. A smoker spreads smoke in a three-metre radius around himself. For a man who smokes a pipe cigarettes are like fake wine to a winemaker.

Smoke rising through a short-stem pipe, be it English or Hungarian, reaches the mouth warm and brings with it the steam of the tobacco. The smoke may cause "pipe tongue". A real pipe smoker will use a stem at least eighty centimetres long. The stem must have a wide opening and so must the mouthpiece. If it does not, the smoke will sting as it comes through. No matter how fine the tobacco or how perfect the pipe, if the stem is not long enough and the opening is not wide enough, one will find no pleasure in smoking a pipe.

(GÉZA GÁRDONYI: EYES CAST TO THE GROUND, SOUL LOOKING TO THE HEAVENS, ADMONITIONS TO MY SONS, SMOKING)

Handmade Castello pipes

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SOMETHING SPECIAL

Herend Royal Butterfly

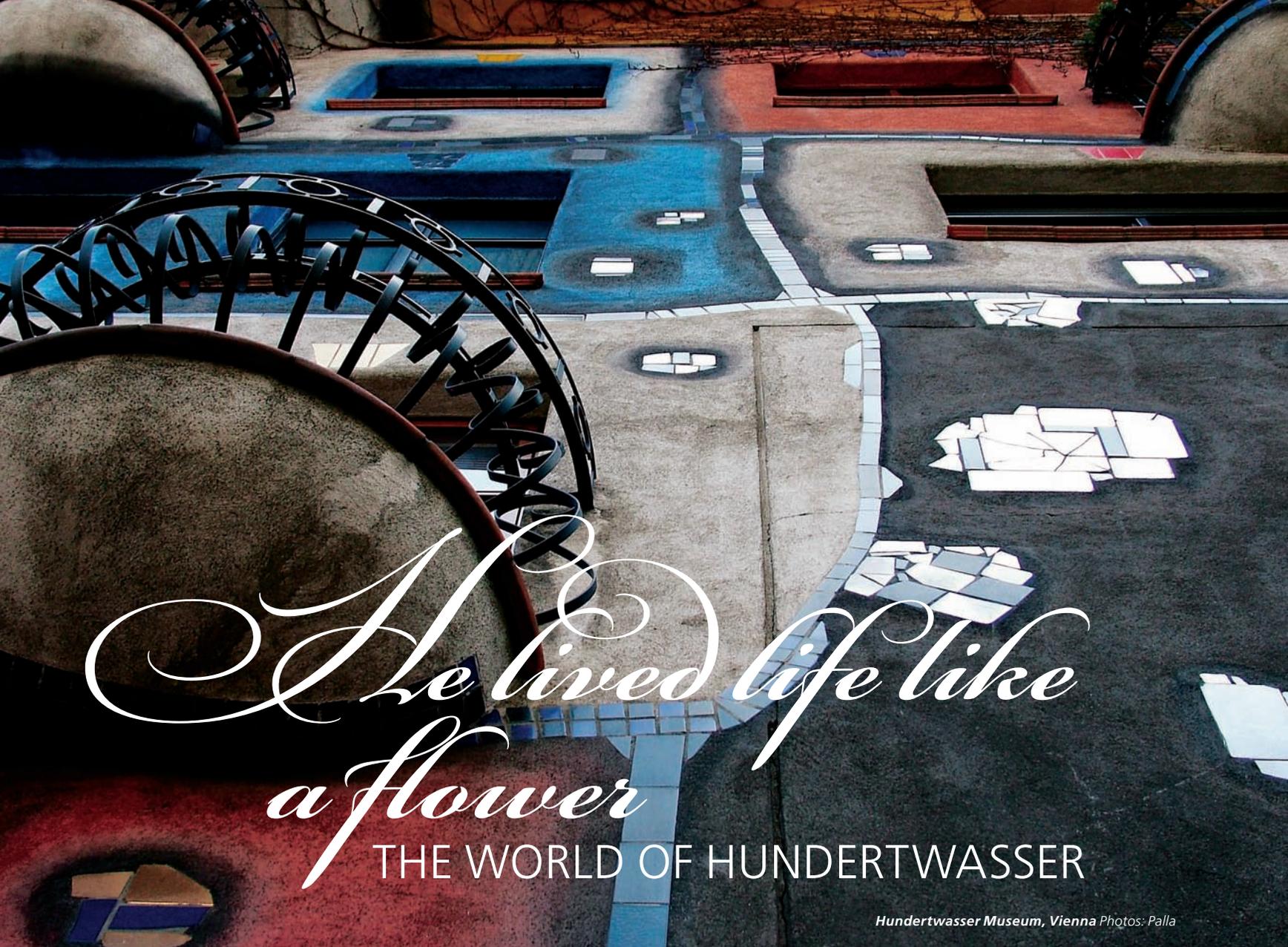
On 24th November the Herend Porcelain Manufactory will stage an exclusive evening of sound and light extravaganza in the prestigious Corinthia Grand Hotel Royal to mark the world premiere of Herend's magnificent jewel egg pendant: the Herend Royal Butterfly, which was made in collaboration by the best experts of the Herend Porcelain Manufactory and master jeweller Imre Müller.

A veritable challenge for even the most experienced craftsmen, making the Herend Royal Butterfly took master goldsmiths, throwers, jewellers and porcelain painters months of concerted efforts. The body and base made of Herend porcelain were embellished with an arched relief décor. The body of the butterfly is so tiny that a syringe was needed to inject the porcelain paste into the casting mould. The glittering white lacy surface of the butterfly's ethereal wings is decorated with the Manufactory's trademark Victoria décor. The fine sketching and glazing technique brings to life boughs, peonies and magnificently colourful butterflies among them.

The upper part of the egg is made of 18 carat gold with metal wiring. The gold band crossing the top and bottom of the egg is decorated with one hundred diamonds; pressing the drop-shaped ruby clasp will open the egg and display the Herend Royal Butterfly, a diamond-becked pendant. Every little piece of the butterfly was made by hand from rolling the pure gold raw metal to soldering all the tiny details. The spread wings are made of Herend porcelain, while the body and the wing settings are of white gold. The lavish pendant boasts 40 sparkling diamonds, which can further enhance the radiance of the chosen few.







He lived life like a flower

THE WORLD OF HUNDERTWASSER

Hundertwasser Museum, Vienna Photos: Palla

Friedensreich Regentag Dunkelbunt Hundertwasser, born Friedrich Stowasser, Austrian architect, painter and philosopher, one of the most original and most liberal artists in art history, created something outstanding in all fields of art and, as a thinker, left a lasting oeuvre of a man committed to all forms of life and nature.

HUNDERTWASSER QUOTES

(People) "Believe that this is eccentricity, to make publicity only, but they forget that it is a part of myself, that this is my natural form of expression. Why can an individual not live up to himself as a flower does?"

"Man means the greatest harm for Nature, although we are only guests here, passing through on earth. We ought to behave accordingly. We must know that everything that is horizontal under God's sky belongs to Nature. We must not disrupt the harmony of this world. Man must not enslave Nature. That is why I plant trees and flowers on the rooftops. It creates a more peaceful and healthier climate."

He painted on paper, canvas, wood and stone. In his own definition, what he did was organic painting. Hundertwasser's art oozes respect and love for nature, as well as the desire of metropolitan people to experience beauty, playfulness and romance. With his highly colourful, straight or spiral decorative lines he recalls the traditions of Austrian Jugendstil, and his buildings are most akin to the masterpieces of Gaudí. His work is all about harmony, colourfulness and uniqueness. Hundertwasser, weaned on Austrian Art Nouveau, found inspiration in a sovereign way in the world of forms of Schiele, Klint and others. He built a universe of symbols around himself out of the elements of nature, such as wood and water, with which he wished to reform life. One of his most magical works, the Hundertwasser



Hundertwasser Museum, Vienna

House, built in Vienna between 1983 and 1985, today houses his other works of art. This fabulous building, with its shocking forms and style with its rooftop gardens, unparalleled structures and special colourful tiles, is impossible to pigeonhole and is one of Vienna's most appealing landmarks.

Born as Friedrich Stowasser in 1928 in Vienna, the bohemian young man with a student's cap on his head strove from very early on to reach his goals, i.e. to give to the world as much as he could and to take away as little as possible. He tried to exist without money and material goods, lived the life of a pauper and counted on the goodwill of his friends for survival. His slogan was: "If you do not chase money, eventually money will chase you." And life proved him right. The bohemian artist who went hungry for such a long time designed and created 2,002 registered works, housing estates, churches, schools, paintings, car licence plates, postage stamps, ecological waste incinerators and many other things during his lifetime. Seeing that most of this work was commissioned by well-off state offices, he did not leave this life empty-handed. The windows of his flat in Vienna, converted into an orchard and even a forest, looked over the Stephansdom; in addition, he owned a palace in Venice and a romantic mill as well as a sawmill in the vicinity of Waldviertel. He also purchased a 60-year-old Sicilian wooden ark, which he converted into a floating studio.



Restroom in Hundertwasser Museum, Vienna

HUNDERTWASSER'S BIOGRAPHY

Born on 15th December 1928 in Vienna.

In 1948-49 he studied at the Vienna Academy of Fine Arts, and changed his name. In 1949 he travelled to Italy.

In 1950 he spent a short time in Paris.

In 1951 he visited Morocco and Tunisia.

From 1967 he sold a great number of graphic works and posters.

In 1981 he was appointed professor of the Vienna Akademie der bildenen Künste.

In 1991 the Hundertwasser Museum opened in Vienna.

On 19th February 2000 he died of a heart attack on board the QE II off the coast of New Zealand.



Hundertwasser, City Incinerator, Vienna



That was the Regentag, where he sought solitude whenever he wanted to withdraw to Nature. Water and the sea were not only one of the basic motifs of Hundertwasser's painting, but also meant eternal nature, perpetual motion and life itself to him.

He worked on every continent to link the fate of Man with that of nature, leaving his mark and the vestiges of his unique philosophy all over the world. He emigrated to New Zealand, to the "Free World", at the age of 61, to find a place for living least spoiled by man. The only reason why he did not go any farther, he explained, was because there was nothing farther away. In his new homeland he created heavenly conditions for himself yet again, single-handedly planting thirty thousand (or, according to other sources, three hundred thousand) trees on his 40-hectare farmland. In keeping with his philosophy, he used nature in his home as much as possible, gaining electricity from solar power, hanging lamps on lianas and using his own invention, the famous humus-toilet.

Hundertwasser passed away in a luxury cabin on the QE II at the age of 71. He desired a little nap before dinner and, quite simply, never woke up again. He left this world in his favourite surroundings, travelling on into the distance, even farther than New Zealand. He was laid to rest on his own farm under a tulip tree to let his body turn into humus and his soul live on in a tree.

Friedensreich Regentag Dunkelbunt Hundertwasser, born Friedrich Stowasser

ETYMOLOGY

"Sto" means one hundred in Czech and other Slavic languages, which is what he turned into German when he adopted his artist's name of a hundred waters. Friedensreich means peaceful; Regentag means a rainy day (otherwise the name of the boat he lived on); Dunkelbunt means dark motley. What was his intention with this combination of names conjuring nature? "Man should not walk down the path he is obliged to but should strive to be himself."



Saint Emeric is still alive



HEREND ENCORE FOR VATICAN

Pope Benedict XVI recently granted an audience to Dr. Attila Simon, CEO of the Herend Porcelain Manufactory Ltd., and H.E. Gábor Erdődy, Ambassador of the Republic of Hungary accredited to the Holy See. Following the audience, CEO Simon presented to His Holiness the Manufactory's gift of a hand-painted figure of Saint Emeric manufactured with a special technique, on the occasion of the His Holiness's 80th birthday and the 2nd anniversary of his becoming pope.

The meeting was organised through the kind offices of the Apostolic Nunciature in Budapest. The gift is a new addition to the Holy See's already vast collection of Herend porcelain. In the course of his visits to Hungary, Pope John Paul II received Herend gifts on a number of occasions, one of the most special among them being a vase with an image of the Virgin weeping tears of blood, a gift of the Győr Diocese.

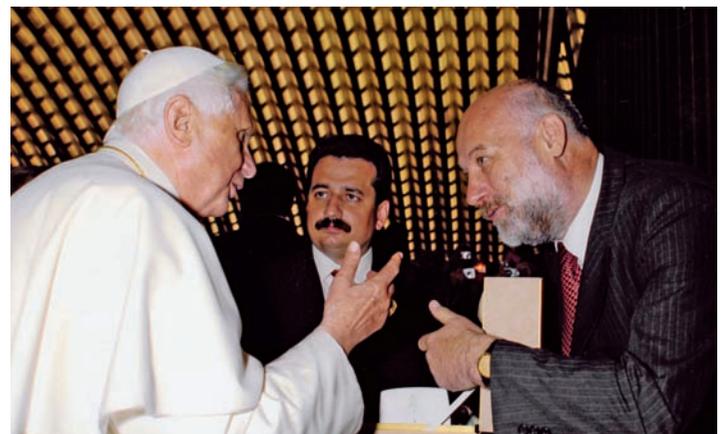
The latest gift, beside paying homage to His Holiness and the institution he embodies, is a way of commemorating the millenary of the birth of Saint Emeric. The approximately 40-centimetre-tall figure of Saint Emeric made of Herend porcelain was fired at high temperatures and polished on the unglazed surfaces rich in minute detail; the paintwork follows traditions of old miniatures.

The original of the Herend porcelain figure, the bronze statue of the prince surrounded by six other figures in a group, was sculpted by Zsigmond Kisfaludy Strobl, commissioned by the City of Budapest on the 900th anniversary of the death of Saint Emeric. The views of the time advocated that the generosity and the visionary character of the prince should be held in such high esteem that he should be offered as a role model to the youth of the age. Consequently, the centre of a part of the city, Gellért Hill and its vicinity, which had been developing rapidly for some thirty or forty years, was named Szentimreváros (Saint Emeric Town).



SAINT EMERIC

Prince, later Saint, Emeric was the son of Saint Stephen, the first Christian king of Hungary and founder of the Christian state of Hungary as well as of the Catholic Church in Hungary, and Blessed Giselle of Bavaria. The little we know of the life of Prince Emeric derives from the modest accounts of chronicles and legends. On account of his virginity, the prince was for centuries considered as a delicate, feminine and ethereal figure. According to Sándor Sik, however, "Saint Emeric was undoubtedly a forceful, virile character." He was instructed to be a man of faith. The Benedictine monk Gellért, who arrived in Pannonia in 1015, was appointed as Prince Emeric's tutor, who – by the age of 15 – had thus acquired the mysteries of religion and priesthood as well as state administration, conduct of war and diplomacy. As heir to the Hungarian throne, he was groomed to reign: his father wrote the "Institutio morum" to prepare his son for his task. He was to be crowned king in 1031 in the town of Székesfehérvár. Saint Stephen had made preparations to crown his only living heir when news reached him that Prince Emeric had been killed by a fierce wild boar during hunting. He died of his wounds on 2nd September 1031. The delicately intertwined story of father, son and the son's tutor gained well-deserved recognition on 4th November 1083, when Pope Gregory VII canonised all three. Saint Emeric is the patron saint of Hungarian youth and his name is honoured by 18 place names today.

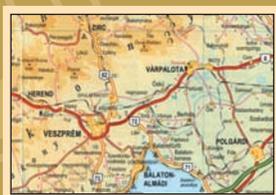


Pope Benedict XVI, Dr. Attila Simon and Gábor Erdődy
Photo: L'Observatore Romano

APICIUS RECIPES

Serves 4. Ingredients:

- cooked and peeled chestnut 500 g
- granulated sugar 8 g
- milk 0.7 l
- cream 0.5 l
- rum 0.02 l
- starch 2 g
- white wine 0.05 l
- crêpes with cinnamon 2
- honey



Serves 4. Ingredients:

- clean, marinated fillet of venison 600 g
- thinly sliced bacon 80 g
- corn grits 200 g
- roasted pine nuts 50 g
- butter 60 g
- red wine 0.2 l
- sugar 30 g
- clean boletus 200 g
- sliced garlic 30 g
- olive oil 0.06 l
- pears 2
- 4 portions of brown sauce seasoned with Portugais Bleu
- salt, ground black pepper, rosemary, thyme, whole cinnamon

Cream of chestnut soup

WITH PEARLS OF CARAMELISED CHESTNUT AND CINNAMON CRÊPE NOODLES

Caramelize two-thirds of the granulated sugar and top with milk. Set aside 3 or 4 chestnuts per portion and smash the rest, adding it to the liquid caramel. Bring to the boil, add a pinch of salt and season with honey and rum.

Melt the remaining portion of sugar until golden brown. Roll the whole chestnuts into the caramel. Pour in the white wine and bring to the boil.

Mix the cream with the starch and stir into the soup to thicken.

The cream of chestnut soup can be served either hot or cold with the caramelised whole pearls of chestnut and the crêpes cut into noodles.



Marron décor

Roasted fillet of venison

CORN SALAD WITH PINE NUTS, PEARS SAUTÉED IN RED WINE, GRILLED GARLIC BOLETUS, SERVED WITH PORTUGAIS BLEU SAUCE

Slice the fillet of venison. Sprinkle with salt, pepper, thyme, rosemary and olive oil, then wrap in thinly sliced bacon. Leave in the refrigerator.

Prepare the corn porridge. Boil 0.4 l of water, season with salt and pepper, stirring continuously. Add corn grits, butter and pine nuts. Simmer until cooked. Pour into a greased baking tray and leave to cool.

Melt the sugar until golden brown, pour in the red wine and season with the cinnamon piece. Sauté in this sauce the pitted pears cut in halves.

Cut the boletus in halves or smaller parts depending on size.

Fry the fillets of venison medium-rare in a little hot olive oil. Take the cool corn porridge from the mould, slice and fry in a pan.

Fry the boletus in a little hot oil and season with salt, pepper and garlic.

Serve the fillets of venison and garnishes with Portugais Bleu sauce.



Photos: Karádi Róbert

Cheeseland

THE MIRACLES OF MILK

Photos: Bianca Otero

Cheese – a rich cheeseboard is the true relish of a splendid gourmet meal; an indispensable source of protein for vegetarians; and a particularly healthy food in an endless variety of shapes and tastes to suit all kinds of eating habits.

Shops today offer a wide variety of seasoned cheese, spreads or grated cheese, and many other types for salads and cooked meals alike. They are all worth trying: feta in Greek salads, mozzarella in Caprese, the much-loved Italian entrée, the famed French Camembert to go with your crisp baguette and a glass of red wine, Mascarpone, the basic ingredient for everybody's favourite Tiramisu, and an infinity of other, better or less-well-known, types.

The cheesemaking superpowers in the world are naturally the countries with the highest production of milk, such as Germany, Denmark, The Netherlands, France, Italy and Switzerland, which all boast long-standing culinary traditions. France, for instance, is justly proud of the fact that French citizens can choose from over 365 types of cheese and can thus eat a different kind every single day of the year.

A MILLENNARY STORY

Most authorities consider that cheese was first made in the Middle East. The earliest type was a form of sour milk which came into being when it was discovered that domesticated animals could be milked. A legendary story has it that cheese was 'discovered' by an unknown Arab nomad. He is said to have filled a saddlebag with milk to sustain him on a journey across the desert by horse. After several hours riding he stopped to quench his thirst, only to find that the milk had separated into a pale watery liquid and solid white lumps. Because

SOME FAMOUS TYPES OF CHEESE

- **BRIE:** a cow's milk cheese originating from the Île-de-France, which has a soft texture. Made on farms until the late 19th century, it was later produced in factories. Its composition is regulated by law.
- **CAMEMBERT:** a soft cheese made from skimmed cow's milk with a white furry skin. The most famous French cheese was invented by a Frenchwoman from Normandy called Marie Harel and a farmer, who first packed the product in shavings.
- **FETA:** salty and sharp, Feta was originally made with ewe's milk. The drained curd is cut and salted, seasoned with spices and oils. Excellent for salads, easy to cut and has a creamy texture.
- **GORGONZOLA:** the most famous Italian blue cheese. Its special aroma is due to the interaction between the blue mould and the rind.
- **MOZZARELLA:** is a fresh, formed and kneaded cheese. It used to be made of buffalo's milk but most types are now made with cow's milk. Its fresh taste is best set off by tomato, basil and olive oil.
- **PARMESAN:** the famous parmigiano is a hard cheese indispensable in Italy for soups and pasta dishes. It has a very fruity, even piquant flavour, and is so hard it must be broken rather than cut. This type of cheese needs the longest period to ripen, which can last up to three years.



WINE AND CHEESE

Wine and cheese make a superb combination, which is almost a science in France. Here are some examples of an amazing offer:

- *Fresh cheese, cottage cheese and cream cheese go well with light, fresh, fruity, reductive white wines.*
- *Bloomy-rind soft cheese, such as Camembert and Brie, demand light red wines, the main rule being: the more ripened the cheese, the headier the wine served with it.*
- *Blue cheese such as Roquefort should be served with full-bodied red wines rich in tannin (the most important chemical used in the process of tanning). Aszú is another piquant match.*
- *Semi-hard and hard cheese can be served with both red and white wine, though red wine is more common. Semi-hard cheese usually goes well with light wines, while hard cheese is a good match for more full-bodied wines.*
- *Cream cheese harmonizes well with light red or white wines.*
- *Goat's cheese is ideal with white wine aged in barrels or red wines with no fruit aromas.*

THE FONDUE - A SOCIAL EVENT PAR EXCELLENCE

Fondue, a word of French origin, means that the cheese is kept in a liquid state. Originally, fondue meant a pot of melted cheese, but later other varieties of meat and chocolate fondues also gained popularity. There are different explanations as regards its origins. One theory holds that the cheese fondue was a product of poverty, the best means of making use of cheese and bread leftovers, particularly in wintertime when remote village communities high up in the mountains were cut off by the snow. Another theory supposes that the cheese fondue was invented by fasting monks, who broke no rules by consuming such a meal. A fondue consists of several types of cheese, white wine, garlic, spices, bread and, possibly, cherry brandy. The different types of cheese and spices offer an infinite variety of fondues, which call for semi-sweet white wine or mildly sparkling, cool rosé. Black tea is also a must in some Swiss areas. A cheese fondue is usually served with white bread, if possible with a baguette.

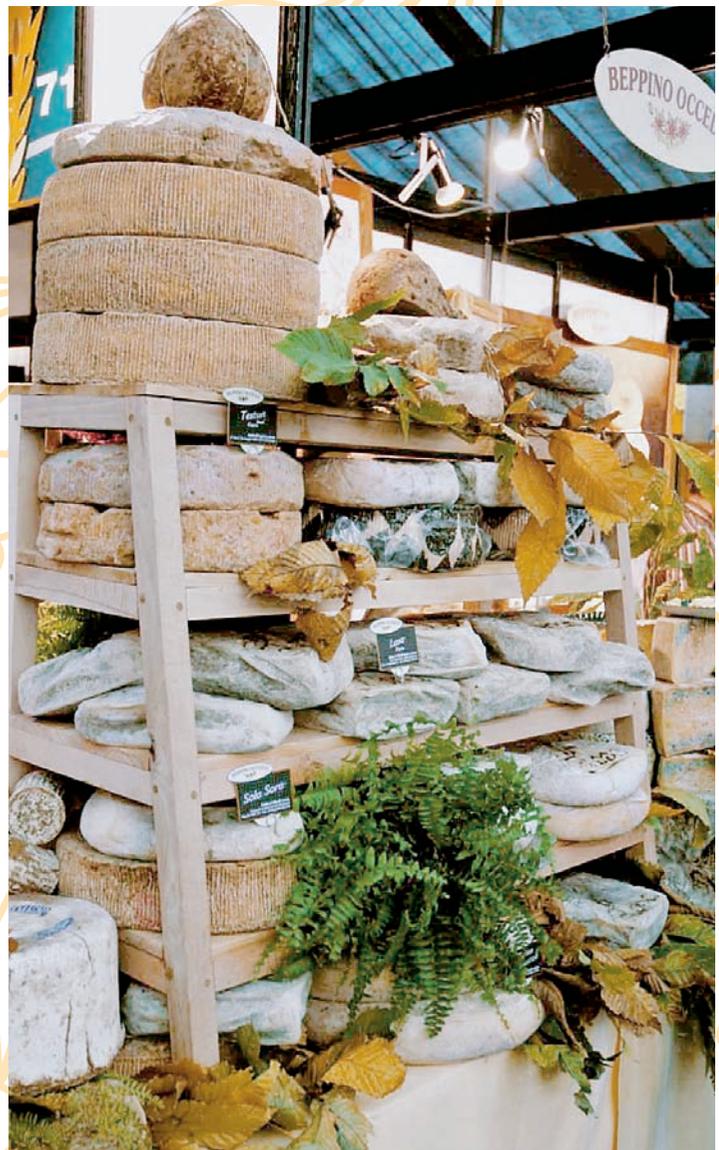


the saddlebag, which was made from the stomach of a young animal, contained a coagulating enzyme known as rennin, the milk had been effectively separated into curds and whey by the combination of the rennin, the hot sun and the galloping motions of the horse. The nomad, unconcerned with technical details, found the whey drinkable and the curds edible.

Cheesemakers were considered magicians in ancient times because they could make many varieties of the same product from one single ingredient, milk. Cheesemaking was not invented by one man, of course. On the contrary, it probably evolved at the same time in different places and diverging cultures through the apparently magic process of chemical change which eventually results in a food with special flavours. Theory has it that ancient man must have discovered a tasty, cheese-like substance in the stomach of young animals killed in the course of hunting. Later on, when goats and sheep had been domesticated and bred, their milk was stored in the pouches made from the stomach of slaughtered animals because that kind of storage, as it had been observed, ensured fast coagulation. These storage pouches were later replaced by earthen vessels, but those did not facilitate fast curdling. This gave rise to a new method whereby a part of an animal's stomach was dipped into the milk stored in the earthen vessel in order to ensure speedy curdling. This method was for centuries an essential part of cheesemaking.

FORM CONQUERS

Baskets or forms were the first units of storage for cheese, which provided the original name for cheese. French fromage and Italian fromaggio both come from the Greek word for a wicker mould, formos. Different types of cheese abounded in ancient Rome: some were salted, others were not, some were seasoned with garlic, herbs, wine or honey; some were soft, others hard (to withstand long, even overseas, journeys) for grating. Gourmet Romans even discovered the art of making smoked cheese. In the Middle Ages, monks became innovators and developers in cheesemaking technology and quite often bequeathed their name to the cheese they elaborated, as was the case of Trappista (Port Salut) made by the Trappist monks.



HEREND RECOMMENDS

Herend present suggestions



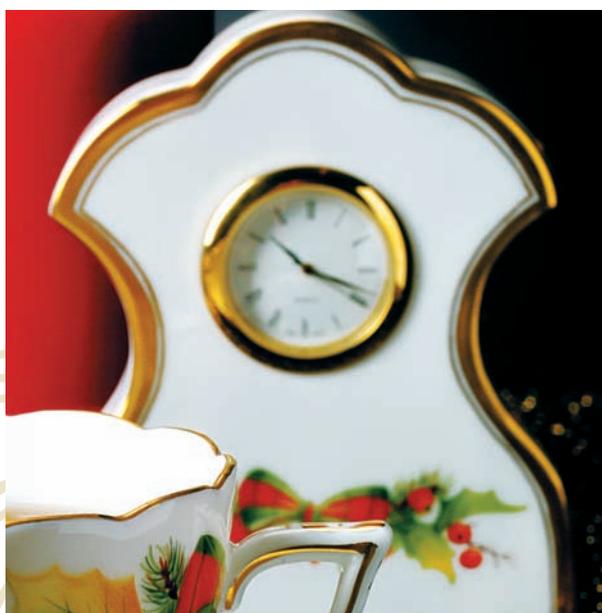
Fancy box, heart-shaped (No.: 6112-0-00 VRH)



Moccacup with saucer (No.: 4914-0-00 QHF3)



Teacup with saucer (No.: 20730-0-00 RSD)



Clock-stand (No.: 8085-0-00 NOELS)
Teacup with saucer (No.: 20730-0-00 NOELS)



HEREND RECOMMENDS



Bonbonniere, round (No.: 6102-0-00 MF)



Moccacup with saucer (No.: 4915-0-00 QHN3)



*Bracelet (No.: 8163-0-00 VHL, 8163-0-00 MYT
8163-0-00 ZOVA-FN, 8163-0-00 NY)*



*Bonbonniere, butterfly knob (No.: 6105-0-17 VBO)
Coffeecup with saucer (No.: 706-0-00 VBO)*

Clock-stand (No.: 8084-0-00 RO), Fancy box (No.: 6104-0-00 RO), Teacup with saucer (No.: 724-0-00 RO)



WHERE TO EAT



Feast fit for Apicius

The name of Herend hallmarks the finest and most sophisticated porcelain for collectors and users all over the world. By the same token, the name of Apicius speaks volumes to all gourmets, both Hungarian and foreign, who have ever visited the porcelain manufactory's restaurant.

The restaurant in question, named after the Roman gourmet Apicius, is held by many to be the greatest temple of hospitality in Hungary. Historiography knows three famous Romans by this name, and the three of them are united by a passion for boundless wealth and gourmet food. It is important to note that history credits one of them with having written perhaps the most famous cookbook of all time.

The name of Apicius binds. And being in Herend, the restaurant must be equal not only to the name but to the place as well.

This way a guest enters the Apicius full of expectations. I must state in advance that what you experience in there confirms your first impression of the restaurant interior. The history of this long-standing restaurant has shown that its owners and managers have succeeded in filling the form with content which is a perfect match for Herend's grandeur.

Each of the round tables dotted around the spacious interior is laid with a different Herend service. The last time I visited the place, my companion and I settled down to a table laid with a Victoria décor service, and it wasn't long before the curtain went up on the gourmet séance...

The waiters who ushered us to our table gave us enough time to be comfortably seated before they kindly provided us with the smart menu. Every minute of the time we spent there we felt the constant attention of the waiters, who strove to ensure our utmost comfort without ever being intrusive or overbearing.

For hors d'oeuvre I opted for a carpaccio of venison ham on a salad bed of rucola pesto, Parmesan flakes and roasted peanuts. Mag-

nifique! My companion was also visibly satisfied with his smoked salmon carpaccio seasoned with pumpkin-seed oil and balsamic vinegar on a lettuce bed.

Next for me was consommé featuring Cognac and fridatto seasoned with fine herbs, while the other soup was onion soup Lyonnaise with the taste of Hennessy, served with Parmesan and a pastry top. Both combinations highly ingenious and, needless to say, fabulous.

The pike-perch fillet in a Parmesan crust, garnished with tagliatelle seasoned with garlic and tomato was in a league of its own, and nothing compares to the peppered beefsteak served with crisp vegetables and homemade noodles seasoned with fine herbs.

And then the desserts galore: homemade sour cherry strudel with vanilla ice cream, with Cognac-chocolate topping, and profiterole; both of them perfect for unwinding.

And just a word about the wine list: simply the finest selection of wines from Hungary's best wine regions from Tokaj to Villány. The Apicius in Herend is no less than an ideal place for a culinary pilgrimage. ✎

PÁL TÓTH

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In beef wonderland

PLACHUTTA, VIENNA

Plachutta stands on the corner of a street called Wollzeile in the heart of Vienna. It is the “beef place” par excellence in the city today. The imperial city, how else could one think of Vienna (?), is no longer imperial in terms of power, yet it still reigns supreme in imperial gastronomy.

To make sure this is so Plachutta has the latest representative of the dynasty, Mario Plachutta, who has introduced innovation while carrying on the family tradition. Following in his father's footsteps, Ewald Plachutta's son has built up the best known culinary venture in the whole of Austria. With four restaurants around the country, the Plachutta enterprise can justly be called the temple of beef. *Forbes Magazine* has listed it among the 35 most popular restaurants in the world, no mean feat in itself. Not rare is the occasion that a private jet lands on the Vienna runway only to deliver its passengers for an evening of culinary delight at maestro Plachutta's restaurant. If you decide to try the place, you'd better study the science of cuts of beef first. And if you are really keen to explore what is on offer, you are well advised to familiarise yourself with a few special butcher's terms, as advanced level German may fall short of granting you understanding of the menu. Although the “beef map” on the wall may indeed guide you through the secret world of the 12 beef cuts, you are we recommend you prepare ahead so that you can order the tastiest choice from the otherwise quite overworked waiters.

There is no doubt whatsoever that the restaurant's enduring popularity is due to the beef that comes from the inimitable top quality cattle from Steiermark and Niederösterreich provinces where the animals are kept amid wholly organic conditions. Then there are the secret recipes as well as the no-compromise prevalence of the century-old Viennese Tafelspitz traditions. The main thing is that the success of the boiled beef does not hinge on the recipe, the garnish or the sauce variations, but much rather on the difference between the cuts, the expert cutting methods and the type of animal husbandry applied.



It was not without sufficient international training that Mario Plachutta created his culinary venture and launched what he calls the Plachutta beef concept. Currently his restaurants employ 200 people, host 1,000-1,200 guests a day, serve 120 tons of beef and 170 thousand litres of soup every year. Losing one's way in the world of rump steak, spitz, stück, scherzel cuts is quite normal. Twelve different beef cuts are on offer boiled, in soups and with the typical Viennese garnishes. Guests are free to order tasters from various types. The “beef map” helps to guide customers in identifying which part of the animal the Gustostückerl derives from. Adventurous guests strive to order as many different parts as possible at the same time so as to end up with the most juicy and succulent pieces of fatty meat.

First comes the steaming soup in a copper saucepan, which maintains the heat but is still kept warm with a burner under it so as to ensure there is always hot broth to go with the tender pieces of meat and sauces. It is served with brown toast, vegetables from the meat soup – crisp and not overcooked, with all the natural flavours sealed in, and in a riot of colour.

VAJDA PÉTER

*Plachutta Wollzeile, 1010 Vienna, Wollzeile 38
Phone: 01/512 1577; Telefax: 01/512 15 77-20
www.plachutta.at*

Roaming the lands of Bacchus

TOKAJ, WORLD HERITAGE

Hárslevelű Photos: Bianca Otero

The best Hungarian white wine comes from the Tokaj region. This is not the sole reason, however, why Tokaj has become part of the world heritage: its high standing is also due to its incomparable natural features, architectural and cultural heritage, the local traditions as well as its viticulture and oenology.

Grapes were grown in the wine region in the northeastern part of Hungary as early as the Miocene Epoch. One proof of this is a vine leaf found in Erdőbénye, the imprint of a plant regarded as the ancestor of the grapevine, which corroborates the fact that the grapevine is an indigenous plant of the Tokaj region.

Tokaj, or Tokaj wine rather, came to prominence in the 1500s when the hub of the economy shifted to northern Hungary on account of the country's Turkish occupation. Tokaj gained world fame, legend has it, thanks to the Council of Trent. At the 1562 council György Draskovics offered Pope Pius IV wine from Tállya at lunch.



Kopasz Hill at Tokaj

The Pope exclaimed in delight: "... patrem sanctum talia vina decent!" The phrase is a pun impossible to translate but has the following two meanings: "Such wines benefit popes" or "Wines from Tállya benefit popes."

The hillsides suitable for winegrowing had become the property of the nobility by the 17th century. In later times, the royal free market towns of the Hungarian uplands also strove to acquire some estates in the region of Tokaj-Hegyalja.

Wine exports began to come into their own. As the whole region was wont to sell its products by the name of "Tokaj wine", the national authority took steps in the 18th century to regulate wine exports and to protect stocks. A royal decree dating from 1737 listed the settlements situated in the region where grapes suitable for making "Tokaj wine" were cultivated. This resulted in the first patented wine region in the world.

The vineyards on the Tokaj hills generally grow Furmint, Hárslevelű and Yellow Muscatel, all three of which can produce botrytised grapes. In cellars covered in a thick black coat of noble fungus matures the Tokaj Aszú, "the wine of kings and the king of wines" ("Vinum regum, rex vinorum"), as the Sun King is credited to have coined the phrase. Tokaj Aszú is the result of centuries of technological development. "Szamorodni", a medium-quality Tokaj wine, is the result of processing the new wine together with botrytis-affected grapes, a method originally preferred by Polish nobility. Loaded with barrels full of such wine worth their weight in gold, the merchants of the Hegyalja region set off and headed for Poland, crossing the Carpathian mountain passes to

HOW TOKAJ ASZÚ IS MADE

The origins of Tokaj Aszú date back to the 17th century and are linked to the name of Máté Szepsi Laczkó. Making aszú wine has not changed a single bit for centuries. The shrivelled botrytised grapes are picked, collected in huge butts and trampled into a thick paste, the aszú dough. Must is pressed from top quality grapes without any shrivelled grapes, and later mixed with the aszú dough. The number of puttony (butts) of dough per Gönc cask (136 litre barrel) of must depends on the desired quality (measured in butts) of the final product.

The only change the technology has undergone over the centuries is that nowadays it is the must that is poured over the aszú dough, which is then left to soak for 48 hours. During this time the aszú grapes give off most of their aroma and sugar content. The process completed, the wine is racked off into wooden casks or vats where fermentation is completed.

From that point forth the wine is left to mature in Szerednye or Gönc casks and is subsequently bottled. It is then stored in a cellar for at least a year before it is marketed. Nowadays the puttony number on the label is based not on the butts but on the content of sugar and sugar-free extract in the mature wine.

HOW TOKAJ SZAMORODNI IS MADE

It was Szamorodni that made Tokaj-Hegyalja famous. Initially known as “prime wine”, Szamorodni used to be the most popular type of wine. The name szamorodni (“the way it was grown”) originated from Polish merchants who set high store by it. What it really meant was that the botrytised grapes and the healthy grapes were not separated but were left to soak together as they grew next to each other on the same bunch. Thus all the grapes ferment together in the same cycle in their own must, which results in a different fermentation from that of the aszú. This gives the Szamorodni its own character, which is lighter than the aszú and can, therefore, be consumed in larger quantities. In keeping with the rules of the wine law, Szamorodni must be stored in wooden barrels for a year and matured in bottles for another. Szamorodni’s special mission in life is to deliver the message of Tokaj wine to as many people as possible.

reach the towns of Krosno, Krakow and Warsaw, only to move on from there to deliver their cargo to the winegrowers of the Netherlands and to the Russian tsar and his circles in Saint Petersburg.

Through the ages different peoples came to settle in the Tokaj-Hegyalja region: the Saxons, Swabians, Poles, Romanians, Jews and Armenians brought new riches to this land with their religion, architecture and traditions. Beside the folk architectural monuments of Tokaj, the buildings of the aristocracy and the bourgeoisie erected between the 16th and 19th centuries also constitute a unique heritage.

The unchanged millenary traditions of viticulture as well as the unity of the cultural landscape for at least a thousand years were the reason why UNESCO’s World Heritage Committee inscribed the Tokaj wine region on the World Heritage List.

THE TOKAJ ASZÚ

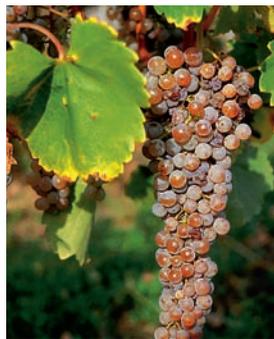
The name “aszú” refers to the shrivelled botrytised grapes used in the production process of late ripening grapes left on the vines throughout the long hot autumn period. Best results are obtained when the late summer period is cool and rainy, and the autumn is long, dry and sunny. The skin of the grapes cracks open in the rain and botrytis spreads fast among the damp vines. If the weather turns dry, the process turns into so-called “noble rotting”, affecting the thicker-skinned,



Botrytised grapes



Furmint



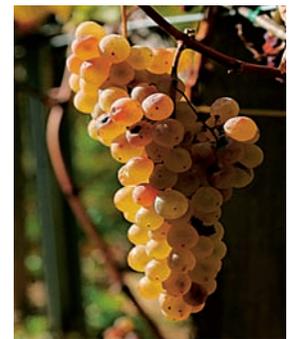
Hárslevelű



Kövérszőlő



Yellow muscat



Zéta



Lapis vineyard



Baksus

otherwise healthy grapes as well, raising the sugar content of the shrivelled grapes considerably. If the weather stays rainy, however, the grapes are invariably spoiled. This is why really excellent quality aszú can be produced only in exceptional years. In the Hegyalja region the Furmint, Hárslevelű, Zéta and Kövérszőlő types are affected by botrytis too, so Tokaj Aszú is made of all of these grapes.

BACCHUS

The cult of Baksus started to gain ground in the folklore of the Tokaj-Hegyalja region in vintage merrymaking in the late 18th century. It is still part of the grape harvest parades today, albeit quite distant now from the original folklore traditions. The central figure of this still cherished tradition is Baksus, a male figure dressed in a hussar's uniform, sitting on a barrel, holding a glass in one hand and a calabash in the other, who is carried through the streets at the time of the vintage parade. He even has a vital function, being the symbolic star of the festivity as if he were a profane altar. Baksus is a clear reference to the ancient traditions and to the Hungarian national character of these celebrations. One of the sources of the cult of Baksus may have been the Bacchus Feast in Germany. According to a written record dating from 1840, at one of these events "Bacchus sits on a flat barrel with legs crossed, dressed as a lumpen vagabond, with a wonderful long calabash, grapes and a glass in his hands. A perky little hat with a cock feather pushed to one side on his head. Every year this figure is paraded through the streets by lads bearing swords and accompanied by music. In front of him walk two virgins dressed in white, carrying green shoots and a few ripe bunches of grapes." Bacchus sat is German clothes there, but the use of the hussar uniform was probably introduced in Hungary after the freedom fight, when Hungarians sought out any form of giving vent to national resistance. ✎

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Mád Basin

CURIOSITIES

- The Tokaj-Hegyalja wine region inscribed as part of the World Heritage comprises 27 settlements, including the best vineyards of Tokaj, Bodrogkeresztúr, Bodrogkisfalud, Mád, Mezőzombor, Rátka, Szegi, Tarcaland Tállya, as well as the wine cellars of Sátoraljaújbely, Ungvár, Tolcsva, Oremus and the Wine Museum.
- The winegrowers of Tokaj have ranged from rich people such as members of the nobility and medium-sized landowners through Greeks to tsarist soldiers. They used to buy manor houses and wine cellars in town. The manor house provided accommodation for the landowner's vinedresser, who ran the business from there. The proprietors used to arrive in town around the time of the vintage, which always provided an occasion for merrymaking and festivities. Tokaj and the nearby towns hosted a series of balls, the most famous of which was that of Mád. Manor houses were owned in Tokaj by the Bercsényi, the Dessewfy and the Gyulai families. The Bercsényi Mansion and the remodelled Gyulai manor house still stand in the town.
- The oldest church in town is a Greek Catholic church which replaced an old wooden structure. Its iconostasis made of wood is a fine art relic in Tokaj. The church was consecrated in the second half of the 18th century in honour of Saint Nicholas, which explains why the annual church fair is held on Nicholas' Day.
- The wine cellars of Tokaj were dug by the miners of Meccenzéf and lie beneath the inner city. These hidden tunnels sometimes pose a danger to the city; they usually open from the street but do not form a continuous chain of cellars. The Rákóczi Cellar in Tokaj's main square is the most famous among them.
- The so-called "Lovers' Cellars" were established near the Tokaj railway station in 1966 so as to offer arriving travellers a few glasses of refreshing Tokaj wine before they walk up to the town.
- There are approximately 500 types of grape varieties in the world, 150 of which are indigenous in the Tokaj-Hegyalja region. 70% of the grapevines are Hárslevelű and the rest is predominantly Muscat and Furmint. Other types are found only in smaller patches. As far as we know today, the Tokaj-Hegyalja hills were planted in the 18th century with the indigenous varieties of Furmint, Balafánt, Romolya, Gohér, Hárslevelű and Kecskecsű.



Tokaj essence



Gönc casks



The Herend Porcelain world map is 3.6 metres 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 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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