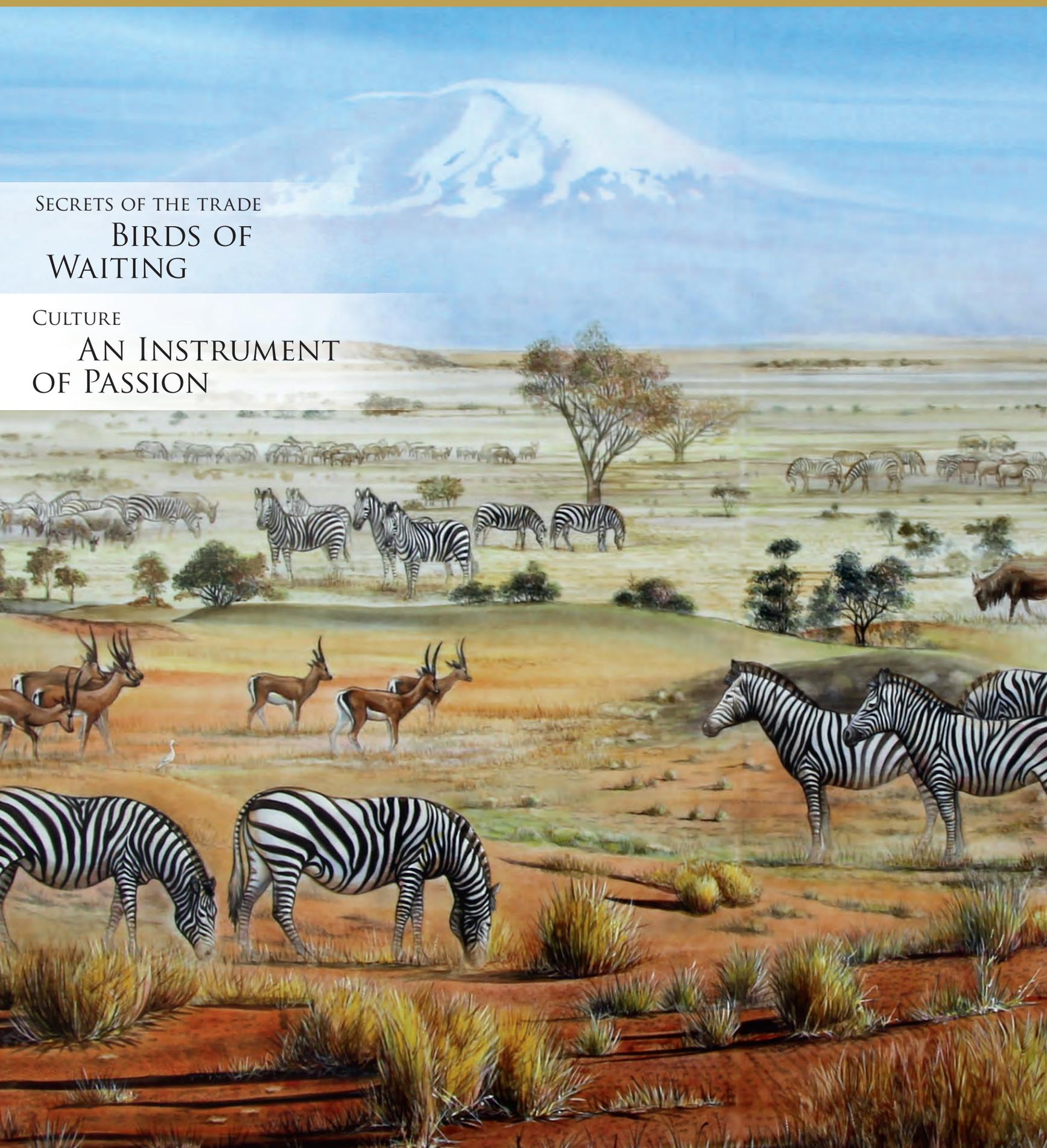


HEREND HERALD

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

SECRETS OF THE TRADE
BIRDS OF
WAITING

CULTURE
AN INSTRUMENT
OF PASSION



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DEAR HEREND HERALD READER,

Mankind has been in a constant quest for eternal values since evolving into human beings. We have been doing so regardless of time or space. We look for value in the beauty of nature, in human relationships, science, social systems, gemstones, philosophy, religions and art. Some do find the values that are important to them, while others never do. Some of us work hard for them, while others do not – they just wait for them. Some find it but then lose it, while others find it and treasure it forever. Some measure it in material wealth, while others consider material wealth just an empty vessel. Some take the summer sunrise for granted, while others see it as a long-awaited, precious message from afar.

It makes us happy to find a true friend during our quest. One who knows you and remains beside you. Do not be too shy to send a haiku to those true friends. One is always happy to find a partner who is with us and in us everywhere invisibly, the person who makes your lunchbox without you even noticing it. Do not be too shy to tell them silently: “It is so comforting that you are there for me”.

Value is with us in the present but often it is rooted in the past, and invariably points forward to the future. We get it from our predecessors and try to pass it on to the next generation. Those who inherit value also inherit hard daily work, but never more than they can handle.

Herend porcelain is also more than just an artwork tangible only in the present. It carries traditions of the past, and points forward to the future. Each Herend porcelain item carries within it the scientific discoveries and inventions of porcelain making, the success at exhibitions worldwide, tradition, natural beauty, creativity, quality, uniqueness, the Herend Community’s love of creative work, commitment to craftsmanship, luxury, elegance and values represented by the Herend Brand. It is passed from hand to hand during the manufacturing processes at Herend and when we put our items into our customers’ hands, we pass on to them the spirit, careful touch, creative power and respect of porcelain shared by 800 of our colleagues.



foto: Burger Zsolt

This is what makes a Herend item more than just an everyday object. This is what makes it an eternal value.

And with this, let me recommend for your reading pleasure the articles in this present edition of Herend Herald such as the passion embodied in a violin, wherein one can appreciate the commitment of its makers and their humble respect to the value of craftsmanship. It is always exciting to discover a distant culture and in this issue we highlight the details of making ikebana, the Japanese art of flowers. You will also learn the history of Transylvanian gates and we take you back in history to magnificent medieval tournaments.

Thank you for sharing in our journey to re-discover eternal values and the best quality. Please savour the following Herend observations and profound moments of joy. The quest marches on within these pages.

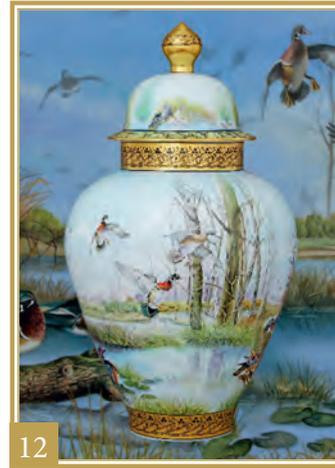
Yours sincerely,

Dr. Attila Simon.
Chief Executive Officer



CULTURE
AN INSTRUMENT
OF PASSION

DECORATION
FROM CASTLE TO
MINIMAL DESIGN



SECRETS OF THE TRADE
BIRDS OF
WAITING

GASTRONOMY
RECOMMENDED BY THE
APICUS RESTAURANT



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HEREND ENJOYS MAJOR SUCCESS AT AMBIENTE FRANKFURT

Herend Porcelain Manufactory's new look and youthful product line was met with a great deal of attention at this year's Ambiente Frankfurt, the world's most important consumer goods fair, which attracted 144,000 visitors from 161 countries in just five days.

Among Herend's several hundred novelties presented in Frankfurt, a monumental porcelain tableau depicting the African savannas and an ornamental plate (91 cm in diameter) with aquatic scene, along with an

accompanying limited series ornamental vase were in the focus of attention. Designer Ákos Tamás's chess set was presented in its entirety for the first time, as was Etelka Meixner's Cosier set, composed of several patterns. Today's version of the Victoria decor, called Victoria Grande, was also introduced. The highly elegant Hermitage patterns enjoyed great popularity and so did the turquoise-platinum version of the Forêt décor and the Vieux Herend figurines with ornamental fish scales.



WINNERS NEVER GIVE UP!

This was the keynote message of Ambassador Vince Szalay-Bobrovniczky's speech in Vienna, at the opening of the Herend Porcelain Manufactory's exhibition in Vienna's Augarten Porcelain Museum.

The exhibition includes only historical Herend Porcelain items, museum pieces, most of them related to the Imperial Capital. Besides the historical decors, the Wales, Franz Joseph and Gödöllő services, the exhibition showcases such masterpieces, rarely seen by the public, as two ornamental plates with the view of Schönbrunn and Vienna.



HEREND IN BLOSSOM

Spring flower scent and cherry trees in blossom... As part of the Sakura Festival, a special selection of Herend porcelains was exhibited at the Fűvészkert (Botanical Garden).

The exhibition presenting only objects with flower patterns showcased a total of some 200 pieces, including a laid table and many other curiosities presented rarely to the general public, such as the set ornamented with America's wild flowers, or a gorgeous, limited series tete-a-tete set with a unique pattern of orchids.

At the opening event, Japanese Ambassador Yamamoto Tadamichi pointed out that the products of the Herend Porcelain Manufactory, a preserver of Hungarian traditions and history, are well-known and in high demand in Japan. The Japanese Imperial House is also fond of Herend's beautiful porcelains.



THE MAKING OF A MILLENNIUM!



It may not be 1,000 years that has been reached, but one Herend retailer has achieved a very significant milestone.

Bluck's in Bermuda is the first store to sell over 1,000 Herend bracelets. That's quite amazing for a small store that sits on a 20 square mile island in the middle of the Atlantic Ocean!

But then Bluck's is all about achieving good things. Not only is it one of Herend's most established retailers, the store itself was founded in 1844 and is now almost 170 years old. It has always prided itself on carrying the best from around the world.

And for over 70 years the store has been run by the Darling family, with third generation member Peter Darling now firmly at the helm. Peter is immensely proud of his family's and his store's connection with Herend. He has commissioned many items made exclusively for the store including the Bermuda Flowers Collection and the Bermuda Reef Fish Collection.

Over the years Bluck's has also commissioned Herend to make special gifts for Queen Elizabeth II and Queen Noor of Jordan. All Heads of State who now visit Bermuda are presented with items from the Bermuda Reef Fish collection.

SHELTER FOR THOSE ENTERING, PEACE FOR THOSE LEAVING



photo: Imre Antal

Its archetypes can be found, among others, in Bohemia and Bulgaria, and some say its spread can be traced along the route from China to Hungary, while other researchers mention likes in Germany and the Netherlands. For some time, the predecessors of these magnificent gates were believed to be the gates of outer fortresses in the Middle Ages. Today, researchers consider them to be modeled after the main gates of manor yards.

Transylvanian gates were made of fine, knotless wood, mainly of oak because it is more resistant to decay. The gate always consisted of a larger and a smaller part. People who came on foot used the smaller part, while carts loaded with hay the larger one, which was about 4 meters high for this purpose. Some gates were simple, while others were ornamented more richly. All of them were adorned with carving, painting and inscriptions. The carved gate symbolized family, ethnic group, kin, telling everything about its owner's world-view, values and taste.

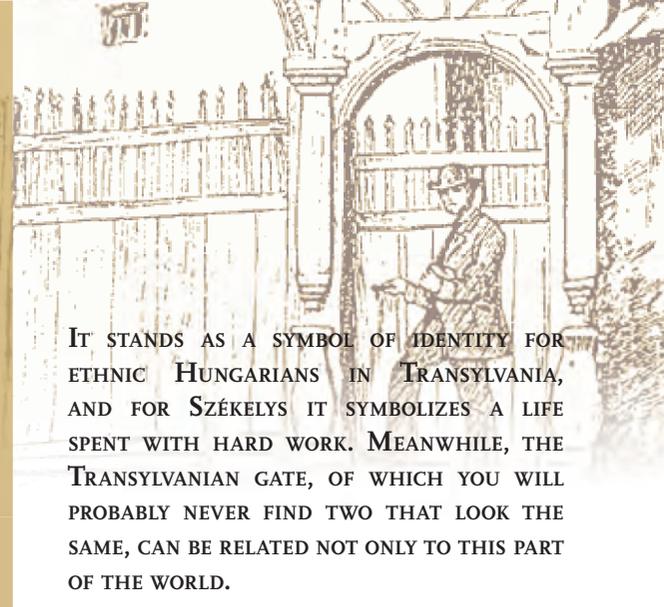
Looking at a Transylvanian gate more closely it is easy to see that the more elaborate, carved ornaments are above the smaller gate. The ornaments range from planets to birds, plants to coats of arms or ensigns. A separate set of flowers appears on a palm leaf at the top of the pillars. While the frame is adorned, the gate's body is not. The first known gates

painted red, white, green and blue were made in the 18th century. Meanwhile, inscriptions, such as the year of making, the owner's or maker's name, good wishes, etc., have been indispensable parts of Transylvanian gates since the very beginning.

Transylvanian gates have become popular again in our days. For the man of today, it can stand for the preservation of the values of the past, and it can also serve to reflect its owner's personality, aesthetic standards and education. It takes lots of time and energy to build these gates. You need to choose the right wood, pattern and inscription, and need to be aware of criteria other than formal. For only gates with patterns, carving and shapes different from those of any other buildings can be considered as Transylvanian gates. Their upper opening is to be pierced and arched, and the Sun has to be present among the symbols.

This is how Transylvanian gates can preserve the values that people of past centuries created by way of making them, and this is how it can remain what it was (renewing in some of its features): a passage between the closed and safe world inside the home and the exciting, yet, often dangerous world outside.

Sarolta Szálka



IT STANDS AS A SYMBOL OF IDENTITY FOR ETHNIC HUNGARIANS IN TRANSYLVANIA, AND FOR SZÉKELYS IT SYMBOLIZES A LIFE SPENT WITH HARD WORK. MEANWHILE, THE TRANSYLVANIAN GATE, OF WHICH YOU WILL PROBABLY NEVER FIND TWO THAT LOOK THE SAME, CAN BE RELATED NOT ONLY TO THIS PART OF THE WORLD.

DID YOU KNOW?



Those interested can take a closer look at several Transylvanian gates not far from Székelyudvarhely, in Szejkefürdő, at the tomb of writer and folklorist Balázs Orbán, and also in Bálványos, Nyergestető and Sepsiszentgyörgy. The largest Transylvanian gate, 15.06 meters wide, 9.5 meters high, made of oak, is by the road as you enter the village of Torja on the road from Kézdivásárhely.

THE VIOLIN HAS ALWAYS BEEN DISTINGUISHED AMONG MUSICAL INSTRUMENTS. WHILE ITS BIRTH IS SURROUNDED BY MYSTERY, ALMOST EVERYBODY IS FAMILIAR WITH STRADIVARI'S NAME. WHAT IS THE SECRET THEN? THE WOOD? THE LACQUER? THE MAKER'S HAND? IS THERE ANY OTHER INSTRUMENT THAT RECEIVES SO MUCH ATTENTION?

AN INSTRUMENT OF PASSION



Some rely on state-of-the-art technology. They scan the instruments with computerised devices, measure and calculate averages and then hope to make the perfect violin with software operated tools.

“Master violin”... I am savouring the word and images of old masters flash in my memory, one after the other. They lean over their desks and workbenches in a quest for the secret of how to work with their material. Because wood remains alive even after the tree is cut down. You have to know how their annual rings grow, you have to hear the sounds hidden in it.

The technology can change – the master cannot. What was true three hundred years ago is just as true today: a good master examines the material with all his attention while making the instrument.

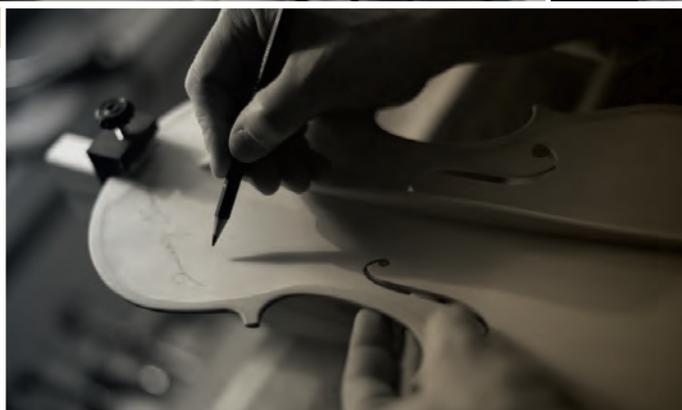
In 2012 we invited master violin makers to Veszprém, the ‘City of Queens’, hometown of world famous violinist and music educator Lipót Auer, to celebrate the anniversary of his birth by filling the place where he grew up and began his studies with violins and the sound of string instruments. The event’s guest of honour was Cremona violin makers’ ranking member Gio Batta Morassi, whose presentation attracted a sizeable audience. Perhaps many of them hoped to find out something about Stradivari’s secret. And in a sense, they were right. We were sitting there, ears and eyes fixed on the master, who spoke with felicity, and was therefore easy to understand. We saw a person equally well-versed in

art history, cultural history, history, biology, chemistry, physics, aesthetics and musical acoustics ... A person who sees the world in its complexity, and does not rest satisfied with just partial knowledge. Listening to him we came to understand: the secret is the man.

In a film about the life of the legendary master Stradivari there is a scene that tells you a lot about all this. Antonio hears sounds of quarrel from his workshop. When he enters, he sees his son and an angry man holding a vial, gesturing violently: *"Give me back the money I paid for your father's secret formula! This is nothing but ordinary lacquer!"* Antonio looks astonished at his son who betrayed him for just a few coins. And then he turns to the man. *"You want my secret? Here it is!"* and shows him his hands extended. *"I use these to carve the instruments, mix my lacquer and"* he slaps his prodigal son *"I use them to educate my child."* Indeed, the secret is the master.

As Yehudi Menuhin once said about the violin: *"If God, as they say, created man in His own image, then we can confidently state that man created the violin in his own image – or more precisely, in a woman's image, because the violin is a beautiful goddess."* The violin has a corpus, a body. It has shoulders, neck, back, belly... And yes, it has a soul. Violin makers speak about every part of this instrument as if they were parts of a gorgeous woman's body. When you hear a master talk about his job you get mesmerised by the passion in their words. It takes thousands of delicate but also strong movements of the hand to turn a piece of wood into an instrument that casts magic on people. Watching a master you can see how they run their tiny plane along the wood again and again, shaping the material, thinning the wood with endless patience, holding it to their ear time and again to hear its sound. Entering the workshop you can smell the waxes and the perfumes of herbs, and you sense a special atmosphere. As if you got back to the times before modern technology, when you could still experience the harmony of man and nature offering itself as raw material. You can see this harmony in the violin when it is finished, and this is the harmony you feel when you hear the music coming forth from the instrument's strings. And perhaps also the reason the violin attracts so much attention and curiosity.

Ilona Hegyi S.





2

LUSTRED VASE WITH CELADON GLAZE AND LIZARD RELIEF



1

COFFEE SERVICE DECORATED IN ROCOCO STYLE



3

LITHOPHANE WINDOW,
DESIGNED BY LASZLÓ HORVÁTH

DID YOU KNOW?

✎ Minimalism as a style started in New York in the 1960s. The shapes and forms of minimalism show, for example, the effects of Pablo Picasso and Giorgio Morandi.

✎ In Europe, minimal design can be traced back to avant-garde constructivism and also to the Bauhaus, where it can primarily be linked with the name of architect Walter Gropius.

✎ Minimalism is based on balance. Order and clarity, rhythm and symmetry are its essential qualities.

✎ Storage spaces, compartments and the hi-fi equipment are usually sunk in the wall in a minimalist interior – in niches, or, when it comes to clothes, in wardrobes hidden from the eye.

✎ A perfectly designed minimalist interior is undoubtedly beautiful, but if you live in such a space, you should probably put some unusual ornamental objects on the table, walls or floor. Colorful small sculptures, figurines, porcelain, a vibrant painting, or a colored floor vase.

FROM CASTLE TO MINIMAL DESIGN

WE ARE IN THE MIDDLE OF THE LAST MILLENNIUM. GOLD DUST, COLOUR AND PATTERNS ABOUND EVERYWHERE. THE CHURCHES AND CASTLES GLITTER DAZZLINGLY. UPHOLSTERY AND FLORID WOOD CARVINGS. AND LIKE WATER WASHES OFF THE STONE'S EDGES, THE LINES, COLORS AND SHAPES CLEAR OFF OVER THE CENTURIES.



PETAL BOWL, DESIGNED BY ÁKOS TAMÁS

4



5

COFFEE SERVICE, DESIGNED BY PÁLMA BABOS

1 In the Gothic Age window glasses and textiles became colorful, and patterns became increasingly intricate on furniture. Facades came to life in the Renaissance, with spaces and figures coming to full harmony. Baroque and Rococo brought a profusion of finery, glamour, wavy and spiral lines and expensive textiles. Tapestries dazzled the eye with exciting patterns, the legs of settees, tables and armchairs almost came to life, with animals' paws at their ends.

2 Like with everything, people got bored with over-ornamentation, and simplicity became the trend, and still seems to be, but there have been a couple of exciting deviations over the centuries. Secession and Art Nouveau became very popular in the early 20th century, with airy and graceful draught screens, commodes and small tables, with table lamps and wall lamps hanging on tendrils, with Tiffany glass, and Mucha paintings fitting this style so perfectly.

3 And then, after a big leap in time, huge spaces are fashionable today. Gigantic monochrome surfaces, huge windows letting light inside have come to replace walls. The lines, strips and diagonals are straight or only very slightly curved. While, everything seems to be very puritanical, it is all very expensive, as the materials and the craftsmanship involved are extremely high quality. Almost every object is made from

natural materials: stone, wood, metal, wool, canvas, porcelain. Desirably, uniquely designed and made, not on an assembly line but handcrafted, authentically, maybe with the most cutting edge technology.

4 Pitch black, browny black, coffee color, cocoa, beige, vanilla, cinnamon, walnut, eggshell, brown, alabaster and snow-white – these are the main colors. Sometimes khaki, apple green, lilac, turquoise or lemon, but only in small quantities. In this kind of interiors, the shadows of the pieces of furniture also come to play, therefore, planning the lighting is also part of the minimalist interior design. Standard lamps with enormous shades or small spotlights – it does not matter. The point is to be original, simple but spectacular.

5 A well-chosen porcelain object, with the right color and shape, placed properly, can animate this kind of interior. A floor vase, delicately lined or robust, is probably the piece that fits this style most. The dining table can be made more colorful with stylish runners, and exquisite sets of plates and cups from the Herend Porcelain Manufactory.

Sarolta Szálka

BIRDS OF WAITING

THE MASTERS OF THE HEREND PORCELAIN MANUFACTORY HAVE, ONCE AGAIN, CREATED AN EXTRAORDINARY NEW MASTERPIECE. SPRING, THE ETERNAL CYCLE OF RENEWAL IS IN THE CENTRE OF THE SYMBOLISM OF THE VASE OF FASCINATING SIZE.

Awaited for months, spring fills the world with the cacophony of life when it comes. And waiting for this season is not in vain: sooner or later it does arrive. Like a playful, distant relative, you never know when it will knock on your door. But when it arrives in your life, it comes irresistibly, with cheerful fervor. It tells stories with laughter, filling the rooms, streets, squares and cities with the taste of sun and wind.

Nature in spring is also the theme of a new masterpiece made in the workshop of the Herend Porcelain Manufactory. Besides its pattern, being the largest pierced vase in Herend's history also makes it special.

An idyll by a lake is depicted on the vase. While the scene is bucolically quiet, it is also full of energy and movement. The Caroline duck is a typical and popular bird in North-America. It spends much of the year in Canada and the north of the US, and migrates to the Caribbean islands or sometimes to the shores of Mexico for winter, to return home bringing spring and new life to the Great Lakes area.

The vase's colors also represent this renewal: the ducks' blue and red feathers bring spring into the light blue of the sky and the soft green of the trees and plants. All this is framed by a gold ornament, just like our life is by spring, the season we await eternally.

Dezső András Horváth





THE GRACE OF PATIENCE – INTERVIEW WITH FERENC KÖLLER MASTER THROWER

☞ What gave you the inspiration for this vase?

The basic form of the vase had existed earlier in five copies. I participated in making the last one. Then, preparing for this year's Frankfurt Ambiente Fair, we came up with the idea to make a vase with motifs of the spring. The Caroline duck is a gorgeous bird, but you need a huge surface to depict them in two dimensions. Just as big as a vase.

☞ To what extent did master painter Sándor Vida's draft inspire you?

I was fascinated by the etherealness of his painting. There are many works in my career I am proud of, but I consider this one of the most superb pieces I have worked on so far. Magnificent and graceful. A real masterpiece of design and craftsmanship.

☞ How did it feel to participate in its making?

It required extraordinary focusing, paying attention to every move, we could not make a mistake in any piece. It took a great deal of patience and discipline. You need to be resolute to create this kind of masterpiece.

IKEBANA

MEANING FOUND ANEW

LIKE JAPANESE ARCHITECTURE, PAINTING AND PORCELAIN ART, IKEBANA, THE ART OF FLOWER ARRANGEMENT COULD NOT HAVE DEVELOPED TO PERFECTION BUT FOR TEA MASTERS, ACCORDING TO WHOM WE CAN FIND PERFECTION EVERYWHERE IF WE ARE READY TO RECOGNISE IT.

Flower sacrifices first appeared at the feet of statues in Buddhist services already in the 6th century, and a few hundred years later, flowers became the main requisites of various games played by the nobility. Held from the 7th century, the hanagyokai, the flower festival of Chinese origins, which included musical and dance performances, strengthened further the Japanese cult of flowers, reaching its peak with the emergence of the ikebana, then called tatebana, in the 15th century.

A Bindweed

Sen-no Rikyu, the master who had the most profound influence on the tea ceremony, was the first to place an ikebana in his *tokonoma*, a reception room for the tea ceremony, with the clear intention to represent the perfect harmony of beauty and spirit with the flower arranged in the vase. And with this, we have come to the essence of the ikebana (the original meaning of the term is 'flower in water'), based on the Zen philosophy. The assemblage of the pot, the branch and the flower has to go beyond pleasing the eye. If the maker of the composition is good at his craft, by presenting Nature's harmony, he can inspire us to reach a kind of self-awareness, a cathartic experience. Just like Master Rikyu did with his governor:

FRIENDSHIP

MY SOUL'S COMPANION
LOVES ME IN EVERY SEASON
WALKING BY MY SIDE



LESS IS MORE

The Mishoryu-Sasaoka school's spectacular performances combine Western classical music, traditional Japanese music, and kabuki and kyogen with the art of ikebana, in an attempt to bring the Japanese art of flowers closer to today's audience. They use few flowers, much empty space, and an easy-to-learn technique, guiding those who want to learn the secrets of making ikebana.



“The governor in those days, daimyo Toyotomi Hideyoshi (1535–1598) was curious to see the bindweed that bloomed in Rikyu’s garden. Therefore, Rikyu invited him to a morning tea ceremony. Waiting for his host to call him inside, the governor was walking in the garden, looking for the famous flower – all in vain.

Entering the tea room indignantly, the first thing that caught Toyotomi’s eyes was a single stick of gorgeous bindweed in a bronze vase with a curious shape. It dominated the room’s interior like a beautiful empress in a kimono.

The daimyo fell silent with shame, realizing how right the artist was. For if Rikyu had left the bindweed in the vase, it would have been no more than a solitary flower left in the garden by accident. And if the daimyo had found a mass of bindweeds blown left and right in the wind, he would never have discovered the flower’s real beauty.” (source: Ivaki Tosiko: Ikebana. 1977, Natura)

The Art of Dynamic Symmetry

During the several hundred years of its history, ikebana making has seen innumerable styles and schools. Initially, only plants could be used to make it, and the ikebana served the purposes of religious devotion. Later, creating an atmosphere became its primary function. Initially made by priests, ikebana came to be made by secular people from the 17th century, and increasingly by women from the 19th. The avant-garde ikebana movement began in 1948, where the masters began using shells, stones, plastic and metal, dissenting from the traditional schools. The Japanese art of flower arrangement became popular in the 1950s, with Ikebana Internationale established in 1956. The organization now has over 7,000 members in 60 countries, and holds several exhibitions and fairs every year.

A large number of schools exist today too, with different rules and styles. What all of them share is the aspiration to emphasize the unique qualities of the plants they use, and also the essence of the creative process. The artists are expected to revive the plant in artificial circumstances in a way as it lives in nature, with petals turned towards the sun, aspiring towards the sky.

Differing entirely from Western traditions of flower arrangement, ikebana artists use dynamically balanced symmetry, lines like brush-strokes, little plant and much empty space. Their aim is to present each element of the ikebana in its fullest beauty, along with its small faults (!). The composition has to be in perfect unity with the vase and the space around it. Japanese people consider ikebana making a huge responsibility, since the composition is to express the harmony of man and Nature above all, in the least artificial form.

Anna Rajkó



1014 YEARS OF HUNGARIAN MINTING



WHEN THEY SETTLED IN THE CARPATHIAN BASIN, HUNGARIANS DID NOT YET USE MONEY IN TRADING BUT PELTS, ANIMALS, ARABIAN DIRHAMS AND BYZANTINE GOLD. THE NATIONAL CURRENCY CAME WITH THE ESTABLISHMENT OF THE HUNGARIAN KINGDOM, AND HAS HAD NUMEROUS NAMES.

German Quality Instead of Italian Design

Although the name *forint* originates from the Italian *fiorino d'oro* and the name of Florence, King St. Stephen did not have it modeled after the design of Italian coins but Frankish-Bavarian ones. The coins had the inscription "REGIA CIVITAS" (the King's City), which means that the first Hungarian mints were established in Esztergom or Székesfehérvár.

The Centuries of Beautiful Forints

With the development of Hungarian trade there appeared the need for more valuable coins, so in 1325 King Charles Robert ordered to mint golden-based money, modelled after the Florentine currency. Although golden coins were minted in Buda, they had no Hungarian motifs until Louise the Great, who had the Hungarian Anjou coat of arms and

St. John minted on the coins. No less active in issuing money than Louise the Great, King Matthias ordered the figure of Patrona Hungariae to be minted on the coins made in Nagybánya, Szeben, Körmöcbánya, Buda and Kassa. Hungary's patron saint remained on Hungarian coins until 1939, with the two-pengő denomination minted that year as the last such coin. Interestingly, the Hungarian Crown first appeared only on the silver *guldiner* of Vladislaus II of Hungary, and this was also the first piece with the year of issue indicated – the first such year was 1499.

The Hungarian currency became significant internationally from the 15th century. It was popular everywhere for its precious metal content and beauty. It was mentioned in account books and certificates outside Hungary, and some countries even derived the name of their currency from the Hungarian golden coin.

DID YOU KNOW?

His portrait does not appear on Prinz Rákóczi's coins, despite the fact that in the 18th century it was quite common for monarchs to have their faces on their coins. However, Rákóczi did not consider himself a king. Therefore, although golden coins were made with his portrait, he kept them from circulation. Instead, the golden coins had the country's coat of arms and the Madonna. Made after a Polish model, his copper coins had his motto: "CUM DEO PRO PATRIA ET LIBERTATE", (With God, for the country and freedom) – which is the origin of the well-known term *libertas* coin.

DID YOU KNOW?

While Hungary had several currencies before the 19th century, no inscription in Hungarian appeared on the coins until 1848. Lajos Kossuth became finance minister during the 1848 revolution, and it was under his supervision that Hungary became independent in its financial affairs. The banknotes used during the revolution are commonly called „Kossuth notes” but in fact, only the one and two-forint notes issued by the Pesti Magyar Kereskedelmi Bank (Pest Hungarian Trade Bank), the only Hungarian bank of the age, were Kossuth notes. He also had coins minted. These were the first coins with an inscription in Hungarian.

With the appearance of the Habsburgs on the scene, issues related to the Hungarian currency were no longer decided in Hungary. King St. Ladislaus disappeared from the reverse of the golden forints, replaced by the reigning monarchs in succession. After Nagyszeben the new currency, called the *tallér* came to be minted in Körmöcbánya as well. The word 'tallér' comes from the German *thaler*, just like the name of the *dollar* does.

Hungarian Coin – The Great Survivor

Körmöcbánya is an important location in the history of Hungarian minting. Even under the Habsburgs, Körmöcbánya remained the model for other mints. With the Trianon Treaty, this mint, the only remaining Hungarian mint, was now located beyond the border. Its equipment was dismantled and transported to Budapest in 1918, with most of its staff following. They had to install the machines at their temporary site in haste, and the

fillers in Hungary still had K.B. on them as the place of issue. The permanent mint was then installed in a former Hussars' barracks in Budapest's Üllői út. The name of the new mint was Magyar Királyi Állami Pénzverő (Hungarian Royal State Mint). This was where the *pengő* coins were made starting the following year, and then the forint coins after the hyperinflation in 1946. Since 2008, the Mint has been located in the new logistics center near the Budapest city limits. This is where millions of Hungarian coins are minted on modern equipment, in the spirit of traditions of a thousand years.

Dezső András Horváth

MONEY, ARMS, HORSE

KNIGHTS. THE ROMANTIC HEROES OF HISTORICAL MOVIES AND NOVELS, WHO WEAR ARMOR AND CARRY OUT NOBLE DEEDS. HOWEVER, IN REALITY, THERE WAS LESS PATHOS AROUND THEM. IN FACT, KNIGHTS WERE UNEDUCATED AND VIOLENT MEN, WHO USED THEIR STRENGTH TO ENFORCE THEIR WILL.

It All Came from the North

The origins of knighthood go back to the turn of the 9th and 10th centuries, and this is basically also when tournaments began for knights to compete. Although usually associated with Anglo-Saxon history, it was not the Normans or Celts but the Germans who invented the institution of knights' tournaments. According to the records, the first contest was held in Magdeburg by Henry the Fowler to celebrate victory over the Hungarians in the first third of the 10th century. There were no rules in the first tournaments: contestants fought for life or death, or at least to blood. This was a perfect way to prove braveness and strength but caused the number of knights to fall rapidly, therefore, the lords of castles had to invent rules for the competitions. During the more than four hundred years while they were held, (9th to 13th centuries) tournaments changed significantly. From a chaotic bloodbath, they evolved into group contests (one knight against several, several knights against several) and one-on-one fights. The widely known type of competition, where knights fought for the beloved lady's handkerchief, and, of course, for her favors, began only at the end of the 13th century. Initially, general education in today's meaning of the term, was not a significant part of knights' training, especially not at the dawn of the Middle Ages. The focus was on handling weapons and efficiency in killing, as knights' primary job was combat. This had changed somewhat by the 11th century: familiarity with dances and songs had become a basic requirement, and later, knights began to learn a foreign language, namely, French.

Accessories, Requisites

One could be awarded knighthood for merits. It was not hereditary but came as a reward for bravery in battle and/or protecting the monarch(s). Indispensable requisite was a strong horse and armor and the money to buy all these – the money could also be supplied by noblemen or ladies. Besides the horse, the most important accessories were an own saddle and a short two-edged sword to be used deftly on horseback. Broadwords and huge hatchets served for knights to demonstrate their strength, and were used primarily but not exclusively in tournaments. They required considerable strength and concentration to use.

Variations

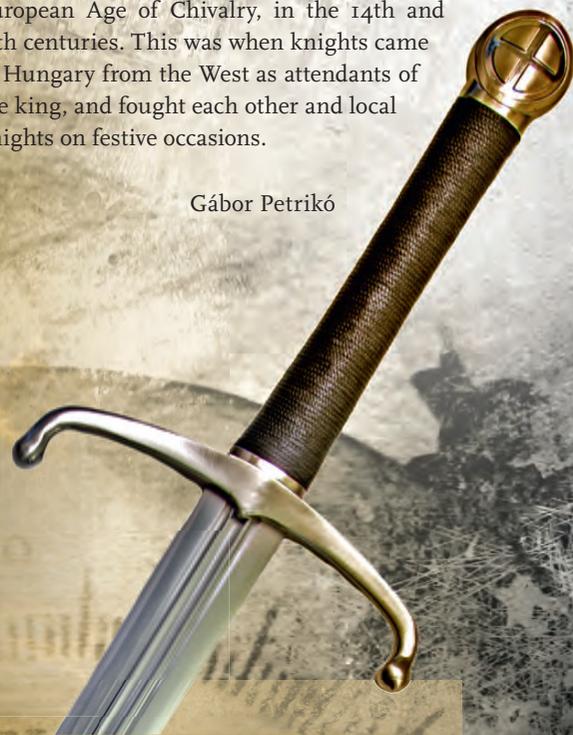
Tournaments, in today's sense, were a crossover between *buhurt* (a fight with many participants) and single combat. The groups of mounted men attacked each other with blunt spears, with the aim to push the opponents off the saddle. A separate type of fight was the *duel*, which was also a trial by battle, often for life and death. The origins of this type of battle go back to the age of Antiquity, as duels were also customary in Greece and China, to keep soldiers in practice in times of peace. Surprisingly, duels were practiced as a sport quite early, already in the 14th and 15th centuries – the German and the Italian school have been claiming priority ever since. Saluting and handshake were not usual in those days. The fate of defeated knights was in the hands of the lord who held the tournament or his aide. A good 100 years later, the French took over: Henri Saint-Didier's technical terms are still used today in fencing.



Meanwhile in Hungary

The first tournament in Hungary was held quite late, at the end of the 13th century, although a royal court with a permanent site, the basic prerequisite for knightly culture, had been there from the reign of Béla III. A letter of donation by András III. from 1291 serves as evidence of the first Hungarian tournament (in Vienna). Tournaments became regular only after the European Age of Chivalry, in the 14th and 15th centuries. This was when knights came to Hungary from the West as attendants of the king, and fought each other and local knights on festive occasions.

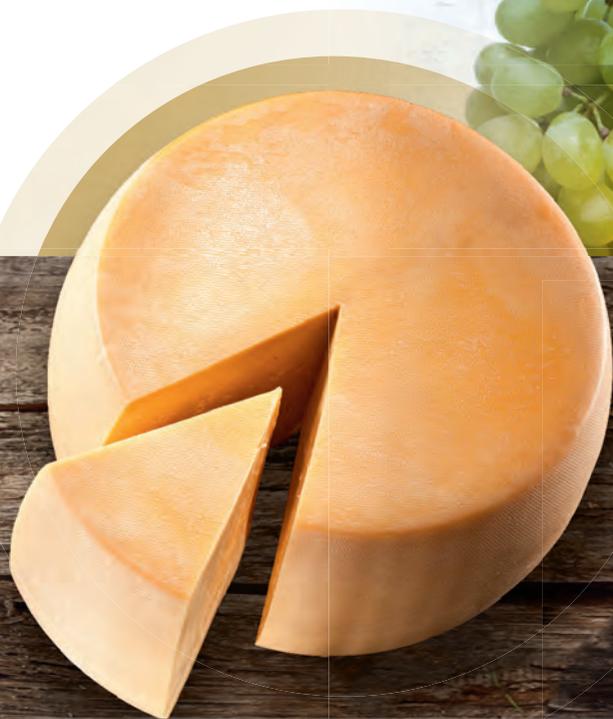
Gábor Petrikó



OUR BEST AT FENCING

Servants could undertake duels for their kings. Róbert Károly was usually substituted in duels by Miklós Vermes, who won numerous victories in his lord's name. Besides Róbert Károly, other kings who were also knights included Lajos Nagy (Louise the Great) and, of course, King St. Stephen, who was the main ideal for knight kings. Hungarians were not as prominent in duels in the Middle Ages as they have been in fencing in modern Olympics, one of the sports we have been excelling since the 1908 Games. Those winning Olympic golds in sword fencing include Jenő Fuchs, Sándor Pósta, Győző Kulcsár and István Osztrics. Although initially, fencing was a men's sport, this had changed by the 20th century. This is how, for example, Ilona Elek, Ildikó Rejtő or Tímea Nagy had a chance to win Olympic golds. (Tímea Nagy won in epee.) Of course, we should not forget those winning silvers either: Béla Zulavszky and Lajos Balthazár are Olympic champions in fencing and epee just like Jenő Kamuti in foiling and Ernő Kolczonay, Krisztián Kulcsár and Gábor Boczkó in epee.





A REALLY BIZARRE TYPE

Traditionally made in Sardinia, Casu Marzu is recommended only for those with a strong stomach. This cheese is made of sheep milk, and is then left out in the open exposed to the sun and heat where cheese flies lay it full of eggs. When the eggs hatch, they make the cheese very creamy and smelly. Local people eat it regularly, while for foreigners, it is a test of bravery.

WE LOVE CHEESE!

MAN HAS BEEN MAKING CHEESE PRACTICALLY AS LONG AS WE HAVE BEEN DOMESTICATING ANIMALS, OR AT LEAST, SHEEP. EVEN HISTORIANS OF GASTRONOMY ARE UNCERTAIN ABOUT THE ORIGINS, AS CHEESE HAS NO ARCHETYPE. ONLY ONE THING IS FOR SURE: THE ROMANS SPREAD THE ART OF CHEESE-MAKING ACROSS EUROPE AND THE MIDDLE EAST.

Uncertain Beginnings

Cheese making has always been surrounded by mystery, despite the fact that it is much simpler than outsiders would think: fungi in milk and/or the storage vessel are responsible for whey excretion and fermentation. At least, in natural methods. The original method of cheese-making was probably discovered by accident: according to the most widely held version of the story, the discovery was made by a nomadic Arab who carried milk (probably ewe or goat) in his saddlebag to quench his thirst. The bag's material probably contained rennin (the enzyme that curdles milk). The enzyme, the heat and the permanent movement of the saddle turned the milk into whey and curdle, which then our Nomad ate with a great deal of pleasure. Whatever the real story, what really matters is that the process was discovered by our ancestors, and it has been perfected for thousands of years now.

The Mystery of the Craft

Cheeses are usually classified as fat, hard, medium-hard, soft, smoked, mouldy, etc. (there is a practically endless variety), but the essential quality is taste. The most basic rule in cheese-making – just like in cooking – is that you must be brave enough to experiment.

And in Hungary?

Cheeses fermented from cow milk are the most widespread in Hungary, while goat and ewe cheeses are considered special. The popularity of home-made cheeses is undoubtedly due to the fact that besides their natural flavours and aromas, they have a great added value: the experience of uniqueness and manufactural know-how.

Gábor Petrikó



photo: Gellért Áment

RECOMMENDED BY THE APICIUS RESTAURANT



WILD GARLIC GOAT CHEESE ROLL WITH DRIED FIGS AND PINE HONEY BALSAMIC VINEGAR

Cream ewe cheese, season with garlic, salt, pepper, then make rolls. Chop half of wild garlic and roll cheese rolls in chop. Scald other half of wild garlic, and use aluminum foil to roll ewe rolls in wild garlic leaves. Let rolls cool in fridge until solid. Caramelize sugar, add wine, figs, and bring to boil. Let cool. Slice cheese rolls, serve with figs, pine honey balsamic vinegar and lettuce leaves.



GRILLED FILLET OF VEAL WITH EWES CHEESE SOUFFLÉ AND ASPARAGUS

Season fillets with salt, pepper and tarragon. Sprinkle with olive oil and let sit in fridge. Scald asparagus with salted water, let cool, and make small bundles with asparagus and bacon. Put pats of butter on bundles and brown it in grill oven. For soufflé, whisk 2/3 of ewe cheese with the egg yolks until creamy, add salt, pepper, finely chopped chives to taste, whisk egg white, then add to whisked cheese and yolk. Then add coarsely chopped walnut, and crumble rest of ewe cheese into the mix. Mix with flour gently, heat oven to 200 C, and bake for 5-6 minutes in buttered baking molds just before serving. Grill fillet of veal, serve with asparagus, ewe cheese soufflé, grilled cherry tomatoes and butter sauce.

INGREDIENTS, SERVES 4

goat cheese	200 gram
dried fig	200 gram
sugar	1 tbs
tokaji szamorodni (white wine)	50 ml
wild garlic	8-10 leaves
pine honey balsamic vinegar	3 tbs
garlic, salt, pepper	
olive oil	

INGREDIENTS, SERVES 4

sliced fillet of veal	500 g
bacon	4 slice
asparagus	240 g
cherry tomato	120 g
soft ewe cheese	90 g
egg	4
walnut coarsely chopped	2 tbs
flour	10 g
butter sauce	4 portions
salt, pepper, tarragon, olive oil, butter, pepper, chives	


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