

HEREND HERALD

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

A century-old rarity
The Herend
Font

The lights
of Herend



BEAUTY TO BE TREASURED FOREVER



NEW YORK



LONDON



Herend



MOSCOW

HEREND
PORCELAIN

WWW.HEREND.COM · WWW.FACEBOOK.COM/HERENDPORCELAIN

BERLIN · SYDNEY · LONDON · MILAN · MOSCOW · NEW YORK · TOKYO

Dear Herend Herald Reader,



Ever since its establishment in 1826, and especially since Mór Fischer took over the company in 1839, the Herend Porcelain Manufactory has been committed to artistic quality and perfection in handcrafting its porcelains. Our aim is to preserve our precious legacy and leave more to our successors than what we have inherited. *Herend porcelain* is part of the Hungarian Heritage, and in 2013, it was officially registered as a *Hungaricum*, a unique Hungarian accomplishment. *Hungaricums* represent Hungary's national values. Due to their distinguishing features, uniqueness and high quality they are regarded both in Hungary and all over the world as the top achievements of Hungarians. This recognition is very important for us. Under the relevant act the title *Hungaricum* is awarded by the Hungaricum Committee, a special body established to prepare the Collection of Hungaricums.

It is our firm belief that Herend Porcelain represents the spiritual and intellectual value related to Hungarian creativity, culture of production, knowledge and traditions, therefore it can further improve the country's reputation abroad.

Herend porcelain being registered as a *Hungaricum* has a special significance to the Herend community. On one hand it is a recognition of Herend's nearly 200 years of craftsmanship, on the other hand it also carries the message to our customers that Herend's handmade porcelains are not only objects for everyday use, embodying the four elements, they are unique works of art that represent high value.

We can proudly declare that the Herend Porcelain Manufactory offers value. Its products embody the knowledge and experience that has accumulated through the professional work of several generations during the course of its almost two centuries as well as the value of handwork, the successes at international exhibitions, exquisite quality, uniqueness, tradition and innovation in product development.

This recognition justifies Herend's excellent brand building policy in recent years and also demonstrates the fact that while preserving the values of our remarkable past we are able to meet the requirements of our time and to compete successfully on the international market.

And now let me recommend to you the articles in the present issue of Herend Herald about rose oil, this queenly essence, we also offer a breath of the air of the prestigious Epsom Derby, we ponder over the beauty of geishas moulded in porcelain, we admire the art of ballet which express human feelings through ethereal movements of the body, and we also invite you to some luxury voyages.

I hope our magazine will bring you pleasurable moments, and I wish you a time of enjoyment and delight when reading the articles that follow on these pages.

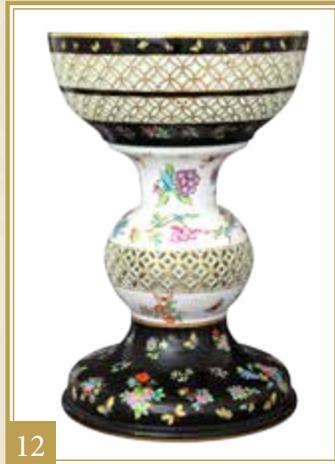
dr. Attila Simon
Chief Executive Officer



10

Decoration
The Lights of Herend

Secrets of the Trade
A century-old rarity



12



14

History
The porcelain petals
of a vast empire

Gastronomy
Recommended by
Apicius Restaurant



19

Events	05	The triumph of the ballet	17
The Lights of Herend	10	Resourceful luxury	18
A century-old rarity – The Herend Font	12	Recommended by Apicius Restaurant	19
The porcelain petals of a vast empire	14	Queenly essence	20
Elite club – The Epsom Derby	16	Herend porcelain as a present	22

HEREND HERALD

IMPRINT

Published by the Herend Porcelain Manufactory. ❖ Editor-in-chief: Anna Rajkó
 Managing editor: dr. Attila Simon ❖ Editor: Rita Cserhalmi ❖ Design: György Protzner
 Revision: Ildikó Szemők Endrei ❖ Translation: Zsolt Kozma
 Photography: Dávid Kecskeméti ❖ Styling: Krisztina Klebercz
 Editorial office: Libri Média Kft. H-1066 Budapest,
 Nyugati tér 1. Phone: +36 1 485 9000, szerkesztok@librimedia.hu
 Printed by Keskeny Nyomda

Herend Porcelain Manufactory
 H-8440 Herend, Kossuth Lajos u. 140.
 Phone: +36 88 523 100, Fax: +36 88 261 518
 e-mail: info@herend.com ❖ Web: www.herend.com
 Facebook: www.facebook.com/Herendporcelan
 ISSN 1585-1397

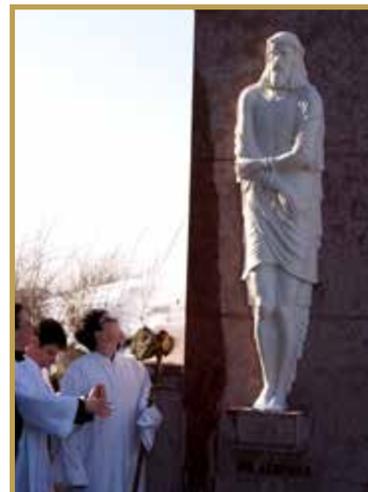
Herend Herald

A NEW PORCELAIN MIRACLE IN VESZPRÉM

This spring the city of Veszprém received a new porcelain sculpture: a Christ statue bearing the motto Ecce Homo (Behold the Man) was set on the marble wall at the entrance to the St. Benedict mountain.

Visitors of the dedication heard welcoming speeches by Veszprém's mayor Gyula Porgra and Attila Simon, CEO of the Herend Porcelain Manufactory. The speakers emphasized the importance of corporate social responsibility. Gyula Porgra Gyula emphasized Herend Porcelain Manufactory's social activity and held it as an example. After the unveiling the statue was blessed by archbishop of Veszprém, Gyula Márfi.

2 metres tall, the delicate and stylish statue was created by Ákos Tamás, porcelain designer of the Herend Porcelain Manufactory from fine porcelain applying a unique technology. Put together from four elements with its classical, archaic appearance this masterpiece fits in perfect harmony with the dominant style of the historical atmosphere and the listed buildings of Veszprém's castle district and at the same time demonstrates Herend Porcelain Manufactory's artistic and technological excellence which is constantly improving for centuries.



MASTERPIECE FOR THE CORONATION ANNIVERSARY

Commissioned by the Goviers of Sidmouth this masterpiece was modelled after Queen Elisabeth II in her youth and was made in a limited edition of 20 pieces to honour the 60th anniversary of her coronation. The original statue was made by Zsigmond Kisfaludi Strobl in 1937 with Princess Elisabeth, heir apparent to the English throne sitting for the artist on her favourite pony.

Designed as a present for the anniversary the porcelain masterpiece is the result of the joint work of the world-famous sculptor and the Herend Porcelain Manufactory. The plinth is made of a raw material originating from the Windsor Royal Estate, the authentication, the date and the inscription "Diamond Jubilee" can be found on a silver plate on it.

HEREND ORNAMENTAL PLATE FOR THE ST. STEPHEN MEMORIAL YEAR

In 2013 the city of Székesfehérvár remembers the 975th anniversary of St. Stephen's death with an all-year series of events. As part of this series the King St. Stephen Museum hosts a representative thematic exhibition of the Herend Porcelain Manufactory's products displaying objects related to the anniversary. The magnificent pieces include a large St. Stephen ornamental plate donated to the city for the anniversary.



HERENDI NOVELTIES AT THE AMBIENTE INTERNATIONAL FAIR IN FRANKFURT

This year the Manufactory presented nearly 200 new products in its elegant stand. The 2013 novelties include such masterpieces as this year's ultimate product, the Four Seasons, a monumental covered font built from 28 porcelain elements, or the Polka décor which is meant primarily for young customers, and won the fair's DesignPlus Award dating back to 30 years ago.

The reconceptualised versions of the popular Rothschild and Vienna Rose décors: the motifs of the Foret décor were inspired by the elements of the Rothschild pattern, one of Herend's best known patterns. As old as the Manufactory, the Vienna Rose pattern has also been renewed, and with its pastel colours, it was also highly popular among the fair's visitors.



Modern tradition

THERE IS A CLOSE RELATIONSHIP BETWEEN THE HEREND PORCELAIN MANUFACTORY AND THE MOHOLY-NAGY DESIGN SCHOLARSHIP PROGRAMME. SETTING A WORLD STANDARD IN COMBINING TRADITION AND INNOVATION, THE MANUFACTORY PARTICIPATED IN THE SCHOLARSHIP PROGRAMME FOR THE FIRST TIME THIS YEAR BY THE ANNOUNCEMENT OF A SPECIAL ASSIGNMENT.

Many young Hungarian artists struggle without an opportunity to demonstrate their skills with the support of prestigious companies. Among other things this is what gives importance to the cooperation established between the National Office for Intellectual Property and the Herend Porcelain Manufactory. The open competition was called for designs of table sets to be made of Herend porcelain combining traditional aesthetic values with modern visual and design solutions.

This cooperation was in perfect harmony with Herend's special *ars poetica* of mixing tradition, innovation and design, which makes the Manufactory the world leader in its craft. The basic principle is that as for product development Herend is supposed to set the trends for the world to follow instead of following the trends set by others. This, however, does not mean that the 187-year-old Manufactory would not respond sensitively to current trends in art.

Visuality is much more significant in the 21st century than ever before. Therefore transcending its traditional function design is no longer merely a vehicle of aesthetics but it is also a medium of social and scientific messages. A fine example of this is the *Gömböc*, one of the

greatest Hungarian successes in recent years, whose Herend porcelain version is the product of an unprecedented level of cooperation between science and design culture in Hungary. Besides objects that formulate Hungarian tradition in the mysterious and complex language of porcelain such as the porcelain version of the Holy Crown and General Klapka's Sword Herend masters also create their own versions of foreign traditions in their own unique styles and creativity. An excellent example of this is Herend's porcelain dragon, designed in honour of the year of the dragon, and praised, among others, by *Vogue* magazine. But what probably reveals more about Herend's prestige and significance than anything else is the fact that for the "*wedding of the century*" the British royal couple received Herend's Royal Garden table set as the Hungarian nation's official wedding present.

Herend is a workshop where young artists and old masters work together. This is why it is the leading representative of Hungarian porcelain design in the world.

András Horváth

INTERVIEW



"We have reached a landmark"

– Miklós Bendzsel, president of the National Office for Intellectual Property

Herend Herald: What is the greatest benefit of this joint scholarship programme?

Miklós Bendzsel: It provides the opportunity for young Hungarian artists to cooperate with such a world-famous manufactory and centre of high quality design as Herend.

HH: What does the Hungarian Design Council gain from this cooperation?

MB: This form of cooperation between the state and the industry is a landmark in the scholarship's history. We hope that it will be the first step in a long process of evolution.

HH: What happens to the work that wins the contest?

MB: We hope that it will have a chance to participate in international competitions and shows such as this year's Design Week whose theme is combining tradition and innovation.

Did you know?

The *Polka* décor is Herend's novelty design for young people. With its minimalistic form the set was designed by Vienna's POLKA Products Interior Design studio in 2012. The new set was called to life by new trends in table culture, first of all by the growing demand for multifunctional objects. Made with paint immersing in the glaze the set can be washed in dishwashing machines. The popularity of the *Polka* is amply shown by the fact that it has won the Design Plus 2013 Award, the design prize of Frankfurt Ambiente Fair first awarded thirty years ago.

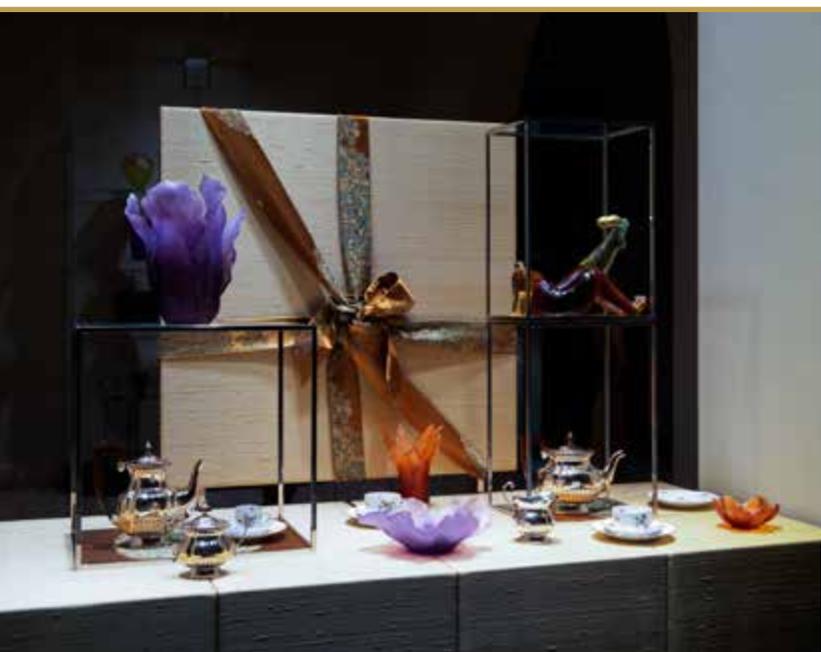


Table set with the Polka Décor

AMLETO MISSAGLIA

A TIMELESS TALENT SINCE 1884

FOR ALMOST 130 YEARS AMLETO MISSAGLIA HAS BEEN AN INTERNATIONAL POINT OF REFERENCE FOR ELEGANT OBJECTS, LUXURY GIFTS AND WEDDING LISTS. THE ELEGANT SHOP HAS RECENTLY MOVED TO A NEW SHOWROOM JUST A FEW STEPS FROM THE BASILICA OF SANT'AMBROGIO.



Amleto Missaglia is proud to be counted among the few shops in Milan with four generations of family history. In 1884 great-grandfather Giuseppe opened a 'bottega' in Via Moneta, a family business in which current styles of tableware collections were first presented and offered. After the Second World War the company, now led by grandfather Amleto, specialised in furnishings for grand hotels: this was the beginning of the journey in excellence and luxury.

An important turning point came when Annamaria, Amleto's daughter, decided the company would dedicate itself exclusively to collections for homes and transferred the shop to the frescoed salons of Palazzo Marietti, located in Piazza San Sepolcro, a highly exclusive place.

In February of 2010 Simone and Monica, Annamaria's children, along with Simone's wife, Simona moved the shop to the new showroom in Via De Amicis 53: 800 square metres of display space and ten large shop-windows, just a short distance from the Basilica of Sant'Ambrogio, in the historical centre of the city.

The new location is divided into ample areas where a rigorous and essential design concept exalts the sophistication and quality of collections made by highly acclaimed European manufacturers of porcelain, crystal and silverware.

The display windows offer focussed street views of single objects – icons of elegance, discriminating taste and style – in perfect harmony with the enduring philosophy of the Missaglia family.

Beside significant partners like Baccarat, Lalique, Hermes, Wedgwood and Rosenthal our company has gained an important place in the shop where a wide variety of Herend patterns and forms can be displayed. Beside our traditional patterns – Victoria, Apponyi, Rothschild – patterns portraying bouquets and fruits are also very much liked. Our new décors recently introduced for the young clientele are also shown in the shop. The platinum version of Viennese Rose has immediately achieved great success.

The company is paying marked attentions to the wedding lists on which our products are always listed as the newly married couple's favourite porcelains.

After many years in the business Amleto Missaglia has become much more than just a symbol: it is now a historical point of reference, both nationally and internationally.

A shop that has earned the rare recognition of 'Historical Shop of Regional Interest'.

Amleto Missaglia sas
www.amletomissaglia.it



Meister Silber

LIVING IN STYLE IS IMPORTANT FOR
MEISTER SILBER – BE IT CLASSICAL
TRADITION OR CURRENT TRENDS.

Located in Zürich, at 17 Augustinergasse, it offers silver objects, tableware, porcelain and crystals of leading international manufacturers. The most important silver brands are MEISTER COLLECTION, Jelzer, Christofle, Robbe & Berking, Georg Jensen and Puiforcat. The product range is made complete by the MEISTER COLLECTION, the house's own collection, which mostly follows the traditional course but also includes contemporary interpretations.

As far as glassware is concerned MEISTER SILBER sells products of such famous companies as Baccarat, Daum, Lalique, Moser, Saint Louis, Theresienthal and Venini. The four greatest porcelain brands represented here, among many other fine porcelains, are Herend, Königliche Porzellan-Manufaktur Berlin (KPM), Haviland and Hermès.



Handicraft

In its workshops in Zürich Enge, MEISTER SILBER employs silversmiths and trains apprentices who receive the most thorough training, and the trade is inherited from generation to generation.

The MEISTER COLLECTION is made in the workshop of the house which is also responsible for ensuring the MEISTER workshops' high quality services.

Silversmiths and silver chasers adhere to the rule that nothing is impossible, and meeting every challenge are to be attempted until the object in its perfect artistic form is born, making its creator feel satisfaction and legitimate pride.

Company history

Back in 1881, when Zürich's Bahnhofstrasse was only a wide country road with trees on both sides, the construction of the first street-car lines called the Horsetram (Rössliträm) began. It was also then that a daring goldsmith, Emil Meister opened his jewellery and silver shop at 16 Munsterhof. This small shop was where the story of the company began. Through the work of four generations the business has grown to four shops in the best parts of Zürich offering the

finest gold objects, jewels, watches, silverwork, crystal and porcelain by the best manufacturers. The company's own workshops exclusive jewellery collection, handmade silver objects as well as an exclusive selection of high class mechanical watches, clocks and accessories are produced.

The business developed especially between 1950 and 1980, under the competent leadership of Walter Meister. It was in that period that its activity was extended beyond the goldsmith's works. It soon won seven Diamond International Awards for an outstanding collection of watches and jewellery. From 1968 the company has been a member of the Diamond International Academy.

For over 20 years now, the company has been run by the family's fourth generation, Adrian Meister (who in charge of jewellery and watches since 1982) and his brother, Roland Meister (who is in charge of silverware, boutiques and galleries since 1994).

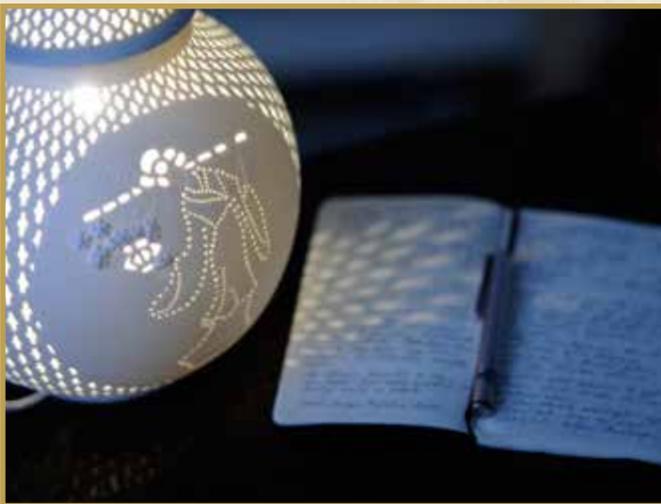
Contact info:

Markus Hubmann
Marketing

MEISTER SILBER AG, Augustinergasse 17, 8001 Zürich, +41 (0)44 211 14 61

The lights of Herend





Light. It consists of only five letters but it is still one of the most essential words. After long, cold and dark winters light is the first messenger of spring. The Sun finally appears after grey clouds dissolve, and gradually warms up the Earth and the people living on it with its rays. It is not by chance that we need light, this symbol of life, and happiness in our homes. And this is why we pay special attention when choosing our sources of light since they define the mood of the house. Just think of a candlestick in

a porcelain cup, or the light of the fire drawing graceful lines of sphere on the walls. Or of the reading-lamp on our desk, with its almond size holes projecting an angel's silhouette on the diary we keep. The lamp in the corner by the window, with small paintings on its snow-white neck and delicately curved shade making it the main ornament of the living-room. The ornamental lamp evoking the wisdom and peace of the Oriental worlds, with its light filtered through the porcelain filling the air with tranquillity. These are the lights of Herend: gracious ornaments of the home we live in.

András Horváth



A century-old rarity

ONE OF THE MOST SPECIAL PRODUCTS OF THE HEREND PORCELAIN MANUFACTORY IS THE HEREND FONT. THE OBJECT IS UNIQUE NOT ONLY FOR ITS AMAZING SIZE BUT ALSO FOR ITS SPECIAL ORNAMENTS AND HISTORY.

1872 – the year when the Herend Porcelain Manufactory was less than 50 years old, but already achieved success at the world expos in London, New York and Paris. Mór Fischer, who made the production of porcelain flourish in Herend was working on one of the most important designs in his career: a font for Ferenc József I, Emperor of Austria, King of Hungary. Baptismal fonts were highly popular in the 19th century, and the Emperor immediately liked Fischer’s design. Preserving the masterpiece with utmost care, the Austrian Museum of Applied Arts in Vienna did not allow the work to be presented abroad until 2002. Fischer’s work eventually returned to its place of origin for the first time almost 150 years after its birth, to be presented to the Hungarian public at a temporary exhibition.

This classic Herend masterpiece was the model for the font presented at Frankfurt’s Ambiente International Fair this February, and in the Great Hall of the Hungarian Academy of Science in March. Collecting documents and drafts in preparation for the making of the font already began in the early 2000s. The story of the monumental piece entered its final phase in 2011, when a group of artists and experts was commissioned to complete the development project. The font was designed and made by a group of Herend masters in the space of two years.

The ornaments of the font were inspired by the four seasons, this timeless allegory of the variety of life. A key consideration in making the ornaments was that the patterns should counterbalance the big size of the font with their lightness. The paintings in the font’s panels, recalling the spirit of spring, summer, autumn and winter, as well as the garlands running all over the sculpture’s body make the viewer feel not only the stateliness but also the grace of this masterpiece. Beside the fine aesthetics of the font designing its base was also a serious challenge because while being made up of numerous small parts this component has to hold the whole weight of the sculpture.

The result is a unique artwork combining monumentality with incredibly delicate artistic work, with as many as 60 masters involved in its making. Like its model designed by Mór Fischer, the Herend font is unique. Just like the Herend Porcelain Manufactory has always been – from the 19th century until the 21st.

András Horváth





Did you know?

The Herend Font in figures

- ❖ it consists of 28 components
- ❖ it is as tall as a human: 170 cm
- ❖ width: 75 cm
- ❖ weight: 100 kg
- ❖ the main component consists of 3 elements: a reticulated double base; a reticulated middle piece and a cover piece
- ❖ its rice pattern reticulation has a total of 2,664 holes
- ❖ it took a total of nearly 1,000 hours to make



The porcelain petals of a vast empire



EXOTIC SEDUCERS OR THE PRESERVERS OF STYLE AND ETIQUETTE? THE SYMBOLS OF KYOTO AND MOULDED IN SCULPTURES IN HEREND, THESE GEISHAS ARE LIVING PORCELAIN DOLLS, FRAGILE AND PERFECT WOMEN. THEY RECITE POEMS IN THEIR FINE KIMONOS AND ARE THE MOST SENSUAL LOVERS.

*“A moonlit evening
in Pontocho
on the bamboo blinds
of the cool verandas”*

– From the Pontocho kouta

Pale lights blink around the peaks of Mount Hiei and Mount Daimonji. The crickets fall silent in the cracks of the rocks. The fresh, gentle breeze sprays the scent of cherry trees along the Kamo river. Towards evening, encircled by mountains, the Kyoto basin is like a finely woven silk scarf. After dark Kyoto's ancient entertainment districts, Gion and Pontocho attract tourists wandering along the narrow streets with large paper lanterns, elegant restaurants and tea houses. Guests entering the buildings are received by geishas wearing silk kimonos. These ladies are the artists of fine movements and delicate gestures – the metaphors of Japan's cultural tradition, if you like. Their ebony hair is finely combed, on their faces white from rice powder shines a faint smile. They have hardly changed over the past 150 years.

Women of destiny in the teahouse

Geishas first appeared in the early 1600s at parties where *yuujo* (professional prostitutes). And, well, these geishas were men. They were called *houkans* (drum-bearers), and they brought laughter to their audience with their jokes. The first records of a female drummer are from 1751 to be followed by more in the course of time. Female drummers were called *onna geishas*. These well-mannered artists conquered night clubs and soon became very popular in the demimondaine world. Besides becoming stars of the entertainment industry their loyalty, elegant style and courage made them the ideal women in Japan.

As the providers of a subtle and civilized form of entertainment in the Edo period (1600–1867) geishas were not allowed to enter into physical contact with their guests. Albeit, if sources of that time are to be trusted, men spent only a small part of their long hours of visits to entertainment districts pursuing sensual pleasures: they spent most of their time there with discussions, dancing, singing and feasting. Geishas knew everything about etiquette, proper conversation style, classical dances and music so they were perfect partners for men. In those days teahouses were the centres of social life. By the first half of the 19th century a fashionable lifestyle emerged in the entertainment districts that—despite its licentiousness—was also a fertile ground for new trends in literature, music and arts. Geishas' world of willows and flower played a key role in that.

Beauty moulded in porcelain

“Like the Fuji, the blossoming cherry trees and Kabuki theatre geishas are also among the most brightly shining pearls of Japan,” says renowned modern prose writer Tokuda Shusei in his novel titled *Shukuzu*. But geishas already appeared as fearless romantic heroines in late 19th century Japanese novels.

A Herendi Porcelánmanufaktúra kínálatában az 1970-es évektől találjuk meg Hanzély Jenő kerámiaművész gésafigurás porcelánszobrait. A barokk és rokokó alakjairól is ismert Hanzély-t kiemelten érdekelte a keleti stílus. Gésafiguráit alighanem japán festészeti albumok inspirálhatták. A herendi porcelánszobrokat a gésáktól évszázadok óta elvárt szolid pompa, visszafogott kacérság, vonzerő és szórakoztató stílus jellemzi. A dallamos vonalvezetésű, légies figurák kifinomult intellektusról, mély tudásról, ízlésről és életszeretetről vallanak.



Did you know?

Secrets of the majestic land of flowers and willows

Their gracefulness is praised by thousands of poems and musical compositions, and finely dressed geishas playing music or serving tea appear in many engravings and paintings. In the majestic land of willow trees and flowers style matters more than anything. This is a determinant element of the works of art presenting geishas.

The way of the geishas

In the early 20th century the spreading new fashion of modernity posed a serious challenge for geishas. However, they soon realized that if they follow Western trends, they will lose what makes them unique, the quality that makes them symbols in the eyes of Japanese people. This understanding led to fundamental changes in the nature of their profession as well as their social function. From the makers of fashion they became key preservers of tradition. This change was crucial in terms of the survival of their cult.

Norbert Vass



❖ Many geisha districts were built around old temples. The customers of the first tea houses were pilgrims visiting the city on pious journeys, who, after completing their religious duties, wanted a taste of worldly pleasures.

❖ Style was the ultimate value in the world of geishas. The smallest sign or act of bad taste was as unforgivable as treachery or dishonour among the samurais.

❖ Geishas' culture of dressing and behaviour is called *iki* in Japan. *Iki* is taste, unaffected elegance and creativity, achieved by a geisha with her art of modest make-up, and her simple kimono with a natural pattern. At the same time the eroticism of a loose ebony lock of and the tune from of an elegantly plucked instrument are also parts of the *iki*.

❖ In the geisha district bars are for men at night but women rule during the day, for one of the pillars of a geisha community is the probable personal relations, the sisterhood. The leaders of the teahouses are called *okaasan* (mother), the senior geishas *oneesan* (older sister), and novices *maiko*.

❖ The community seals the initiation of a young novice to the rank of the older sister by drinking nine sips of rice wine—the same way as marriage is celebrated in Japan.

❖ The education of a *maiko* is hardly changed since the Edo period. The novices' agenda includes playing the *koto* (the Japanese zither) and the *shamisen* (a three-stringed, lute-type plucked instrument), classical dances, singing, and the rules of conversation and etiquette.

❖ The roles of a wife and a geisha mutually exclude each other in Japan. Geishas are expected to be well-versed in arts and to be good entertainers, while wives are expected to be rational, serious and level-headed, even at the cost of boredom.

Elite club

ALL HORSE RACING FANS, PLEASE PUT YOUR HAND ON YOUR HEART AND CONFESS HONESTLY: BESIDES THE STAKES YOU CAN WIN AT A RACE ISN'T IT YOUR MAIN DESIRE TO BREATHE AIR OF THE TRADITIONAL EPSOM DERBY AT LEAST ONCE IN A LIFETIME?



The world-famous Epsom Derby is the only race in the world whose name is known even to those who have seen horse races only in movies. One of England's major social events and majestic spectacles, this race attracts millions. Although the first recorded race was held as early as in 1661 in this town located only 50 kilometres away from London, the origins of the Epsom Derby are to be found in the Oaks race, first held in the second half of the 18th century (according to some sources in 1779, or in 1780 according to others). While there are innumerable horse races across the globe, the one in Epsom is considered the ultimate competition. It is perhaps less widely known that the Triple Crown consists of three races, namely the 2,000 Guinea Stakes, the Epsom Derby and the St. Leger Stakes. Winning any of the three attracts equally great recognition.

It is important to know that the Epsom Derby is one of the most distinguished events of the social season. The Derby is so well-known that even people who have never seen a horse race are familiar with its dress code. Jeans, sports shoes and sweatshirts are strictly forbidden. Even stricter rules apply in the Royal Box where men must wear morning coat and grey or black top hat, and a tie is also a basic requisite, whereas women must wear hats. Similarly to every important social event it is considered an important data in which box one sits and which famous designer's hats and gowns ladies wear.

Stringent rules do not apply only in Epsom though. Sidesaddling is also regulated by strict rules. Empress Elisabeth of Austria (Sisi) introduced this type of equestrianism in Hungary in the early 19th century. Ladies

sit on the horse with their legs on one side (usually on the left). According to the dress code ladies should wear a specially cut long skirt, a riding coat, a hat (a top hat or a Bowler hat) and gloves. Grown-up astride riders' attire also include a veil.

Gábor Petrikó

Did you know?

The Epsom Derby was named after Lord Derby (Edward Smith-Stanley). Before the first race he and his friend, Sir Charles Bunbury tossed a coin to decide whose name the event would have.

The Elite League consists of only five important races. The Triple Crown is for colts and fillies, however, only fillies may compete in the 1,000 Guineas Stakes and the Epsom Oaks.

In 1876 a horse called Kisbér made history: coming from the eponymous village it has been the only Hungarian thoroughbred to win the prestigious Epsom race.

Hungary is among the world leaders in carriage driving. The Lázár brothers, Vilmos and Zoltán are highly recognized figures in the world of combined driving. Besides that Zoltán also has an outstanding record in four-in-hand driving: he is the only one in horse-driving history so far to have won four combined driving world championships and also have finished in the first three in four-in-hand (winning a gold and a bronze medal).

The triumph of the ballet

IN THE FIRST THREE DECADES OF THE 20TH CENTURY, A PATRON AND STAGE DIRECTOR OF INCOMPARABLE TALENT WAS THE KEY FIGURE IN THE SUCCESS OF ONE OF THE MOST SIGNIFICANT GROUPS OF BALLET AND THE ART OF DANCING, THE REVOLUTIONARY RUSSIAN BALLET. HIS NAME WAS ASSOCIATED WITH INNOVATION AND MODERN THINKING.



Photography by Pál Csillag



Photography by Pál Csillag

DID YOU KNOW?

In Hungary, the art of ballet has a tradition of over 200 years with the Opera house as its centre from 1884. The Russian ballet had a productive effect on the art of ballet—in Hungary as well as everywhere else in the world. Engaging the Italian master Nicolas Guerrat and guest performances of Diaghilev's Russian Ballet in 1912 marked the beginning of a new phase. Staging *Csárdajelenet* (Inn Scene), his first piece for the stage at the Opera House in 1936, Gyula Harangozó was not only the first outstandingly talented choreographer in Hungary but he also established the ground for the Hungarian national ballet. As a result of the political turn from the 1950s the Russian school became the dominant shaper of ballet in Hungary, which, nevertheless, had benefits from an artistic point of view, as it was in that period when the State Ballet Institute was set up. This was followed by the first production by the outstanding talent, László Seregi in 1968, whose *Spartacus* was highly successful. From 1996 to 2005 the ensemble was led by Gyula Harangozó Jr., who, like his predecessors, was committed to maintaining and further developing the group's colourful repertoire. Lilla Pártay, Gábor Keveházi and Attila Egerházi also staged their most famous productions in that period. Since 2011, the group has been led by director Tamás Solymosi. Returning to Hungary from the Maurice Béjart's *Ballet du XXe siècle* in Brussels, where he had been the lead soloist, Iván Markó established the Győr Ballet in 1979. Combining classical ballet technique with Béjart's modern language, the ensemble rose to international fame and became a school breeding famous dancers and directors.

Born to a wealthy country family Sergei Diaghilev moved to Paris in 1906, where with conscious and hard work, he established one of the 20th century's most significant multicultural all-art ensembles. With his legendary talent, the Russian culture manager – according to many, a dictator and magician – introduced the most gifted creative minds to generous patrons establishing a new form of art financing. His ambitions of leadership and ideas that were unique in that time had a stirring effect on dancing and on modern art in general. The establishment of the Russian Ballet ensemble in 1909 was preceded by a highly successful Russian season, when the best pieces of Russian fine art, music and opera were presented to the French public. The following year Diaghilev and Mikhail Fokine, the choreographer of the St. Petersburg Imperial Ballet, founded *Ballets Russes*. They intended to progress beyond Marius Petipa's classical concept of ballet, and to increase the prestige of Russian Ballet. The ensemble was selected from the troupes of St. Peterburg's Mariinsky Theatre and the Moscow Grand Theatre. The performances of Ballet Russes were held at the Théâtre du Châtelet in Paris.

The Russian Ballet had a major influence on European ballet from the very start. Their first success came with the staging of Igor Stravinsky's *Petrushka* and *Firebird*, laying down the foundations of modern ballet. The Russian Ballet's perfect technique, brave innovations combined with the fineness of Russian music enchanted the Parisian audience immediately. The famous dancers of the ensemble included Anna Pavlova, who

made Fokine's choreography of the Dying Swan the most popular solo dance of all time; Tamara Karsavina, Olga Spessivtzeva and the dancing genius Vatslav Nizhinsky, who was propelled to fame not only by his dancing skills but also by his incoherent personality and erotic appearance on stage. Apart from Fokine and Nizhinsky, the periods of the Russian Ballet also influencing the world of dancing over the next decades were determined by choreographers including Léonide Massine, Bronislava Nizhinska, Mikhailovich Lifar and George Balanchine. Before moving to Monte Carlo, from 1909 to 1929 the Russian Ballet was the leading modern ballet ensemble in Paris, and thanks primarily to Diaghilev it brought together artists like Picasso, Marinetti, Darain, Goncharova, Albéniz, Debussy, Cocteau, Milhaud, Satie, Braque and Utrillo. In the spirit of Diaghilev's slogan 'Enchant' the Russian Ballet enchanted the world bringing a new view of ballet not only to Europe but also to Asia. It had an impact on art in general, including the emergence of Art Deco, and inspired change in the theatre and stage costume design as well. After Diaghilev's early death in 1929 the ensemble dissolved but one of its members, George Balanchine, who had studied in St. Petersburg, established the School of American Ballet in New York, from which the New York City Ballet emerged in 1948.

Zsófia Krupa

THE TYPES OF ACCOMMODATION PRESENTED BELOW LEAD TO ONE QUESTION: WHY DO WE FIND PLEASURE IN TRAVELLING TO AMAZING OR EVEN BIZARRE PLACES, STAY IN ICE PALACES, LUXURY CAVES OR TREES? WELL, THIS QUESTION IS EASY AND LOGICAL TO ASK BUT NOT SO EASY TO ANSWER.



Many people say that accommodation is the most unimportant aspect of the holidays, others, however, think that travelling means freedom, enjoying life, which is there in their grandparents' cottage as well as in a romantic weekend in Tuscany or a luxury boat cruise on the Red sea. Theme hotels are, nevertheless, attractive to everyone. Thanks to their ingenious architects and designers these extraordinary places are unique opportunities for immediately experiencing nature, art and special moods. Fine example of these are the snowiness of the Bolivian luxury resort built entirely of salt, the charm of the recycled, elephant-shaped apartment hotel in Sri Lanka, the thrill of the hobbit houses from *The Lord of the Rings* in New Zealand, the

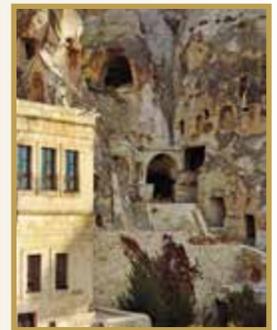
wayfaring feeling of the Gypsy caravans in France or the miracle of Huilo-Huilo reservation in Chile.

There are extreme cases, too, when those working in public catering and having good marketing skills join forces with famous designers to enchant even their most passive customers with the non plus ultra of experiences. This wide variety of approaches allows us to look for abstract explanation in literature to our initial question. In *Invisible cities* Italo Calvino says that a place is good if it asks the traveller questions. And in addition it answers them.

Viktória Wittmann / Anna Rajkó

Deep inside the mountain, in the volcanic wave

There are numerous examples in Hungary to demonstrate that resourceful people lived in caves not only in the prehistoric times: entire streets were carved in the rhyolitic tuff of the Bükk mountains. This method was developed even further in Cappadocia (Kapadokya), Turkey. Making a perfect use of the character of the moonlike landscape a luxury hotel recalling the elegance of the Ottoman empire was carved in the rocks. With the perfect curves, bolts, niches and openings of the fully-equipped bathrooms covered with marble and with the balconies overlooking the ancient landscape these refreshing, cool rooms carved in the limestone never fail to amaze visitors who can also go on guided tours to see traditional rock-cut flats in the area.



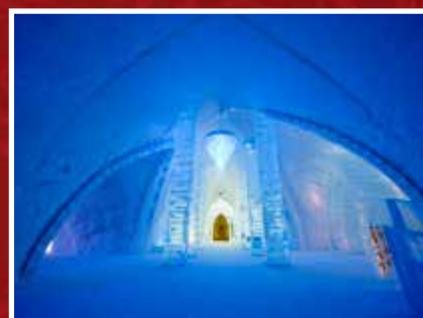
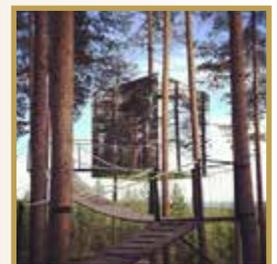
Underwater miracles

Here you can test yourself for claustrophobia. It is a mesmerising experience to live under the sea, to stay under the water even for a few days. Making practical use of the building a former sea research centre was converted into a hotel in Florida. You can experience the same enthralling closeness to the ocean in the Maldives where only a glass bell separates you from the coral reefs. The restaurant is transformed into a double-bed suite for the night, and the traditional Asian breakfast is served in your room allowing you to delight not only in the undersea world but also in the sunrise. In the Fijis private submarines are also provided for hotel guests to better enjoy the panorama. Nemo, where are you?



Mother Earth, we're climbing up!

You can experience Mother Nature staying in hotels in trees or foliage villages. Mankind might as well reintegrate into nature in the next century. There is only a small problem though: our tools for everyday use are not really nature-friendly. Design lovers like this trend of living in nature. Today you can find accommodation conceived in the spirit of 'Nature is our home' basically in every holiday resort: exciting foliage apartments built mainly from bamboo and connected with suspension bridges in India; hotels high up in the trees in the rain forests of Amazonia; or the African luxury suites where there is even a huge swimming pool, too, at the top of the trees.



Luxury frozen in ice

Jukkasjärvi is a small village in Lapland, Sweden. It has become famous for the Icehotel built there. This sparkling wonder castle is completed by December every year: the walls, the windows, the furniture and the beds are carved by ice artists from huge blocks of ice from the river Torneälv. Guests can sleep in sleeping bags in the rooms where the temperature is -5°C . Those lucky enough can see the aurora borealis from their windows. And to make the pleasures of ice complete there is an ice bar, an ice church and an ice theatre here, too.

Recommended by Apicius Restaurant

Cream of green pea soup with tomato basil sorbet, sail of multi-corn bread and shavings of grilled pike-perch



Photography by Dávid Kecskeméti

Simmer peas with finely chopped spring onion on butter, add salt, pepper, parsley leaves, mix in blender, strain. Add milk, then thicken with starch mixed with water. Bring it to a boil and thicken with cream. Cook water, sugar and white wine to syrup, add tomato cubes and finely chopped basil, mix in blender and freeze in ice cream moulds. Season pike-perch fillet with salt, pepper, lemon juice, and roast in oil. Serve soup with tomato sorbet, a sail of multi-corn bread and the pike-perch.

Fillet of 'mangalica' pork grilled in pumpkin seed crust, served with violet potatoes, fried cherry tomatoes, and peanut and wild garlic pesto



Photography by Dávid Kecskeméti

Season fillet of 'mangalica' pork with salt, pepper, grill seasoning, and let stand in the refrigerator for an hour. Glaze with egg, press into ground pumpkin seed, fry to medium rare in olive oil, and rub with garlic when almost done. Cook half of the potatoes, mash, add butter, cream, nutmeg. Cut other half of the potatoes to thin slices and bake them to small basket shapes in baking moulds.

Blend wild garlic, roasted peanut, garlic, salt, pepper and olive oil. Fry cherry tomatoes at a high temperature on olive oil with salt and pepper. Serve fillet of pork sliced, with mashed tomato in fried potato chip baskets, fried tomatoes and wild garlic pesto on the plate.



INGREDIENTS – SERVES 4 PEOPLE

peas	200 g
spring onion	1
butter	50 g
milk	2 dl
cream	1,5 dl
consommé	3 dl
starch	10 g
sugar	50 g
white wine	0,5 dl
oil	0,3 dl
tomato cubes, peeled and seeded	150 g
fillet of pike-perch	60 g
salt, pepper, basil, parsley leaves, lemon	

INGREDIENTS – SERVES 4 PEOPLE

fillet of 'mangalica' pork	600 g
pumpkin seed, ground	120 g
violet potato, peeled	600 g
cherry tomato	160 g
egg	1
bunch of wild garlic	1
roasted peanut	40 g
cloves of garlic	2
milk	0,6 dl
cream	0,6 dl
butter	20 g
salt, pepper, olive oil, nutmeg	



APICIUS

APICIUS RESTURANT AND CAFÉ

8440 HEREND, KOSSUTH U. 137.

PHONE: + 36 (88) 523 235

E-MAIL: PORCELANIUM@HEREND.COM

WWW.HEREND.COM

OPEN: TUESDAY - SATURDAY 12:00-17:00

Queenly essence

A SYMBOL OF LOVE, AFFECTION, AND LAST BUT NOT LEAST, TRUST, A ROSE CERTAINLY IS AN AESTHETIC SIGHT IN ITSELF, HOWEVER, THE ATTRACTIVE POWER OF THIS THORNY FLOWER LIES IN ITS FRAGRANCE. AND THIS IS ESPECIALLY TRUE OF ROSE OIL, EXTRACTED FROM THE PETALS OF THE QUEEN OF FLOWERS.

The rose was already a popular scent in ancient Egypt but in those days it was mostly used in the form of soaking the petals in bath water. In ancient Rome it became an essential oil for perfume-making. Aristocrats also consumed rose as a cure for hangover, and it was also used as a decoration at festivals and other celebratory events. It was suspended from the ceiling as a sign of confidence at meetings: hence the expression *sub rosa* (under the rose) meaning that a discussion is confidential, should be kept secret. With the fall of the Eternal City roses were almost totally forgotten – growing roses was banned in early Christianity because of its function in pagan culture, despite the fact that it also appears in the Old Testament. A few centuries later the cult of roses revived: as is shown by the rosettes of cathedrals and Rosicrucianism. The flower that served as the raw material for extracting rose oil became a compulsory part of cloister garths.

Rose oil became widely known and popular in the late 12th century or so much more in the 13th century. Perfumes including rose oil as a raw material conquered the old continent. Its strong scent and favourable impact on health as well as its sensual and erotic associations quickly made it highly popular. Distilled by steam distillation from petals, rose oil – not to be confused with rose-water! – was used primarily for medical purposes, but for scenting and as a nutrition supplement, too. In the Middle East it was also widely used as a raw material for medicine. Its price was equal to the price of precious metals. In fact this is still the case if you want to buy oil extracted from the petals of Damascus roses, which is considered the most strongly scented, you have to reach deep into your purse. In our days rose oil is used primarily in aromatherapy, but it is also excellent for relaxation at home or to scent smaller or bigger rooms.

Gábor Petrikó



The rose

Roses are as old as human civilisation. It is a basic motif, an ancient motif if you like, a symbol mainly of love and trust in every culture. In Christianity it is often a symbol of God, too. In the early Middle Ages it was primarily a sacral symbol: red rose symbolised martyrdom. After Boccaccio's *Decameron* it has also acquired connotations of eroticism and love. Its colour is always very telling: red means love, white means respect, as yellow – as opposed to widely held public belief – means joy and happiness. It appears most often in painting and craftsmanship as a symbol of peace and love. In Britain it is often associated

with war because of the War of the Roses. In Hungarian folk art it is the symbol of the soul and also of love. In architecture, its most widely known appearance is in Romanesque and Gothic rosettes which lightens the human soul thereby symbolising Creation (“and there was light”), on the other hand it allegorically represents perfection – it is symmetrical, usually with twelve petals, and a huge hole in the middle, a kind of manifestation of the Universe. In folk songs and pop music it only represents women: with only very few exceptions “my rose” is a metaphor of the beloved girl or woman.



A nemzet kincsháza

The treasury of the nation

IPARMŰVÉSZETI MÚZEUM
MUSEUM OF APPLIED ARTS
H-1091 BUDAPEST, ÜLLŐI ÚT 33-37.
WWW.IMM.HU | INFO@IMM.HU

Herend Porcelain as a Present!

PRESENT HAND-PAINTED HEREND PORCELAIN TO YOUR LOVED ONES. THESE FINE OBJECTS EVOKE SPRING AND SUMMER, AND ALSO ADDRESSES YOUNG PEOPLE! HERE ARE SOME OF THE PIECES WE RECOMMEND.

www.herend.com

HEREND – VIKTÓRIA BRAND SHOP

H-8440 Kossuth L. u. 135.
Phone: (+36 88) 523 223

BUDAPEST – HADIK BRAND SHOP

H-1014 Szentháromság u. 5.
Phone: (+36 1) 225 1051

BUDAPEST – APPONYI BRAND SHOP

H-1051 József Nádor tér 11.
Phone: (+36 1) 317 2622

BUDAPEST – BELVEDERE BRAND SHOP

H-1061 Andrassy út 16.
Phone: (+36 1) 374 0006

BUDAPEST – EDEN BRAND SHOP

H-1184 Liszt Ferenc Nemzetközi Repülőtér
Phone: (+36 1) 296 9088

SZENTENDRE – DIANA BRAND SHOP

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

KECSKEMÉT – ARANKA BRAND SHOP

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

KŐSZEG – IMOLA BRAND SHOP

H-9730 Fő tér 21.
Phone: (+36 94) 563 150

PÉCS – JÚLIA BRAND SHOP

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

SOPRON – ESTERHÁZY BRAND SHOP

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

SZEGED – ANNA BRAND SHOP

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

BERLIN – HOTEL ADLON PASSAGE

D-0117 Unter den Linden 77.
Phone: (+49 30) 22 940 30
Telefax: (+49 30) 22 940 31

LONDON – THOMAS GOODE & CO. LTD.

19 South Audley Street
London W1K 2BN
Phone: (+44 20) 7499 2823
Telefax: (+44 20) 7629 4230



COFFEE CUP WITH SAUCER
COFFEE CUP (04264100VGR-PT)
SAUCER (04264200VGR-PT)



BONBONNIERE, EMBOSSED
(06083000EVICT4)



BOWL (02360000PDJ-3)
PLATE (02508000PDJ-3)
MILK MUG (02729000PDJ-3)



VASE
(06777000 FORET)



ELEPHANT
(15086000VHG)



BONBONNIERE, BUTTERFLY KNOB
(06215017CPTP)



BOWL (02360000PDJ-2)
PLATE (02508000PDJ-2)
MILK MUG (02729000PDJ-2)



DISH WITH BUTTERFLY, SMALL
(07680017EVICTFi)



BOWL (02360000PDJ-1)
PLATE (02508000PDJ-1)
MILK MUG (02729000PDJ-1)

OPERA

MAGYAR ÁLLAMI OPERAHÁZ
HUNGARIAN STATE OPERA

2013 | 2014

OPERA CAFÉ

Ahol kinyílik a világ
Where a world unfolds

CARMEN
Carulla Leon Jessica
balerina | ballerina

www.opera.hu



Herend