

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

HEREND HERALD



2010/I. NO. 34.

The long
history
of cutlery

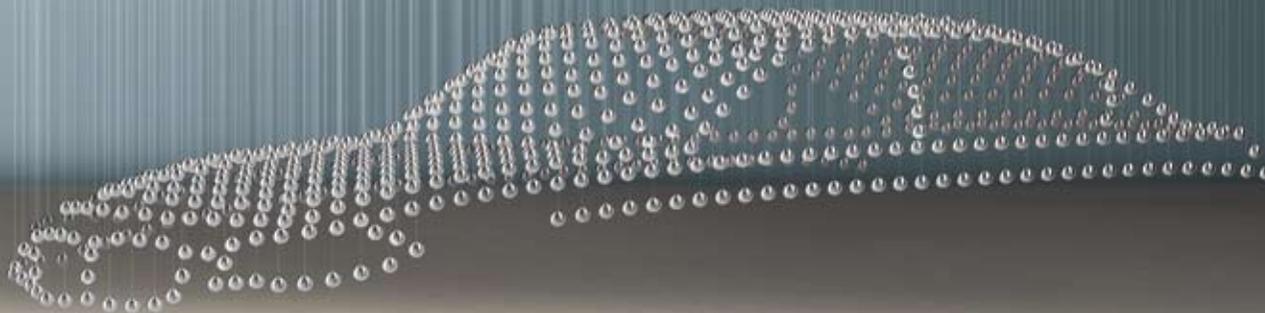
Caviar and oysters

THE TREASURES OF THE FRENCH
AND RUSSIAN CONNOISSEURS

Happiness
for a cherry
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LIFETIME





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Dear Herald Reader,



Of the eternal cycle of nature, this time it is spring and its following summer prevail, overcoming winter with its snowy blanket. It is a treat to feel the warmth of the Sun again, it is wonderful to observe the renewal of nature. It is wonderful to sit in the garden with friends, enjoy the intimacy of being together, talk at length about the past, the present and the future, contemplating the affairs of the world.

It is wonderful to look back onto the successful past year of the Herend Porcelain Manufactory, which has further enforced the brand. Our fame in the world is unbroken.

It is also a joy to prepare for the tasks of this Jubilee year. The creative environment in the factory has contributed to the beauty of the Herend Porcelain this is year also, adding to its role in conveying lasting value. We are celebrating a double Jubilee – the roots of one of them reach back into the distant past, while the other into the recent past; both expressing our toil at creating lasting value.

One Jubilee is related to the Rothschild pattern, celebrating its 150th anniversary. In this Jubilee, however, there is more than just the birth of the motif. Taking responsible care of the cultural heritage of our ancestors is expressed in the work with which we have preserved the Rothschild pattern, transforming it to meet the challenges of our time. We proudly presented to the public at the Ambiente in Frankfurt our porcelain representing the development and history of this pattern, including our virtuoso one meter vase. We feel we have fulfilled our mission to pass on to the following generations this value that has also been passed down to us, and so we have created a link of the present arching between the past and the future.

The other anniversary this year is related to the voluntary cultural role Herend Porcelain Manufactory has taken. Our cultural traditions provide us with an opportunity to be active creators of the cultural events and not only its partakers. We would like Herend to become a cultural hub that it is always worth visiting. The Apicius Café Nights series was launched with a wine night five years ago, and later the palette was enhanced with literary and musical programs;

many excellent performers were featured among the walls of the café. We believe and profess that supporting culture and art is one of the important aspects of the Porcelain Manufactory's activities. We are certain that we not only nurture values but create them as well.

In addition to articles about our above-mentioned anniversaries, in our magazine you can read an interview with the Ambassador of Indonesia, which reveals that this diplomat, who was born in a small village in distant Sumatra, was already familiar with the Herend Porcelain in his childhood. In our issue, we also describe a trip to Japan, and tell about the celebration of the blossoming of cherry trees, almost feeling the smell of the beautiful flowers reading the lines. In our article about hunting we give you an insight into the world of the fans of game hunting and inform you about the notion that shooting game, the "fruit of nature," is not merely the loss of life but also a celebration. We did not forget about the lovers of feasts and gastronomy either. To them, we recommend the outstanding recipes of the Apicius Restaurant, as well as our writing about two specialties that truly belong in the sphere of earthly pleasures, the caviar and oysters.

I trust that you will enjoy our magazine, and I wish you a pleasant time reading it.

Heartfelt greetings from

A handwritten signature in black ink, reading "Dr. Attila Simon". The signature is written in a cursive style.

DR. ATTILA SIMON, CEO

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08



10



16



18

NEWS AND EVENTS 4

INTERVIEW

- A boy crying for Herend porcelain
An interview with Indonesia's Ambassador to Hungary 8

CULTURAL HISTORY

- The long history of cutlery 10

LIFESTYLE

- Game is not an enemy, hunting is not a war 12

WORLDLY PLEASURES

- Caviar and oysters
The treasures of the French and Russian connoisseurs 14

APICIUS RECIPES 16

UPSIDE DOWN

- Happiness for a cherry blossom lifetime 18

RETAIL 20

HEREND HERALD

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On the cover: Cherry blossom Photo: Thinkstock

Ornate vase
Limited edition, 6572-0-92 CD

WINE PARTY

Organized by the Pannónia Ladies' Wine Order, the Hungarian Wine Ball is regarded as a distinguished social event. This year, the grandiose gala was held at the Royal Hall in Budapest's Corinthia Grand Hotel Royal, featuring folk-singing sensation Márta Sebestyén as patroness and broadcast journalist Mária Borbás as host.

Naturally, the country's most notable winemakers contributed to the evening's success, not only with their presence but also with their wines. Guests were served exquisite dishes, meticulously selected to match the noble drinks, and there was no shortage of *pálinka*, cured hams, and cheeses, either. Entertainment was constant, with a fashion show by Herend-Héjja being one of the top attractions. The Herend Porcelain Manufactory, represented by a gorgeously set table, offered a valuable raffle prize that was eventually won by Csézy, a young and popular singer who also happened to be one of the Ball's special guest stars. ✨



Mária Borbás and Márta Sebestyén



Photo: Hungarian Wine Ball



WEDDING GIFTS BY HEREND

Held in January at the Budapest Congress Centre, the successful Wedding Exhibition had thousands of visitors admiring Herend Porcelain's wedding offers. This year, Herend products were displayed at the highly acclaimed event in cooperation with Donna Monica, an exclusive wedding management agency. Couples preparing for the greatest moment in their lives feasted their eyes on splendid porcelain jewellery and on a wide range of wedding gift assortments. Also among the offers was a porcelain hire service. ✨

Fine tea set with Papillon (PLL) décor

ANNIVERSARY SAMPLES AT AMBIENTE

Herend attended Frankfurt's Ambiente, the traditional trade expo of consumer goods, with a traditional yet renewed anniversary collection. The famous Rothschild pattern, now 150 years old, appeared tailored to a more modern palate. This anniversary was a focus of the Manufactory's product-development concept. Designers of the vase that became the top attraction of the company's display were also inspired by motifs in the original theme.

Visitors could appreciate several other speciality products as well, bearing geometric shapes using the most meticulous techniques in handcrafted porcelain manufacturing. Keeping with an annual tradition, we introduced a range of limited-edition series.

Visitors arrived from all over the world: in addition to European customers, partners from Australia, Japan, Taiwan and Korea, as well as inquirers from Venezuela and Russia, all seemed to love the Herend Collection – a fact made apparent by the number of orders, that surpassed last year's figures. ✂

NEW HEREND STORE IN GYŐR

Located at Liszt Ferenc út 20, the baroque Zichy Palace is one of Győr's most prestigious historic landmarks. It was here that the ribbon-cutting ceremony for the Eglantine Porcelain Shop, which now awaits its customers at Győr's Széchenyi Square, took place. Opening speeches were held, on behalf of County and City Administrations, by Dr. Imre Szakács, President of the County's General Assembly, and Zoltán Németh, Deputy Mayor. They were followed by Dr. Attila Simon, CEO of Herend Porcelain Manufactory Ltd. Guests were entertained by oboe virtuoso Imre Bojtár, while the gala's audience marvelled at the exquisite Herend-patterned fashion pieces of designer János Héjja, as well as at the debuting items of the Herend Jewellery Collection. ✂



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OUR TEMPORARY EXHIBITIONS

At the beginning of February, the Herend Porcelain Museum's series of seasonal exhibitions took off with a collection of Herend-patterned tablecloths made by Mrs. Jolán Fehér, an applied artist from the town of Kiskunhalas. Her handcrafted needlework is made using a special clipping technique and is needle-painted so as to have a painting-like effect; the edges are decorated with lace crochet patterns. For instance, the dozen different bird-couples in Herend's Rothschild pattern employ almost as many as 30 colours.

From February 25th through mid-March, visitors at the Herend Porcelain Museum could participate in a unique journey back in time, thanks to art collector Gusztáv Hittig and his retro-style selection of chinaware and porcelain objects.



Ornate eggs by folk artist Kati Zsigó

Titled "For the Joy of Easter", an exhibition featured ornate eggs by folk artist of applied arts Kati Zsigó, and was supplemented by Easter-themed Herend porcelain as well. There were nearly 350 chicken, duck, goose, emu and ostrich eggs on display, showcasing eight different ornamentation techniques. Also amongst the festivity-specific porcelain objects was a Pietá featuring Jesus and the mourners, the original version of which is displayed at the Saint Anne Cathedral in Naples. Yet another speciality of the exhibit was that a certain motif – Jesus with the lambs – appeared on both eggs and Herend porcelain as well. The creative workshop at the Porcelanium Visitors' Centre also offered a range of Easter events, where guests could have a behind-the-scenes look into the artistry of porcelain making, and could make bunny figures from raw porcelain.

The exhibition held for the 100th anniversary of sculptor Barna Búza's birth (and the 75th anniversary of the start of his career) was open until mid-May. Barna Búza's works were always easy to understand; his taste and artistic intentions were untouched by the tides of "isms", regardless of whether he chose secular or sacred themes.

The exhibition called "Romeo and Juliet: On Stage and At Home" is open until 14th June. The material of the Éva Ruttkai and Zoltán Latinovits memorial exhibition was compiled from the collection of Júlia Gábor (Éva Ruttkai's daughter) and her husband, literary historian Gábor Szigethy.

The Hungarikum exhibition opening on 19th June, the Night of Museums, is a thematic exhibition highlighting Hungarian artefacts and culture. It will be open until 22nd August.

"Hódmezővásárhely Ceramics" is an exhibition from the ceramic works created at the meeting of ceramic artists. The selection of works from the symposium is open from 25th September until 19th September.

"Caskets" is the title of a new exhibition displaying a selection from the collections of the Museum of Applied Arts, open from 23rd September until 18th December.



Barna Búza, sculptor



Oarsmen



ROYAL COUPLE IS GIVEN ROSE OF HEREND

Prince Charles, Prince of Wales, and his wife Camilla, Duchess of Cornwall, visited Hungary in March at the invitation of Hungarian President László Sólyom. Among their key discussions were environmental conservation, protecting cultural heritage, and employment opportunities for young adults. At a ceremonial dinner held at the Presidential residence, Sándor Palace, Prince Charles also spoke of Countess Rhédey, his distant Hungarian ancestor.

Afterwards, the royal couple was presented with a Herend coffee set emblazoned with the Vielle Rose de Herend (VRH) pattern. ✂

Prince Charles, Camilla, Duchess of Cornwall, and László Sólyom, President of Hungary

APICIUS CAFÉ NIGHTS

It has already been five years since the Apicius Café Nights series was launched, first as a unique, stand-alone wine-tasting evening. The repertoire was soon enhanced with high-class literary and musical events – a trend that continues to this day.

On 11th March, László Földes – better known as Hobo – walked on stage for “Mercy Denied Forever”, a single-person performance directed by Attila Vidnyánszky in homage of Attila József, one of Hungary’s greatest poets. In his characteristic voice, Hobo told 34 poems, some with musical accompaniment.

Dr. György Lőrincz, winemaker of the year for 2009, held a presentation for his products on 18th March. The objective of his St. Andrea Estate and Winery is no less than the full rethinking and redefinition of Bikavér and some other varieties of the Eger region. The evening was made complete by a lovely performance by the actress Sára Eszter Váradi, a member of Székesfehérvár’s Vörösmarty Theatre.

On 13th April, it was all berries: József Szentesi, a Budaörs local and affectionate researcher of ancient varieties of grape, presented his pure and exquisite wines; meanwhile Zoltán Rátóti of the National Theatre performed a collage of the works of János Háry under the title “The Berrygardener’s Son”.

April 22nd was centred around the wines of Endre Szászi. Living at Szent György Hill on the Balaton Plateau, the winemaker’s entire life, work and family are tied inseparably to this historic wine region and its sublime wines.

May 6th featured Mónika Sáfár and Attila Bardóczy. Having made numerous performances in different styles and genres, the two represent a well-rehearsed couple. This time, their act was a compilation of some of István Örkény’s *One Minute Stories*.

Wines from the Villány region by winemaker Csaba Malatinszky were the thing to

taste and discuss on May 20th. His role is pivotal in the establishment of Hungary’s wine culture. It was under his supervision that the first Villány cuvées were born. Mr. Malatinszky believes that the real challenge is the transformation of a simple agrarian product into a piece of culture.

On June 17th, Csaba Demeter, fifth-generation member of Eger’s winemaker dynasty, will arrive with his noble beverages. Also known as the “rebel vintner”, he is always open to innovation and does not necessarily follow every current trend. Instead, he believes in the power of true Eger wines and artisan winemaking.

The Night of Museums will be held on June 19th, offering around-the-clock programmes and events; let’s just hope that – as opposed to last year – the weather will be kind to us as well.

June 30th will feature actor László Pelsőczy in “Család-dal közelben” (“Family Up Close”), a humorous, musical number on family, love and kids. ✂



Wine selection of the St. Andrea Vineyards

A boy crying for Herend porcelain



HE Mangasi Sihombing, Indonesian Ambassador Photo: Barna Burger

AN INTERVIEW WITH INDONESIA'S AMBASSADOR TO HUNGARY

There are a number of diplomats among the regular buyers of Herend Porcelain. It is therefore not at all surprising that at the residence of the Indonesian Embassy in Budapest the table is set with porcelain with Victorian patterns. Herend Porcelain has been playing a special role in the Ambassador's life since his childhood.

We have not come to marvel at the porcelain set, either, but our conversation with Mr. Sihombing has always returned to porcelain.

Your book published just recently tells a story about a family living in a small Batak village in North Sumatra and a small porcelain saucer from Herend. Would you tell us more about them?

The story goes back more than a hundred years, and is connected with my father and his grandfather. At that time, porcelain was a rare treasure in the Batak community living around Toba Lake; only the well-to-do could afford to use it on special occasions. That piece of porcelain must have been exchanged for coffee, spices or rice with merchants coming from Europe or the Arab world. The saucer had a function in exercising their ancient religion, because it was to hold food offerings, and placed on a platform during the rite so that it could be as close as possible to the Almighty and the spirit or soul of ancestors. Being grandfather's favourite, however, my father could reach to have breakfast from that porcelain saucer. If he was not given the food in the saucer, he was crying until his request was fulfilled. Another sign of their intimate relationship was that upon

Mangasi Sihombing is the Ambassador of Indonesia to Hungary. He was born in North Sumatra in 1947, and graduated in political and social sciences. He has been working at the Ministry of Foreign Affairs of the Republic of Indonesia. He has been assigned in several countries, and came to Hungary in 2006. He is married, and has two children.

the death of my great-grandfather, the porcelain plate was placed under the head of the deceased.

But that happened before you were born. How could the family repossess the buried porcelain?

The recovery of the family porcelain was associated with another Batak tradition, reburial. In 1959, my father proposed that on the basis of the unwritten law of the village – called *adat* – the bones of the family's dead should be collected, and relics should then be buried again at a newly built, ornamented sepulchre or under a planted tree, preferably banyan. This ceremony was to express our togetherness and respect to ancestors. It was a symbol of our being one, at our place, and therefore the souls – or *sumangot ni ompu* – should also remain with us, in our surroundings. Villagers still believe that the spirits of our ancestors live with and around us, which gives us a moral poise.

During the exhumation, the saucer was found, and my father wanted to keep it for the nice memories. The family agreed, but as he was not the firstborn grandchild, he had the right to acquire it only if he entertained everyone. It was not a cheap thing to do, because we had quite a large number of kinfolk. Finally, we paid a double price by offering a big party to the extended family, but we got the porcelain again. Around that time, most of the family members had embraced Evangelism. It is true, however, that grandma was 60 at the time of her conversion, and therefore she was not be able to change her customs radically. She used to pray to the Almighty by reaching out her arms to the skies, while at the end of her prayers she did say *botima*, instead of amen.

Having that porcelain plate regained by the family, my brothers and sisters did not like using it, because it had been recovered from

a dead person. So I was aware of the existence of Herend even as a primary schoolchild, but I did not know what the words that were burnt on the bottom of the saucer, and which I tried to read, meant.

Being an Evangelist, a person belonging to a small minority religion, you act for the representation of the most populous Islamic country. It should also mean that you come from an inclusive, tolerant community.

My home area, the land of the Batak of Indonesia, remained an untouched territory for a relatively long time, and therefore our ancient customs could survive in practically unchanged forms. Nevertheless, our conversion to Lutheranism had a significant loss, the partial disappearance of artistic wood carvings. In the 1860s, missionaries asked local people to give up the rite of offering food to their ancestors. Until then, the wooden statues of all the dead people had been carved, and they had also been fed from the food offering. When that tradition was broken, this branch of handicrafts decayed.

Yet certain customs survived, and became transformed and “modernised”. This process can be followed in the development and evaluation of our traditional weaving work, *ulos*. On the other hand, it is natural that, in a country representing a number of different nationalities and cultures, everyone tries to respect the customs of the others. I am an advocate of dialogue among religions, and consider it to be important that we should not dispute dogmas and doctrines, but talk about the problems that affect the community of humans. Education, environmental protection and the mitigation of social problems are the fields where we should work together.

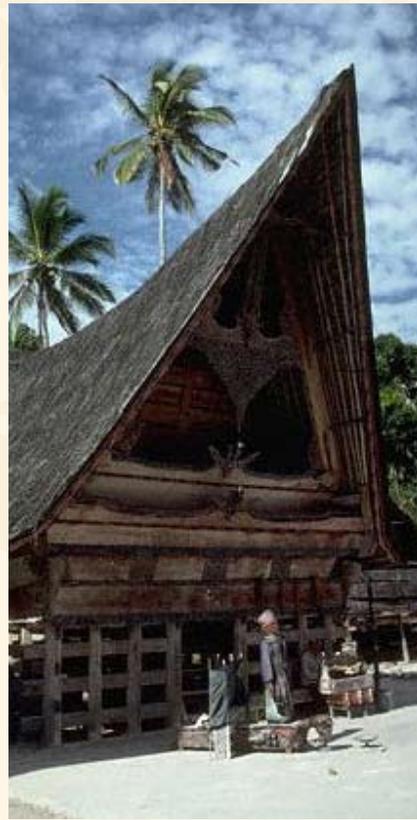
Without words, the patterns of ulos, as well as the rules of wearing it, tell a lot to people who understand it. For us, it is “just” a beautiful, valuable piece of textile.

To tell everything about it, it would fill a whole book, as *ulos*, this traditional Batak weave, accompanies one from the cradle to the grave. Men and women can use it as a shawl and even a piece of clothing. Nowadays, it is often worn for traditional feasts, wedding and burial ceremonies. The way it is worn reflects the role of the individual in the community. With the granting of *ulos*, one is given a blessing. For instance, at the time of marriage it is always the family of the bride, *hulahula*, that gives the *ulos* to the family of the groom. Yet, it matters who it is given to, and what the pattern is, because these things are all regulated by the customary law, *adat*. The *ulos* called *ragidup* may be worn only by a person who has grandchildren from all their sons and daughters, meaning that no unmarried child remains in the family. The dead are also covered with the *ulos*.

The *ulos* is often given to highly honoured persons, including of non-Batak origin, those who have done a lot for people. It is called *ulos sibulangbulangon*.

As you have mentioned, statue carving has mostly disappeared, yet even today artistic wood-carvers can boast of the construction and ornamentation of Batak houses featuring unique shapes and curved roofs. What do they symbolise?

Once, our ancestors came to the island by sea, and settled in the surroundings of the huge Toba Lake. The houses echo the boat shapes, and are ornamented in three colours: black, red and white, which all have symbolic meanings. Black stands for the past and elapsing time, red is for the present, while white symbolises the future and the otherworld. These houses stand on legs, and one can enter through a heavy, horizontal drop-door, called *batubatu ni ruma*, meaning “stone of the house”, to reflect its defensive



Traditional Batak house



Ulos Photos: RedDot

function. The gable features a carved buffalo horn to express the strength of the family, because the buffalo used to be the strongest and most valuable animal in our surroundings.

If someone died, the finest buffalo had to be killed for the burial feast to demonstrate the wealth and strength of the deceased person. This buffalo is called *boan*. The meat was also distributed in line with the traditions, in broad public to give everyone a part that reflected their statuses within the family, and each person can take home the designated portion. *Boan* is a symbol of blessing.

We used to have traditions in association with all the major events of life – birth, marriage, house-warming – and death, and some of them have survived. If my son marries a Batak girl, we will have to use the porcelain plate again, and present cooked food of pork or beef to the family of the bride as a sign of respect and request to pray for blessing. In return, they will give us fish in a large porcelain plate as the symbols of blessing.

There are still thousands of colourful stories to tell, like the thousands of colourful threads used for weaving the *ulos*, or as there are thousands of threads tying Mr. Sihombing to his Batak origin and the past of his people. In spite of this fact, or rather for this very reason, he still considers the strengthening of relations between our countries to be important. Some works by Janus Pannonius and a hundred Hungarian poems have been published in Indonesian; last year saw the staging of Örkény’s drama, *Tóték*, and Madách’s *The Tragedy of Man*. And he hopes that he has also had some contribution to the increasing interest in the culture of Indonesia: the language, dances and batik work.

✂

MÁRIA VERES



THE LONG HISTORY of Cutlery

People rarely stop to think about the origin of simple, everyday tools like, say, spoons. We take such things for granted. One may wonder whether cutlery appeared and developed in parallel with gastronomy. In an attempt to find the answer, we will here discover the history of flatware.

One thing is for sure: from the trio of knife, fork and spoon, the knife was the first our ancestors may have needed. Of course, it is very likely that cavemen started to use knives as a tool or weapon, rather than to upgrade their eating habits.

FROM WEAPON TO CUTLERY

When hunting and fishing, cavemen must have used stone knives in addition to stone axes. However, the first knives resembling the ones we use today appeared only in the bronze age, when knives made of stone were replaced by tools with a metal blade and a handle. Yet another lengthy period was to pass until the real breakthrough came, when people started to manufacture piercing and cutting tools from iron. It is very likely that iron-age people still used knives as a weapon rather than cutlery. Yet, the knife can be considered our oldest piece of flatware that has evolved into many variants during the centuries, from boning knife to chef's knife and dessert knife. Even though we still use our knives in various situa-

tions, these tools serve much more peaceful purposes today than back in ancient times. Knives are an essential part of table settings. In terms of size, as well as edge and handle characteristics, various forms exist for different dishes, to meet the demands of modern gastronomy.

FROM OYSTER TO GOLD

It may come as a surprise to some that the first versions of spoons, which were certainly less useful in hunting or fishing than knives, appeared in the stone age as well. Just like us, cavemen must have had problems when consuming fluids. Stone age findings reveal that the first spoons resembled their modern counterparts only in terms of purpose: most of them were no more than a cup-like thing made of a hard shell fastened between the two parts of a cane cut in half. Since then, the material spoons are made of, as well as their design, has profoundly changed, although their shape has basically remained the same. The materials first used for making spoons

Table settings may include several utensils, different in size and shape, placed on either side or above the plate. Forks are placed on the left, while knives and spoons should be on the right side of the plate. All the flatware is arranged according to the chronology of dishes.

Those furthest from the plate are used for the first course. The edges of the knives always face the plate. In most parts of Europe, forks and spoons are placed on the table with their concave part facing up. However, dessert spoons and forks should be placed horizontally above the plate, with their handle pointing towards our right hand.

WHAT TO USE?

- *Fruits (except for melon, apple, pear and peach), tea biscuits, leavened products, savoury scones and doughnuts, and sausages and asparagus (when not served with sauce) can be consumed without using flatware. Only a small spoon is okay for fruit salads, pudding, ice cream, salads with mayonnaise, crab cocktail and soft-boiled eggs. Certain starters, dense vegetable dishes, meat loaf, cauliflower, and scrambled eggs should be eaten only with a fork. Some pastries can be consumed most efficiently using a fork and spoon.*
- *When the starter is caviar, ham, cheese or salami with butter, butter should be spread on the bread by bites.*
- *When soup is served in a bowl, it should be eaten entirely with a spoon. When served in a cup, soup can be drunk only when no solid ingredients are left.*
- *A fork and knife is used for starters containing meat and main courses.*
- *Crab should be consumed with a crab fork and a dedicated knife, with the empty shells placed on the plate's edge. Oyster should be lifted out from the shell with an oyster fork, or sipped directly from the valve, and should be swallowed without chewing. Shellfish should be taken out from the bowl with a special tool, then lifted from the shell and put on the spoon with a shellfish fork. Fish should be eaten using only a fish knife and a fish fork.*



were later replaced by clay. Somewhat later, Assyrians started to use spoons made from copper, Egyptians created wooden spoons, and according to findings unearthed in Pompeii, people in the town used spoons made of bronze. Spoons were also made of gold, silver and porcelain, although most probably not for everyday use. In ancient Rome infants were given silver spoons, on the grounds that it may help to ease their way in life. Spoons very similar to those we use today appeared only in the 17th century. Wonderful artefacts manufactured by goldsmiths, enamel artists and ivory carvers have also been preserved from earlier periods.

EATING WITH A FORK, INSTEAD OF USING ONE'S FINGERS

Forks must be the item of cutlery that cavemen missed the least. The simple reason is that while our fingers cannot be used for cutting, piercing or scooping, they are perfect for grabbing things. There was no need for forks. In fact, people in most Far Eastern countries still do not use them. Instead of the third and maybe youngest member of the cutlery trio, they use chopsticks or their fingers. However, forks are only relatively young. Some suggest that the fork was invented in the 11th century by a Byzantine princess, who tried to keep her fingers clean while eating by using a fork-like tool made of bone. The method soon became popular throughout the court. The ambassador of Venice, who was once invited to a feast, was also amazed by the interesting tool and took a few forks home. Forks as we know them appeared in the 16th century in Italy. People wore clothes with broad and stiffened collars at the time, and it is presumed that using a fork made it easier to get pieces of food into their mouths. At the time, most people in Hungary still used their fingers for eating. So did King Matthias, but his Italian-born wife, Beatrice, introduced the use of forks in the court. Louis XIV's mother would certainly teach her son to eat in a civilized manner today. But the king himself banned the use of forks at his table. In time, Europe started to follow the Italian example. Using knives and forks became popular first in France, then in the 18th century in the rest of



Europe as well. The appearance of forks with two, three and later four tines also affected the design of knives: as fine-pointed knives became unnecessary, knives with a rounded end were increasingly used. Today knives, spoons and forks are present on our tables not just as cutlery, but for aesthetic purposes as well. During the years, flamboyant and simpler cutlery appeared as well, according to new customs and the development of gastronomy, but flatware certainly became more functional. Owing to major advancements in the manufacturing technology, today's cutlery makers produce knives, spoons and forks that meet all possible requirements, both in terms of aesthetics and functionality.



GÁBOR SOMOGYI



DID YOU KNOW?

Some items of cutlery are used only on an occasional basis. However, you are expected at least to be able to recognise them. You may remember a scene from Pretty Woman (1990) when Vivien (Julia Roberts) struggles with the snail tongs...

- **FISH KNIFE:** ITS WIDE BLADE RESEMBLES A SMALL SPADE; ITS EDGE IS BLUNT, SO THAT IT CANNOT CUT THE FISHBONE.
- **FISH FORK:** A FORK WITH A LARGER SURFACE FOR FROG, AND FISH SERVED IN PIECES.
- **CRAB KNIFE:** A FINE-POINTED KNIFE WITH A HOLE AROUND THE MIDDLE WITH WHICH THE CLAWS OF THE CRAB CAN BE BROKEN OFF.
- **CRAB FORK:** A FINE-POINTED FORK WITH TWO DIVERGING TINES.
- **LOBSTER FORK:** A FORK WITH A LONG HANDLE, SPOON-LIKE SHAPE, AND TWO FORK-LIKE POINTS ON ITS END.
- **CAVIAR KNIFE:** A SPADE-LIKE, ROUNDED, BLUNT KNIFE.
- **BUTTER KNIFE:** SIMILAR TO THE CAVIAR KNIFE, BUT IT HAS A STRIPED BLADE.
- **CHEESE KNIFE:** ITS BLADE IS CURVED UPWARDS, SO THAT SMALL PIECES OF CHEESE CAN BE STUCK ON ITS POINT.
- **ASPARAGUS TONGS:** A SMALL, LIGHTWEIGHT TOOL FOR CONSUMING ASPARAGUS.
- **SNAIL TONGS AND SNAIL FORK:** THEY ARE FOR GRIPPING THE SNAIL AND TAKING OUT ITS MEAT.
- **OYSTER FORK:** IT IS A SHORT, BROAD FORK WITH A SPOON-LIKE HOLLOW.
- **FONDUE FORK:** A FORK FOR DIPPING WITH A LONG HANDLE AND TWO OR THREE TINES.
- **JAM AND LATTE MACCHIATO SPOON:** IT HAS A LONG, USUALLY DEFLECTED HANDLE, AND IS ALSO SUITABLE FOR COCKTAILS.
- **TASTING SPOON AND FORK:** THEY HAVE BENT HANDLES; APPETITE-RAISING BITES OF FOOD CAN BE PLACED ON THEM.

A photograph of two deer in a forest. One deer is in the foreground, looking towards the camera, while another is slightly behind and to the right, looking away. The background is filled with green foliage and tree trunks.

The dominant pattern of hunting attire is “forest camouflage”, various shades of green and brown, which facilitates hiding and stalking. The requirement for hunting boots is that they should be comfortable for long walks in the woods and fields; the attire should be made from breathable, natural fabrics (wool, cotton), and it should be durable, high-quality, and easy to clean. The hunting hat may be the classic hunting hat with ropes (decorated with the deer emblem, the boar bristles and the pheasant feathers), although in the summer a hat with a visor, and in the winter a hat that protects the ears, are useful.

Game is not an enemy, HUNTING IS NOT A WAR

It is a rudimentary instinct to hunt for game and kill the prey. It is believed that the “predatory gene” may have played a role in our development, which may have been transformed in accordance with the countless skills necessary for killing prey. According to some psychologists, people with a strong “hunting propensity” are independent personalities, prone to be arbitrary, persistent and successful.

However, hunting today is not acting out a rudimentary instinct. The gun in the hands of a hunter is not a lethal weapon, but rather a tool, with which he can prevent the overpopulation of certain game life, remove individuals not belonging to the given group, and with which he can possess the gift of nature, the prey. Hunting is governed by strict rules; the code of ethics for hunters regulates their behaviour with the hunted animals.

CELEBRATION AND MOURNING

The fifth of their ten commandments: “Give your prey a chance! The game is not your enemy, and hunting is not war.” The killed prey deserves to be honoured, as the death of an animal is both a celebration and bereavement (the spot of the place of hit must be covered with a leafy tree branch; the last bite must be placed in the mouth of the animal). Creating the spread is also the worthy conclusion of the hunt. The killed prey must be placed in a geometric shape, which serves the purpose of counting the plunder and creating a ceremonial atmosphere. All of the big game must be placed gutted, lying on its right side (although boar and fox can be placed lying on their stomach). The spread is more decorative with the creation of a leafy bed, with the branches placed beside and under the game, as if it was ensconced and displayed in it. It is forbidden to touch the game on the spread with your feet, and it is literally irreligious to step over it. By displaying the spread and blowing the horn the hunter celebrates his success, while honouring the memory of his killed prey at the same time.

This is, of course, only a portion of the ethical requirements developed through the centuries, which are not only advisable but mandatory to observe. Voltaire’s moral law is applicable to the relationship between the hunter and the game also: “Behave with others as you would have others behave with you.”

Hunting, nonetheless, is not only a collection of dos and don’ts, but entertainment, sport, connection with nature, and nurturing your friendships—and we could go on. It is also a fact, however, that it has been the privilege of the elite, royalty and party leaders, in the last millennium. Robin Hood was guilty not of ransacking and occasionally killing people with his bow and arrow but of killing the king’s deer. Hunting, like the Ascot horse race, has become the social event of high society, with special attire, choreography, roles, and specifically bred dogs (terrier, bloodhound, retriever, etc.).

In literature and music there are countless works on hunting and hunters. (Ernest Hemingway became the cultic figure of hunting, and the hunting movement, *La Caccia*, in Vivaldi’s *Four Seasons* is well known.)

CALIBRES

When we are talking about hunting, we must not overlook the topic of weapons. Like sports shooters, hunters also say that their weapons are different from military weapons, although technically to kill a 200-pound boar or deer requires at least as much energy transferred to the body as if a human were the target. American laws prohibit hunting for big game with weaker weapons that transfer

The kind of the hunting weapon is determined by the size and kind of the game. Its basic types are bullet, pellet, and the combination of the two. For hunting small game and fowl, a small-calibre (4.5, 5.56, 6.35 mm) bullet weapon is recommended, so the bullet will not tear up the animal. Birds and small, swiftly moving animals are hunted for with pellet weapons also, for which the effective shooting distance is less than 100 metres. Medium and large game (20-plus kilograms—deer, boars, elks, and bears) are hunted with higher-calibre bullet weapons that carry heavier bullets. Their calibre usually starts at 7 mm and may go as high as half-inch (12.7 mm) “elephant gun” rifles. Ammunitions vary significantly: military arms use the full metal-jacket-type (usually with brass-plate casing) while cartridges for hunting rifles normally use the combination of lead and brass jacket or lead and brass insert. The key is stopping power, which is often increased by a kind of projectile that takes up the shape of a mushroom, i.e. the lead bullet flattens, which increases the surface, the so-called blood channel, and thus shortens the death struggle of the prey. Ammunition calibres: those of imperial origin are specified in inch (.204, .223, .26, .27, .28, etc.) while Europeans are given in millimetres (7, 7.62, 9 mm, etc.); sometimes these are complemented with a number referring to the cartridge length but in certain cases they are even used in a combination. The scope used for hunting is similar to that on sniper rifles. Expensive rifles are equipped with Picatinny Rail to ensure fast and accurate fixing of the scope. A really good rifle scope is often more expensive than the weapon itself.



less energy, and the core of hunting bullets cannot be lead, which is harmful to the environment. The mentality primarily typical of Europe was meant to differentiate between the two types of weapons by assigning different calibres (the diameter of the bullets in the guns) to each. This mentality is becoming nonexistent, as military-weapon bullets, such as the legendary 7.62x39 Kalashnikov, are advertised by weapon companies as an “excellent hunting bullet also”. Major weapon companies, such as Remington, Savage, or Winchester, often produce the hunting and the “protective” (military, police) versions of the same gun group.

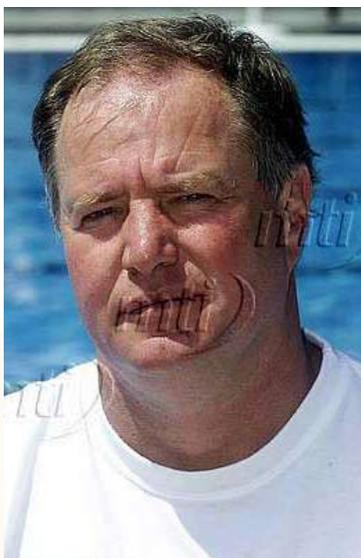
KRISHNA AND ZRÍNYI

Since hunting is a pastime pursued with weapons, we must say a few words about accidents. It is not only today that negligence or carelessness caused human injury or death. We will mention two of the many famous incidents. According to legend, the death of Krishna, the leading figure of the mythical culture of India, was

caused by a clumsy hunter who, mistaking him for a deer, shot him with an arrow and inflicted on him a fatal wound. One of the most infamous Hungarian hunting accidents (believed to be a political assassination by some), the death of Miklós Zrínyi, was reported in 1665 in two different versions. One held that Zrínyi, having dismounted his horse, tried to finish off his already seriously wounded boar with his sword, which became his fatal downfall, as the animal wounded him in three different places. According to the other version, the animal was not a boar but rather a bear that turned against the hunter, who thought that his prey had already been killed and carelessly approached it.

The social judgment of hunting is still very ambiguous. In Eastern Europe and the North-Balkan region, hunting remains the pastime and sport of the elite. Even in today's world, the best deals and political negotiations are concluded, reportedly, during a hunt or right afterwards, while sipping from cups at the feast. ✂

PÉTER DUNAI



WATER AND GAME

Dénes Kemény was not overlooked by passions. One of them, water polo, keeps his tension level high, while the other one, hunting, calms his nerves. That is how life is kept well-balanced for the captain of the three-time Olympic-champion water polo team.

‘Why hunting?’

‘This is how fate would have it, this is how my friendships influenced me. Or this is how fortune wanted, since I am calmed and relaxed by the forest; it stimulates my imagination, and helps where it is needed. For me, the sounds of the forest and the relaxing solitude are more important aspects of hunting than pursuing the game.’

‘Do you never fire your weapon?’

‘I did not say that, but the reason for me to go to the woods is not to collect trophies and set new records. It is not even for the company; I prefer scouting at dawn or to stay in ambush in the evening, all by myself. Killing the prey is not vital for me; it is more like a nice plus.’

‘Is there anything in common between hunting and water polo?’

‘Of course. Ethics. As there are unwritten rules in sport, so are there in hunting. For me, number one is that the gun is not there to go about dispersing lots of bullets.’

Caviar and oysters



THE TREASURES OF THE FRENCH AND RUSSIAN CONNOISSEURS

These two delicacies popular worldwide are not unanimously liked—at least not in Hungary. Many people do not like seafood, specifically for its taste; it sounds downright detestable to them to eat raw oysters. Also, it is because of the steep price that caviar and oysters are not widely consumed, although both delicacies are expressly healthy—in themselves. Then again, to do it right, they must be served with buttered toast, coriander black bread or white, crispy baguette, lemon, and vodka or champagne...

We rarely see caviar served in Hungary—if so, it usually comes in a small can displayed in the refrigerators of major supermarkets. There are fortunate countries, however, where it is not as scarcely available as here. The author of this article still remembers the times when corpulent Moscovian babushkas ladled portions of caviar from huge wooden barrels with wooden ladles into glass jars. On the side, especially before major holidays, they also sold champagne at largely discounted prices in Russian shops. Yes, there was once an era, now long sunk into obscurity, when these little seeds of delicacy was an “affordable luxury” for the inhabitants of large Soviet cities.

In fact, there was once an era when caviar and oysters, today worth their weight in gold, were virtually valueless gifts of the waters.

BARELY GROWING IN NATURE

Oysters are only edible fresh, difficult to transport, and only enjoyable in “R-letter” months, from October till April. However, there are restaurants in Budapest today which guarantee that these treats arrive to the kitchen straight from Bretagne every Thursday. But to taste fresh oysters right there and right then, we must travel far away.

Oysters are one of the species of the Ostreidae family. Its shells are rough to the touch, unshapely and coarse. It is mostly domestic in the seas surrounding Europe’s shores. However, it barely grows in nature any longer. It is mostly grown in gigantic plants at 40 metres’ depth in the sea. It likes less-muddy floors.

If the oyster shell virtually opens by itself, it is better to throw it away as it is most likely no longer fresh. If the adductor muscle

is cut with a knife stuck in between the shells, the two shells open and we can see the animal. Oysters are hermaphrodites and their mating time is between June and September. The mother does not deposit its eggs in the water but keeps them until the young larvae hatch by themselves. Then they rise to the surface and later sink to the bottom of the deep again. Then they lose their larvae motion organs, the “sails”, and attach to one location, and, if the natural conditions are conducive, they continue to develop and spawn. If they are covered with sand, mud or kelp, they die. They feed on microscopic animals and plants, as well as rotting organic materials. They are domestic on the shores between Jütland and Kattegat. They do not grow in the Eastern Sea, because of its low salt content. The developed animal needs only 1.7% saline water, but larvae can survive only in 3%. Tides are an important factors in the life of the oyster species, as they provide the oysters’ main food. Among the seas around Europe oysters grow in the Atlantic Ocean, the Mediterranean, the Adriatic and the Black Seas. There are rich oyster fields in North America, Australia, South Wales and Tasmania. In ideal circumstances, they live 10-12 years.

WITH OR WITHOUT LEMON?

However, they do not normally live that long, as they end up being served with lemon, buttered baguette, toast and champagne on a table in some Parisian bistro or a café in Nice. Some hold that they should not be sprinkled with lemon juice, as they are more difficult to digest that way. Nevertheless, this fruit has become an indis-

pensable accompaniment to oysters, as the tart flavour of the citrus beautifully compensates the taste of the seafood. They are mostly consumed raw, but a pate and sauces are often made from them in Britain and France.

Oysters were already known and liked by ancient and medieval people, especially as an appetizer, and these delicacies, not exactly cheap even back then, were already grown artificially. Oysters today are mainly associated with France and the BeNeLux states, although they can be found in virtually all of the upper-scale restaurants in the world.

ILLEGAL FISHERS, MOBSTERS AND FAKES

Eating caviar is not a novelty, its spreading was hampered only by its propensity to spoil quickly; accordingly, it used to be consumed mostly by communities along seashores. After a method of keeping it fresh for a few days had been discovered, it spread quickly and is now transported in cooling trucks to numerous countries around the world.

Sixty percent of it is still harvested from the Caspian Sea even today, and the two major producing countries are Russia and Iran, the former gaining almost a 100-year monopoly when it borrowed producing rights from Iran.

With the collapse of the Soviet Union, illegal harvesting took enormous proportions, so eight of the fifteen cod species domestic in the Caspian Sea are endangered and six of them are on the verge of extinction. Killing the fish would not be necessary for harvesting eggs, but poachers care very little about that. They defend themselves with the old wives' tale that if they do not kill the fish, the caviar will be more bitter. Caviar is one of the most valuable mafia products: many of them grow it illegally, but by the time it reaches the consumer, its value multiples ten times.

They use salt for preservation and reaching optimum texture, which is mixed into the mass by hand in order to keep the fish eggs from being damaged. As caviar spoils quickly, the whole process, including packaging, must not last longer than one quarter of an hour. Also, it must be done at a temperature between +2 and -2 C. This temperature range must not be violated by the consumer either, so caviar must be kept in the refrigerator until the minute of serving. Fresh fish eggs remain fresh only for a few days, although pasteurised or vacuum-packed versions may last for months. At all that, even these must be consumed within a couple of days from opening the package. Caviar is widely counterfeited all over the world, pressed from fish-tasting algae and then tainted. It is advisable to be cautious with caviar that is too cheap.

WITH VODKA, CHAMPAGNE AND ONIONS

Caviar is mostly served without being cooked, cold. In order to keep the ideal temperature, the eggs are placed in small containers, which, in turn, are placed on larger, ice-filled trays. Lemons, butter, toast and, sometimes, onions are served with it, and its almost indispensable accompaniment is ice-cold vodka or chilled champagne. If caviar is needed for some dish that requires cooking, it is always added at the last step, right before serving. Similarly, when it is placed on sandwiches, they are garnished with it half an hour before serving.

Since it often reacts with certain types of metal, the use of aluminum and silver utensils are to be avoided. Nobility used to eat it

with gold or ivory spoons, but stainless steel, ceramics or porcelain spoons are equally suitable.

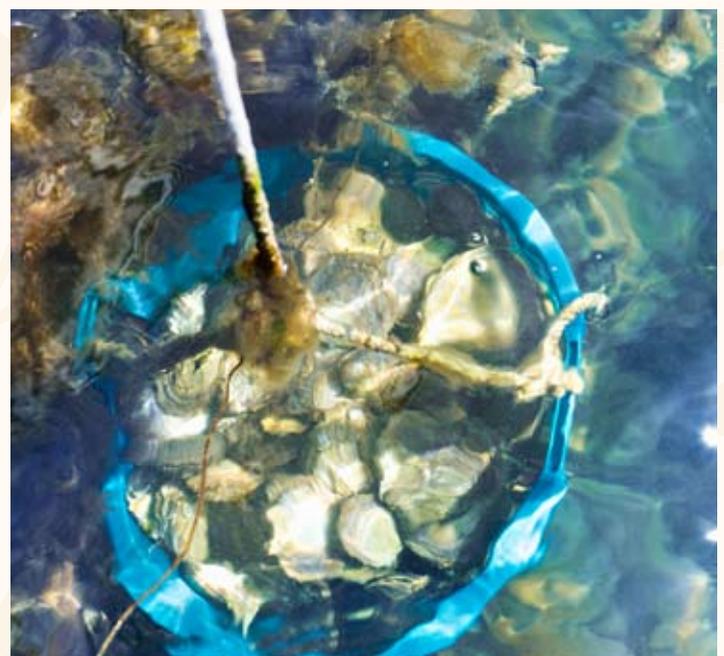
Two basic types of caviar exist: the red, harvested from salmon species, and the black, from cod. The gold caviar, once thought of as the most noble kind, has completely disappeared from the market. Today, the large-size Beluga is considered most delicious, which makes it the most expensive caviar in the world. Of the red eggs, the medium-size are the most expensive, although all of this is a matter of taste. Many people like the large-size yellow-red caviar the most, while others do not like the small-size black kind at all, as it seems to them as if they were eating poppy seeds, the way it crunches between their teeth.



LENKE ELEK



Caviar is one of the most trendy, most well-liked cosmetic materials. It is mostly used for the unwrinkling of aging skin, as it is full of fats and water, and rich in minerals and nourishments. Naturally, these lotions are not red or black, they only contain concentrates extracted from caviar—they do not even smell of fish. Virtually all of the French and Swiss cosmetics companies produce creams with caviar, which is basically the same price as potions containing gold particles, so it is literally measured in gold.





Apicius recipes



Chef László Pintér Photos: Barna Burger



MARINATED CROWN OF LAMB WITH POTATO SOUFFLÉ LAYERED WITH GREEN BEANS, GRILLED CHERRY TOMATOES AND CHILI-COFFEE SABAYON

Ingredients for 4 persons:

0.80 kg cleaned, marinated saddle of lamb, 0.60 kg boiled and mashed potatoes, 0.08 kg cleaned, pre-cooked green beans, 0.25 kg cherry tomatoes, 2 eggs, 0.05 l cream, 1 cup espresso, salt, ground pepper, nutmeg, chili, olive oil, garlic, cognac, honey

Salt and pre-fry the saddle of lamb in hot olive oil, then roast in preheated oven at 180 °C for about five minutes.

Season the mashed potatoes with salt, pepper, nutmeg, and garlic; add one egg yolk, then fold in the beaten white. Layer the resulting potato puree with the green beans, then steam it in the oven in water.

Beat the other egg with cognac, and chili into the chili-coffee saboyan, then season it with salt, pepper, and honey, adding the coffee and the cream last.

Sauté the cherry tomatoes with garlic in olive oil, and serve the meal.

COFFEE CREAM WITH LIQUOR IN ALMOND BRITTLE, HONEY AND WHIPPED CREAM

Ingredients for 4 persons:

0.02 l almond liquor, 1 cup espresso, 0.15 kg sugar, 0.08 kg coarsely chopped almonds, 0.3 l cream, 0.2 l milk, 0.04 kg honey, 2 whole eggs, 3 egg yolks

Beat the whole eggs and the yolks with approx. 0.08 kg sugar, add the coffee, the almond liquor, the milk and 0.2 l cream. Pour in buttered pan and steam it in the oven.

Caramelize the remaining sugar until golden, add the almonds and 0.5 dl cream, and spread the resulting soft brittle to 3.00 mm with a rolling pin, then cut to the size of the moulds. Remove the steamed batter from the oven, place the brittle pieces on top and chill in the fridge.

Remove the coffee cream from the moulds to serve with whipped cream and honey.





“HEREND SUITE” IN THE HÉDERVÁRY CASTLE****

Hédervály Castle is a fabulous renaissance castle located about 150 km from Budapest, but only 50 Minutes from Vienna Airport and 45 Minutes from Bratislava, in the midst of a gorgeous wooded parkland.

The 14 elegant rooms and the 4 nobly furnished suites, the old wooded parkland, the Hunter Room dated from the 19th century, the salon "Sala Terrena" decorated with baroque frescos and the Hédervály family's original baroque chapel make the castle hotel the perfect base to explore its enchanting surrounding.



You can really feel that time has stopped here. The genuine castle ambience is supported by all the small details of the interior. What a perfect place for those, who are looking for something more unique. Something wellness hotels cannot offer. The marvellous 21 acres park surrounding the castle is a paradise for those, who love peace and listening to the birds singing.

Those looking for active recreation can explore the colorful nature of the Szigetköz on a bicycle trip using the bicycle



roads starting right in front of the castle, on a canoe tour, with a horse carriage or on a walk.

It is an important mission of the Hédervály Castle to support the Hungarian culture and tradition. On the last Friday of each month the ancient vaulted cellar of the castle gives place to an authentic dancehouse with live Hungarian folk music. The cellar is also, where wine and spirit tasting is organized regularly. The awarded wines are served to delicious Hungarian food.

The cooperation with the Herend Porcelain Manufactory is part of this commitment to the Hungarian heritage.

Since december 2009 an elegant "Herend Suite" has been installed in the castle. It is the only one in a Hungarian castle.

In this magnificent Suite furnished with special care with antiques various popular Herend figures can be found, such as the "Hadik hussar", the "Matyó Madonna", the "Nude woman, combing" or figurines from the series the "Dancers".

The idea to establish a dedicated "Herend Suite" was born with respect to the special colour "Hédervály", which was created in Herend upon a purchase order of the count Hédervály. The count was not only a lover of fine porcelain. He was also a politician and was elected twice prime minister of Hungary. A good part of the porcelain interior was painted with famous patterns in the colour "Hédervály".



Decorated with these precious objects the authentic interior gives this spacious suite a unique ambience even within the Hédervály Castle.

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HÉDERVÁRY

• CASTLE •

★★★★

HOTEL • RESTAURANT • RESORT



HAPPINESS FOR A Cherry blossom lifetime

“What the cherry is among flowers is the samurai among men,” holds the ancient samurai saying.

According to the report of the Japanese Meteorological Agency, the blossoms of the *sakura*, the Japanese flowering cherry, opened on March 22, six days earlier than the usual average. The most common Japanese flowering cherry trees, the *somei yoshino*, opened their five-petal flowers a week earlier than last year. As a matter of fact, all Japanese people await this news all year long. They discuss and organise how and when and where they will celebrate the *hanami*, the observation of the cherry tree blossoms.

A SYMBOL OF LIFE

But let's not rush so far ahead. Us Europeans must also understand why an entire country is preparing for an event that is simply natural, and why they have been doing so for centuries. Yes, natural is the operative word, as the event is part of an inevitable cycle. If we want to get closer to the experience of the blossoming of the sakura, we have only to imagine the joy and celebration that the birth of a child entails, and the sorrow that surrounds the departure of an old

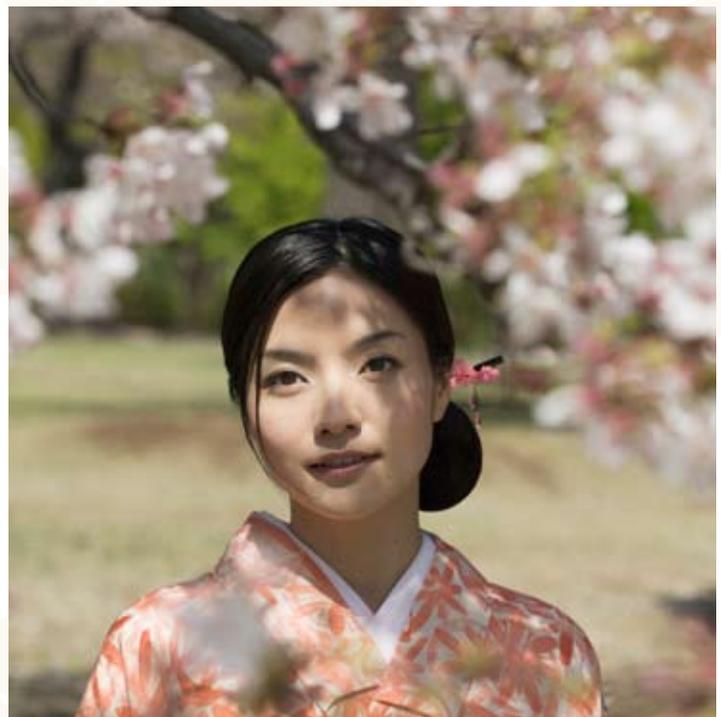
A CURE FOR SORROW AND NERVOUSNESS

Takashi Niitsu of Tokyo describes Ohanami as follows: I have been working for a family-like IT company for ten years and every year we have a traditional celebration for the blossoming of the cherry trees. Everyone brings their families along and on that specific day work ends at noon. In the morning all my colleagues arrive with large packages; because we have an in-house competition of the photos taken of the flowers, we all carry serious gear into the Ohanami. At the Ueno Park we meet our families, who are already sitting around our favourite trees, and then we begin taking photographs, eating, drinking, talking, singing and dancing into the evening.

We often stay out for the night with our loyal colleagues because the sight is even more uplifting and it offers real relaxation. As far as relaxing, whenever I am down in the dumps or nervous, I display cherry photos on my computer screen.

man from life. All of this is felt by a Japanese person in the course of one or two weeks: he hails spring, the birth of new life when the blossoms open, and says goodbye when the flowers are blown off the trees by the wind.

The view of the small five-petal flowers is always enchanting, even if they are found but on a single tree. However, this is infrequent in Japan, where parks are designed and consciously populated with the more than 400 kinds of sakura, and the almost-sacred trees are cared for with the same attention as everything else is in Japan. It has made recent news that Osaka may undergo a special facelift by the design of Ando Tadao, the acclaimed Japanese architect. The riverbank would be adorned by Venice-style bridges, plant-covered buildings, and the world's longest sakura line. This news aptly illustrates the importance of cherry trees in Japanese culture. These trees bear no fruit and are cultivated with overflowing love only for their passing wonder.





But what is this tree like besides being exceedingly beautiful? The blossoms are displayed in all their glory from a hue of completely white to dark pink, and the shape of the trees also varies by kind. It is not an uncommon sight in Japan at the entrance of parks that the descriptions and pictures of the trees and their location in the park are displayed, as any major park would boast at least ten to 15 different types. Everybody has his or her favourite kind, as well as favourite location to celebrate the hanami.

The hanami, the blossoming of the cherry trees, flows through the country in a wave from the end of March to the beginning of May. This can be tracked every year in the Meteorological Agency's report, the *sakura zensen*, the "cherry-blossom front", as the trees blossom at different times at different places, and they lose their glory in a couple of weeks. This is the luckier case, because if winds are too strong, the blossoms may be blown off in a couple of days, making for another spectacular sight. The meteorological reports usually show a colourful map of Japan, where green indicates areas where trees are still budding, pink stands for the beginning of flowers, a shade darker the flowers in full bloom, and dark pink stands for flowers beginning to lose their petals. Brown indicates the regions where trees have lost their flowers entirely.

OHANAMI – DAY AND NIGHT

Ohanami in today's Japan is most similar to a picnic: people flood to parks with their families, close friends and colleagues, with whom they eat and drink in a rite to hail spring. This is done as a pastime after work, or a complete weekend event. They spread a blue tarp specially made for the occasion and settle on it. The colour blue is

unanimously thought of as the most suitable accessory to the flowers and the green grass. Children play around it and the people often embark on strolls to look at other trees. The word ohanami does not only mean the viewing of the flowers but walks along the tree-lined lanes and emersion in nature also. Traditional songs are often sung, frequently with accompanying instruments. But it is also common today that portable karaoke machines are set up in the parks and music is played while the people sing and dance. This is little wonder, as this is another way to celebrate, and if we use the opportunities afforded by the 21st century under a beautiful tree, we can link the past and the present and nature with our everyday lives in this way. Ohanami is not a daytime event only. Nights are spent on hillsides, river shores and in parks, where the people can feast their eyes on the flowers that almost seem to glow in the dark. This is called *yoza-kura*, which literally translates to "night cherry-blossoms". In many places, such as Ueno Park in Tokyo, paper lanterns are hung on the trees, and the ambiguous light is thus made stronger. The largest cherry blossom viewing place in Japan is the Myogisan Sakura-no-Sato, where more than 15,000 cherry trees can be seen, and people literally migrate here to partake of the spectacle.

The sakura blossoming is not only the topic of countless paintings, literary works and songs – a whole industry is based on this event in this super-developed country. There are computer games, in which the cherry blossoms are featured, and they must be cared for and protected from the wind, or the falling flowers must be caught in cups. There are also web sites where the sakura or yoza-kura of a certain region can be followed. The flowers are also a main topic of tattoos, especially for women. And talking of women, the cherry blossoms are a base of numerous perfumes and cosmetics.

HUMILITY AND LOVE

Finally, the most important question is how could this short-lived, fruitless, sensitive flower become the national symbol of Japan, and the expression of the national identity of so many Japanese. To understand this, we really must be born in Japan, although with their help we can get very close to the answer. They believe that the flowers hold symbolic meaning, as the short life of the blossoms reflects the idea of purity and simplicity, while it also reminds us of the mortality of life and the humility and love with which we should live it.

We can also find numerous, deeper meanings, but the most understandable one for us may be that the image of the sakura stands for purity and female beauty as well.

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KRISZTINA MAROSSY

CHERRY BLOSSOMS MAY BE IN DANGER

If global warming continues to be a reality, advancing at this rate, the blossoming of the sakura may cease in our century, write Weathernews Inc. in its study. According to this weather-forecast company operating in Tokyo, the rising of average annual temperatures may be of devastating effect to the development of cherry-flower trees. As a result, these trees of spectacular blossoms may die first in Kyushu, the southernmost main island, followed by the regions south of Osaka, and the areas surrounding Tokyo. The study opines that as a worst-case scenario, the species may no longer blossom by 2074 around the region of Kagoshima and Miyazaki, and by 2109 in the areas of Tokyo. The cold winters necessary for the burgeoning of the trees may be banished to the middle areas of Honshu and the northern parts of the country. The above scenario was compiled based on data published by the Intergovernmental Panel on Climate Change – IPCC – of the United Nations, and observations of the blossoming in the past six years. Its objective was to draw the attention to the possible outcomes of climate change in this country, where the cherry blossoming is regarded as an important national event.



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Those who are on their way to Herend can catch sight of the special, stately building complex – accommodating the Porcelanium Visitor Centre – right from a distance. It goes without saying that the mission of the Herend Porcelain Manufactory is also evident from here: to provide – apart from producing quality porcelain – ideal conditions for popularising this special profession and technology as well as to pass on the tradition of applied arts.

Since the year of 1999 this has been the home of the Minimanufactory, where the visitors can get an insight into the secrets of porcelain-making. If you would like to become a porcelain maker, even if just for a little time, take the raw porcelain mass or the painting brush into your hands, and the workshops will give your imagination free flight. The Viktória Brand Shop is located in the side-wing opposite the Porcelanium. The Porcelain Museum offers a permanent exhibition and temporary shows, renewed in every season, to highlight the history of the Manufactory.

Coming back from the trip to porcelain world, the visitors can take pleasure in the catering facilities offered by the Apicius Restaurant and Café.

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Hungary A love for Life

Festivals are taking the leading role in 2010. Whether you are a frequent festival goer or not, it is definitely worth making the effort and setting off as there is a colourful range of festivals to choose from. Are you captivated by the spell of a festival? As a lover of arts, are you pleased when you visit a prominent festival?

Or are you simply interested in local traditions and special culinary flavours? Discover for yourself what a 'festival superpower' Hungary has become in recent years. And that's not the only reason 2010 will be special. In addition, the events of Pécs2010 European Capital of Culture will undoubtedly constitute one of this year's largest festival programmes.

Be part of the community of Hungarian festival goers. Learn about Hungary's common yet varied traditions and its culture. Gain new experiences and make new friends. There is a rich palette of programmes all over the country from January to December. Pack for several days - you can select at pleasure from our accommodation offers at www.hungary.com.



hungary.com



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