

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

HEREND HERALD

2006/II. NO. 27.



Jubilee vase
180 YEARS – 180 PATTERNS

*Gift offers
for Christmas*
Children of Glory
A FILM COMMEMORATING THE 1956 REVOLUTION



Dear Herald Reader,

Summer is over, and autumn is coming to an end...

Productive work has now taken the place of lounging in the sun, and the pleasures of the sunny season have been succeeded by the beauty of cooler months, which take us from the seasonal grape harvest festivals through intimate family gatherings to the end-of-year stocktaking and seeing in the New Year.

Let us pause for a while, however, before we bid 2006 farewell. This year marked the 180th anniversary of Hungary's oldest porcelain manufactory, the Herend Porcelain Manufactory, which has earned our country great prestige through the years.

This issue of Herend Herald lays particular emphasis on the series of commemorative events as we relate, both in words and pictures, the success story of Herend porcelain. While honouring its own distinguished trajectory, Herend never ceases to make the most of the present. It has made its presence felt both as an exhibitor and as a sponsor on special occasions where quality and sophistication made a perfect match in different corners of the world. No matter where, be it Moscow, the Far East, the Hungarian National Gallery, the State Opera House, the most prestigious museums, the banqueting table on the occasion of the October 23rd National Day, or even the victory platform of the Formula One race, our noble Herend porcelain was there. This issue will present an overview of these events to our kind readers.

In addition, other articles will try to satisfy our readers' interest in sundry fields. Music and film lovers can read about the Bartók Year as well as the promising international hit movie Children of Glory, while those with a penchant for architecture may find pleasure in our piece on the Palace of Arts. You will, I trust, enjoy reading about the history of steam navigation on Lake Balaton, and there is also something to satisfy the palate of our gourmet readers.

Hoping that you will find this issue of Herend Herald to your liking, I wish you peace and happiness for the rest of the year. Season's Greetings.

A handwritten signature in black ink, which appears to read "Dr. Attila Simon". The signature is written in a cursive style.

DR. ATTILA SIMON
CEO



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HEREND HERALD

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Twenty-five successful years in charge of the Manufactory

Gyula Gulden Statue Unveiled in Herend

A bust of Dr. Gyula Gulden was unveiled at the beginning of October in memory of the one-time director of Herend, marking the 180-year anniversary of Herend Porcelain Manufactory. Gyula Gulden earned his esteem in the plant's history by restoring the diminished reputation of Herend after the First World War and establishing trade relations that have survived successfully to the present.

Dr. Gyula Gulden took the director's chair of Herend Porcelain Manufactory in 1923 and held his position until the plant was nationalised. His biggest achievement was that in the extremely difficult situation after the First World War and the subsequent Great Depression, he turned the company into a flourishing enterprise again, rejuvenating its global reputation.

Gyula Gulden had a major plan of reviving old models and creating new ones, and to achieve this he contracted talented artists. In terms of the arts his most important change was the launch of statuette production; until the end of the Second World War the preeminent sculptors and ceramic artists of the era designed tradi-

tional and modern statues, figurines, and plaquettes for Herend. The distinguished figurines of the Manufactory, such as Matyó Madonna by Elek Lux, Dérýné by Miklós Ligeti, or Tom Thumb by Ede Telcs, still considered classic pieces today, were born at that time.

Gulden opened to the public the collection of antique Herend pieces owned and repurchased by the company, creating the forerunner of today's Porcelain Museum. He also introduced the basis of form numbers and sample codes, which are still in use. In addition, product catalogues and price lists were also prepared to promote expanded trade.

Gulden spoke several languages and had very good connections, which helped him achieve excellent sales results abroad. All of this was indicated with the successful presence of Herend in international fairs during the 1930s, and increasing numbers of returning distinguished customers. The awards started with the prestigious prize won in the Chicago World Exposition of 1933, after which Herend porcelain products were honored with a gold medal in the Brussels World Exposition of 1935, a Grand Prix in the Paris World Exposition of 1937, and a Diplome d'Honore in the 7th Milan Triennale in 1940. The success achieved at the New York World Exposition in 1939 was of outstanding importance, because the trade relations established then remain to this day.

The Manufactory's clientele became increasingly distinguished during this time: the press gave extensive coverage to the visit of Edward, Prince of Wales (later Edward VIII, then Duke of Windsor); Leopold, King of the Belgians; and Juliana, the heir to the Dutch throne, also admired Herend porcelain.

Gulden worked very intensively on both external and internal markets for the Manufactory; in 1943 he founded and invested in the Applied Arts Trading Company to supply the domestic market. During the Second World War the extensive international relations of Gyula Gulden became vitally important again in the survival of the manufactory. Gyula Gulden accepted the post of consul in neutral Portugal, and from there he was able to re-export Herend Porcelain at a time when it was isolated from its traditional markets. After the war, Gyula Golden immigrated to the United States, where he died in 1956.



Commemorating Dr. Gyula Gulden

IN MEMORY OF MÓR FISCHER

The commemoration ceremony for the “second founder” of the Herend Porcelain Manufactory began in the Jewish cemetery of Tata, where a porcelain plaque prepared in the manufactory was unveiled at the tomb of Mór Fischer. The ceremony was attended by the management, employees of the town and the manufactory, and a Fischer descendant. Herend Chief Executive Officer Dr. Attila Simon and

honorary guest, Chief Rabbi Tamás Raj, remembered the contribution of Mór Fischer in the process of making Herend porcelain world-famous. At the end of the ceremony the Chief Rabbi said a prayer.

In the second half of the commemoration event, all guests gathered in the ceremonial hall of the Mayor’s Office, where Herend Mayor József Michl and Dr. Simon unveiled a Mór Fischer bust, a gift from the manufactory.



Herend CEO Dr. Attila Simon and Chief Rabbi Tamás Raj remembering the work and achievements of Mór Fischer



The unveiled porcelain plaque



Tomb of Mór Fischer in the Jewish Cemetery of Tata

HEREND IN TAIWAN

Through a business relationship established with Maboli Enterprise Co., Ltd., the Herend Porcelain Manufactory has been active in the Taiwanese market for 10 years. This decade was enough time for the local customers to get to know and like Herend porcelain; this success has created a secure market for the brand in the Far Eastern country. Owing to an extensive increase in forms and decors, turnover has grown very fast in the last two to three years, but apart from porcelain sales, the

Taiwanese importer has also set an objective of promoting the culture of the country.

In summer 2006 they introduced their traded brands, including Herend Porcelain, at a Maboli exhibition organised in Sogo Department Store, the largest in Taipei. Master painter László Sebestyén successfully demonstrated the art of porcelain painting at the exhibition. As a result, many people bought Herend porcelain dedicated by the painter, or ordered other porcelain objects painted and signed by László Sebestyén.





Porcelain Dialogue

HEREND-MEISSEN SUMMIT AT THE HUNGARIAN NATIONAL GALLERY

The joint exhibition of these world-famous porcelain manufactories was opened at the Hungarian National Gallery on September 21 under the title "Dialogue". After the opening address by Director General Lóránd Bereczky, the exhibition was officially opened by former President of the Republic Dr. Ferenc Mádl. The exhibition covers the complex history of porcelain arts presented by the youngest and oldest manufactories of the world.



The exhibition was officially opened by Dr. Ferenc Mádl (right), former President of the Republic of Hungary



The exhibition contains an abundant range of products created during the 180 years of history of the Herend Porcelain Manufactory. Apart from the well-known rich diversity of classic patterns, such as the opulent butterfly-and-flower bearing Victoria décor named after Queen Victoria of England, the repertory of the Herend exhibition includes sets made in Chinese and Japanese styles, as well as modern studio pieces.

All items exhibited in the gallery illustrate the manual skills of the master painters of the Herend manufactory, and also prove the unique professional expertise of throwers, as well as makers of figurines and flowers. The exhibition also highlights the works of Johann Joachim Kaendler, an outstanding sculptor of the Meissen Porcelain Manufactory, born 300 years ago.

Visitors can follow the renewal of artisan traditions and the appearance of various styles in the European porcelain arts at this absolutely unique exhibition. The displayed objects represent a very special combination of traditions and the spirit of the modern age. The masterpieces of Herend also reveal how the artists of today carry on our cultural heritage into the new millennium.

The title "Dialogue" refers not only to the common cultural routes visible in the works of the two manufactories, but also expresses their shared beliefs and commitment. The joint objective is to maintain the high standard of European porcelain production, maintaining the values of cultural history and also promoting and enhancing the prestige of European dining culture.

HEREND VASES FOR WINNING GOLFERS

Herend Porcelain Manufactory and Birdland Golf Kft, operators of the Birdland Golf & Country Club in Bükkfürdő, have signed a cooperation agreement in Herend. Based on this sponsorship agreement, the winners of all nine golf tournaments organised by Birdland Golf this year will receive a Herend vase as a victory trophy.



A winning golfer holding a Herend vase



The most beautiful Annas with Herend porcelain

Anna Ball in Balatonfüred

Everyone looks forward with excitement to the Anna Balls of Balatonfüred, held on the last Saturday of July. The picturesque landscape keeps welcoming returning guests into this wonderful city by Lake Balaton, which was the scene of summertime meetings of Hungary's most prominent artists and politicians going back to the Reform Age.

Since 1997, Herend Porcelain Manufactory has been the main sponsor of the Anna Ball, the most historic and famous ball held in Hungary. This cooperation is not accidental, because there are many connections between such prominent events and Herend. Respect for classical beauty and care for cultural values have always been a focus of the manufactory's corporate culture.

The famous Balatonfüred-pattern porcelain set was first produced by Herend in the middle of the 19th century. On its pieces the Herend painters captured landscapes and buildings of the shore of Lake Balaton and Balatonfüred at the time, including Horváth House, which served as the venue of the first Anna Ball.

Perhaps one of the most beautiful stories of that ball relates to a well-known hussar figurine made by Herend. The statute depicts Ernő Kiss, one of the martyrs of Arad, wearing the dress uniform of the Hannover Hussar Regiment, who first met his future wife, Anna Krisztina Horváth, at this first ball.

One of the major attractions of the evening is the election of the Queen of the Ball. Each year the contestants receive a numbered porcelain heart, which they wear as a medallion during the ball, then keep as a souvenir. Voting is also based on these numbers.

This year, Anna Apró, a 17-year-old student from Zalaegerszeg, won the title of Queen of the 181st Anna Ball of Balatonfüred. Dóra Lasztovicza, an 18-year-old student from Tapolca, became the first lady in waiting, and Petra Havasi, a 16-year old student from Üröm, became the second lady in waiting. The award for the Queen of the Ball was a Herend vase decorated with the Victoria pattern; the first lady in waiting received a vase decorated with the Rothschild pattern,

and the second lady in waiting received a vase with the Apponyipattern.

The Ernő Kiss award, established three years ago, was given to András Sugár, former chief executive officer of T-Mobile.

The ball was opened on Saturday evening by József Gráf, Minister of Agriculture and Rural Development. The venue was packed with 300 guests, including several prominent dignitaries and artists. The ceremonial menu was served to the guests in porcelain dishes with the Apponyi pattern, which naturally enhanced the distinguished nature of the event.

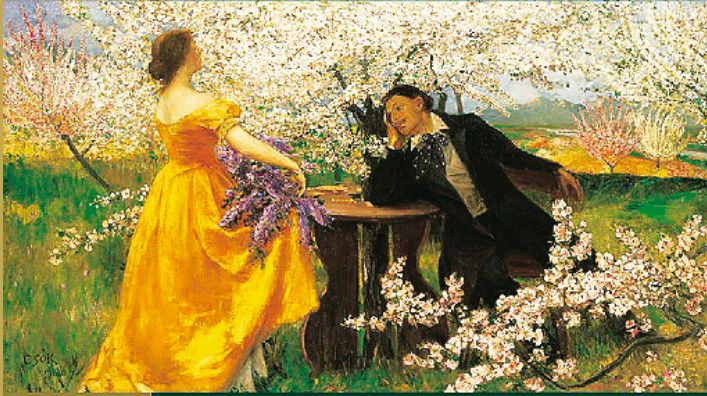
On Sunday morning, Mayor Dr. István Bóka, and Deputy Mayors Jenő Nagy and Dr. Pál Kiszely accompanied the ladies along the city streets in carriages.



A Herend-made prize leading the lively ball procession

REMEKMŰVEK

19-20. századi magyar festészet



2006. július 21 - szeptember 24.
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VÁLOGATÁS A
KOGART
KOVÁCS GÁBOR GYŰJTEMÉNYBŐL

ARVÁLLÁS
ANCSORRÓI
CSIKÁSZ GALÉRIA
MŰKÖZMŰ
RENDEZÉSENE



TÁMOGATÓK:



KISFALUDY GALÉRIA

Masterpieces at the Festival

An exhibition was organised at Csikász Gallery in Veszprém from the collection of the Kogart House as a supplementary event to the Veszprém Festive Games. Gábor Kovács has been buying pieces of art for fifteen years to create a collection properly representing the recent history of Hungarian painting.

His collection covers the period from the beginning of 18th century to the present, and currently includes nearly 400 pieces. One of the most valuable works of the exhibition, composed of the nicest pieces of the Gábor Kovács collection, was the István Csók painting "Awakening of Spring", which was indirectly in harmony with the Veszprém event as the town also wakes up with the summer and festival. The collection was shown in the countryside for the first time. Kovács Gábor Arts Foundation has been in operation for three years, and Kogart House has been open for two years.

Gábor Kovács began buying paintings in 1991. His collection reflects his own taste, and is dominated by romantic and realistic landscapes. He buys paintings by Hungarian artists, supports Hungarian arts, and helps others to enjoy these masterpieces. Csikász Gallery exhibited 42 pieces of the Kovács Gábor collection, including paintings by famous painters such as Munkácsy, Csontváry, Gulácsy, Ferenczy, Mattis Teutsch, Szinyei Merse, and Aba-Novák. Gábor Kovács made the exhibited paintings available for the city free of charge, and he contributed the revenues from admission tickets to the budget of Veszprém Festive Games.



Modern Herend Porcelain Pieces in Kisfaludy Gallery

The exhibition organised by Kisfaludy Gallery in Balatonfüred between July and September 2006 boasted the latest Herend porcelain pieces. The world-famous Herend Porcelain Manufactory, with almost two hundred years of history, showed a side which had previously been somewhat hidden: it awaited visitors with modern designs of porcelain pieces.

The decorative items and sets prepared with the latest designs shown at the exhibition were made for those who like modern forms, but are not willing to give up the high quality and unique features of manual production and painting, and appreciate the Herend features.

The porcelain pieces shown at Kisfaludy Gallery in Balatonfüred fit easily in a modern interior too. Quite a few of the new collections designed in limited series were successfully introduced at the most

prominent European trade fair of home furnishing and dining culture, the Ambiente, held in Frankfurt.

The most important characteristic feature of the porcelain items exhibited in Balatonfüred is that the formerly detailed decorations have been replaced with stylistically simple patterns, associated with the newly designed porcelain pieces, with the old motives only present for references in a playful form, sometimes on the edge of the items. Another interesting factor is that the graduating students of the vocational school of the manufactory also introduced themselves with their works. Here plated litophane lamp vases and modern-designed plates revealed the imagination of the young generation in regard to contemporary Herend porcelain. A few of the monumental statues of Imre Schrammel were also included in the exhibition, representing a new trend in the continuing history of the manufactory.



Ornamental Vase for the Hungarian State Opera

Herend Porcelain Manufactory has chosen the most distinguished venue and occasion to express and proclaim its appreciation for the arts.

The gala opening performance of the Hungarian State Opera House's 2006/2007 season, a premiere of *Three Stage Works* by world famous composer Béla Bartók, provided an excellent opportunity for the Manufactory to express its high esteem and respect for the Opera House, one of the key institutions in the Hungarian culture as well as the Hungarian opera tradition, by preparing and presenting a porcelain masterpiece.

The history of Hungarian opera goes back more than 300 years. Since 1884 the Opera House, designed by Miklós Ybl, has served as the national venue of opera performances. Along with the National Museum and Vigadó, the Opera House is one of the most significant historical monuments of Budapest from the 19th century. As no fixture missed Ybl's attention, the neo-renaissance building forms a harmonic unit of renaissance and baroque styles in its architecture, ornamentations, wood carvings, and cast-iron features. Even the tiniest details (chandeliers, wall brackets, door handles) reflect his decorative flourish.

The same minute attention and care was paid by the Herend masters in preparing this exquisitely shaped, neo-classical decorative vase, which depicts this landmark building and was presented to the Opera House on September 15 by the Herend Porcelain Manufactory as a token of appreciation. The vase was produced with a special technique and meticulous work, requiring exceptional skills from the master painter, because the picture of the building had to be painted on the vase without being distorted by the curves when people face it directly. The ornamental vase was presented to the acting director of the Hungarian State Opera House at the opening performance by Dr. Attila Simon, chief executive officer of Herend Porcelain Manufactory.

The first night of Bartók's *Three Stage Works* also offered an opportunity for Herend Porcelain Manufactory to express its gratitude and reverence to the leading representatives and patrons of the arts on the occasion of the 125th birthday of Béla Bartók, one of the greatest Hungarians of the 19th century. Thus the "Prize for Hungarian Arts" and the Herend Manufactory jointly awarded the Béla Bartók Memorial Prize to the Hungarian State Opera in recognition of its work and achievements to date. Naturally, the award was a Herend porcelain Bartók bust, presented by Lajos Gubcsi, the founder of the Prize For Hungarian Arts.



7th Pannon "Bormustra" Wine Competition

In 2000 the members of the Pannon Wine Guild launched a wine competition where famous foreign jury members and some Hungarian wine judges tested only commercially available Hungarian wines, exposing Hungarian winemakers to the highest international standards.

The stated objective of the annual wine tasting competition, held at the Archabbey of Pannonhalma for the fifth time, was to create a positive image of Hungarian wine culture among the invited foreign guests. 228 outstanding wines from 86 eminent wineries competed at this "Bormustra" competition this year. At the end of the contest the 55 best Hungarian wines were announced and the Grand Prix winner was awarded.

The jury named the best wines in three categories: the best 20 white wines, the best 25 red wines, and the best ten sweet wines. Consequently, the best 55 wines are entitled to call themselves "Top Wine of the 7th Pannon Bormustra Wine competition."

Herend Porcelain Manufactory presented numbered hand-painted plates to the producers of the best wines. The formal announce-

ment of results took place at the Gundel restaurant on June 7, 2006, where the winning winemakers of the Pannon competition were awarded with their Herend porcelain. The results were announced at a reception ceremony attended by the most significant winemakers and wineries of the country, and guests could taste the best wines accompanied with some culinary delights.

The guest of honor was Pannonhalma Archabbot Asztrik Várszegi, who received the Bartók Béla Memorial Prize from Dr. Attila Simon, Herend's chief executive officer. The Bartók Béla award was created by Herend Porcelain Manufactory and the Board of Trustees of the Prize For Hungarian Arts to recognise the eminent patrons of Hungarian music and arts.

The Bartók Memorial Prize, made of Herend porcelain, was granted to the Pannonhalma Archabbot, a bishop since 1989, for strengthening the sensitive and important relations between the Church and society, for acting as an advocate of human rights, for promoting unity among churches and religions, and for his spiritual and moral studies. Asztrik Várszegi celebrated his 60th birthday this year. ✂



Cheerful moments of the wine competition



Herend's prize for best wines. The award is presented by Archabbot Asztrik Várszegi and Dr. Attila Simon, Herend's chief executive officer

Herend declared number one among luxury porcelain brands

Herend has easily reached first place on the global status index of luxurious porcelain brands.

In the 2006 Luxury Brand Status Index survey, which exclusively canvasses among affluent consumers, Herend Porcelain left all of its 28 rivals far behind. The Hungarian manufacturer not only won the first prize in consolidated honors, but also secured top rankings in most of the other categories in the assessment.

The customers rated Herend Porcelain first place in regard to its outstanding quality, brand exclusivity, and product uniqueness, and they happily recommend it to others. According to the survey, it is widely known that Herend is used by society members considered admirable and respectable, that this brand offers the most

complete porcelain experience, and that it is the most worthy of the premium prize.

The survey respondents assumed that Herend is developing most rapidly in its category, a sentiment justified by this Hungarian porcelain's outperforming every other world-class brand, including Meissen, Cartier, Tiffany, and Villeroy & Boch.

The Luxury Institute, which administered the survey, conducts polls as an independent research center monitoring the wealthiest 10 percent of the U.S. population, based on their spending preferences and consumer habits. The general income of households they examine is \$355,000 USD per year, with average property value worth \$4.2 million USD. ✂



“Millionaire Fair” in Moscow

Afficionados of sophistication and luxury were astonished by the avalanche of exclusive goods and services offered at the Millionaire Fair exhibition held at Moscow’s Crocus Expo grounds in October, 2006.

Custom-designed vehicles and yachts, genuine thoroughbred Arabic horses, exotic islands, manually produced silver cutlery sets, and special porcelain products were all present at the exhibition, which exuded the spirit of elegance, exclusive entertainment, and exquisite quality.

One of the most spectacular stands of the Millionaire Fair was dedicated to the prominent Moscow retailer, Dom Farfora (known as “Porcelain House”), one of the outstanding experts of elegant dining culture, exhibiting the pearls of dishware for three centuries, always fostering the art of serving and table preparation, the sophisticated use of functional items, and attention to minute details developed to perfection.

It was a rare occasion for so many world-famous brands, each dominant in their own respective fields, to meet in one collection organised in the exhibition hall by Dom Farfora, including the Moser crystal used by Queen Elizabeth on ceremonial occasions, the finest silver which decorated the table of Sun King Louis XIV, and the

Victoria-pattern Herend porcelain – the dinner service used during private lunches organised by the English Queen Victoria.

Along with these exhibited masterpieces, the Dom Farfora exhibition contained more than museum items, also offering lovely ideas for decorating homes, tables, and internal spaces. The experts of the exhibition were happy to assist in the selection of porcelain, crystal, silver goods, and table accessories. ❧





Happy winners
with Champagne
and Herend porcelain

1. Button
2. Räikkönen
3. Massa



Herend porcelain and Formula 1

Herend Porcelain – these days this title is a world-famous brand name all over the world. For the last 180 years many monarchs, presidents, artists, and famous businesspeople became fans and collectors of this Hungarian product.

Herend products are made in one of the oldest manufactories of Europe, with all steps of the process, including modelling, forming, and painting, are executed manually. Each item carries the initials of its maker. The unique character also makes these porcelain pieces exclusive. In more than fifty countries of the world where the brand is available, the word “Herend” is a synonym for individual porcelain, luxury, and perfect artistry.

It is therefore understandable that the organisers of the Formula 1 Hungarian Grand Prix thought of Herend porcelain when they decided on the awards given to the race winners. They made sure that unique items carry the memory of the event.

The vase made for the winner of the Formula 1 Hungarian Grand Prix is of neo-classicist style, and its shape is similar to ancient urns. The decorative urn on a high standing has lace-plated handles and carries the logo of the Herend Porcelain Manufactory around its neck. The front of the vase depicts the best-known view in Budapest, the Chain Bridge crossing the Danube with the Buda Castle in the background.

This painting required exceptional skills from its master, because the curved image had to be painted so as to prevent any distortions in the picture when it is faced directly. The landscape is put into a square frame by garlands reminiscent of victory wreaths, and the gilded decoration covers the entire surface of the vase. The rear side contains the well-known Batthyány-pattern flower motives. Multiple firings were necessary because of the three main colours of the ornament, and the rich gilding also increased the production difficulties. The vase, prepared for a special occasion with a special technique, was a well-deserved award for the winner.

The masters of Herend made a 52-centimetre-diameter wall plaque for the winning team of the Formula 1 Hungarian Grand Prix, depicting the Chain Bridge and Buda Castle lit by the setting sun within a gilded ribbon frame in the center of the plaque.

The plated side of the plaque is richly gilded. This lace-like fragile surface is made with a special technique: while the porcelain is still raw, the plated parts are cut with a sharp-pointed double-edged knife, then the brilliant white base glaze is applied, which is followed by rich gilding. The plaque forms a perfect unit of design and ornament.

THREE EXCELLENT ‘TEAMS’ MEET IN HEREND

Representative of Herend Porcelain Manufactory, the Hungarian Foreign Trade Bank (MKB), and the MKB Veszprém Handball Club signed a cooperation agreement in an official ceremony held in Café Apicius, in Herend.

The objective is almost self explanatory: an outstanding porcelain manufactory, an outstanding bank and an outstanding sports team have decided to collaborate for a mutually beneficial future cooperation in sports.

In supporting this popular sport, which boasts an increasing number of fans, the manufactory hopes to bring Herend Porcelain closer to people and address the younger generation. Experience in sports is generally a positive experience, which can be supplemented by Herend Porcelain, representing quality tableware. Our life would be less complete without sports, just as it would be without exquisite porcelain.

MKB Handball Club is a successful, dynamic, and well-known handball team with significant achievements, not only in Hungary but also abroad, just like Herend porcelain products.



In the spirit of supportive cooperation



5th Chronoswiss-Audi-Hungarian Classic 2006

The fifth Chronoswiss-Audi-Hungarian Classic Oldtimer competition was organised in the picturesque landscape of Dunántúl in September, 2006.

The race, supported by the Herend Porcelain Manufactory, is interesting because, with the simple but strict rules, a classic VW Beetle has the same chance of winning as a supreme Aston Martin, because the order is decided based on the performance of the tasks announced with 1/100th-second accuracy.

This race of veteran cars is a so-called average-maintaining race, consisting of sections to be completed in a pre-defined time or with an average speed, where drivers always have to comply with the Highway Code and their average speed cannot be higher than 50 km/hour anywhere. The participating cars must be more than 30 years old – only cars manufactured before December 31, 1976 can be nomi-

nated for the race. The teams consist of two people, the driver and the navigator. The Veszprém evening phase and the opening exhibition were especially interesting, because visitors could meet many popular drivers, including István Szellő, who is now considered the senior driver. Another interesting supplementary event was a theme-based exhibition held in the premises of the Museum of Herend Porcelain Arts, presenting pieces of art inspired by the race.

The top three winners of the competition were Zoltán Mózes and Gergely Schütz, competing with a Ferrari 308 Dinó; Zoltán Sárdi and Csaba Perenyi, competing with a MG B; and Attila Tajthy and Mónika Janoczky, competing with a Volvo Amazon GT. All received valuable Herend porcelain awards, and the ladies' pair in first position received a special award, especially dedicated for women with inspiration.



It is not high speed that matters



Skills are indispensable

HEREND DÉCORS

The Champignon d'écór

CHMP



Decorations inspired by the local flora and fauna appeared on porcelain as early as the 18th century. The Age of Enlightenment brought an intense interest in nature, which resulted in the popularity of books on botany throughout Europe. Soon their illustrations, with extremely precise representations of plants, were echoed on porcelain as well.

Like their 18th-century predecessors, Herend painters often found inspiration in the flora and fauna of their immediate environment, the Bakony region, so the animals and plants of the countryside were soon pictured on their porcelain. A fine example of this type of decorative pattern is the Faisans (pheasant) pattern dating from the

1930s, which appealed to the King of Belgium at the time, or the Chasse tête decor created in the 1960s, ornamented with images of wild birds and animals.

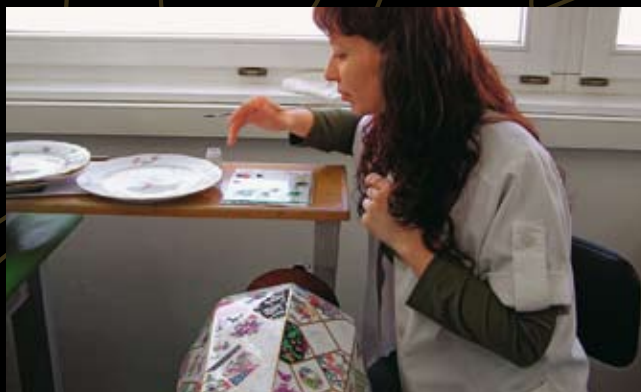
The recently created Champignon set was inspired by Hungarian mushrooms. Meticulously drawn images of the brown-capped lepiota, snow-white puffball, yellowish brown porcini or the eponymous champignon come to life on the porcelain. The central pattern of the group of mushrooms is surrounded by smaller mushrooms, and there is a dark green trim on the cup rim. This set, designed for gourmets, represents twelve mushroom species.



Jubilee vase

180 YEARS – 180 PATTERNS

Hoshi Shoji Ltd. of Japan has commissioned an exclusive piece of china in order to duly commemorate the 180th anniversary of the Herend Porcelain Manufactory.



It is a 65-cm-tall octagonal floor vase with a lid which displays 180 typical hand-painted world-famous Herend patterns in the spaces of a polygonal gold net. These 180 Herend patterns, carefully chosen from among approximately four thousand, commemorate the anniversary in a unique and original way, providing a representative cross-section of the wealth of fine décors amassed at Herend since the Manufactory was founded.

The décor of this jubilee vase was designed by applied artist Ákos Tamás, and the painting was the work of ten outstanding painters. All the patterns were painted in the competent workshop specialised in the given décor and the connecting patterns went through several firings.



HEREND ANNIVERSARY





180 years in pictures and words

JUBILEE COMPILATION

The building of Herend Porcelain Manufactory, 1939 *Photo: Photo Archive of the Herend Porcelain Museum*

The establishment of one of the oldest porcelain factories in Hungary, the Porcelain Factory of Herend, coincided with the dawn of national independence and was the result of the development of bourgeois mentality. The artistic manufacture of porcelain in Europe, which was almost exclusively initiated by the princely and royal courts, declined considerably after a period of incredible development in the 18th century. Several manufactories disappeared.

In Herend, a small manufactory was established by Vince Stingl in 1826, producing stonewares and carrying out research experiments

on porcelain-making. The new owner of the manufactory, Mór Fischer, being very ambitious and equipped with new ideas, started artistic porcelain manufacturing in 1839. At that time it was almost impossible to replace and supply old, classical porcelain dinner sets from the Far East and from Europe, but Mór Fischer's efforts met the support of the Hungarian aristocracy. The bright solutions to the difficult problems which had arisen during the set replacements and the reproduction of classical porcelains, the production of shapes and patterns resembling the old Chinese porcelains and the excellent ex-



Parade in front of the Manufactory, 1954-55
Photo: Photo Archive of the Herend Porcelain Museum



The quadrangle of the Manufactory, 1950
Photo: Photo Archive of the Herend Porcelain Museum



The lining of the muffle before the first firing, porcelain baker Ferenc Trum Photo: Ernő Vadas, 1953-54 (Archive of the Museum of Applied Arts)

HEREND ANNIVERSARY



Apponyi décor



Rothschild décor

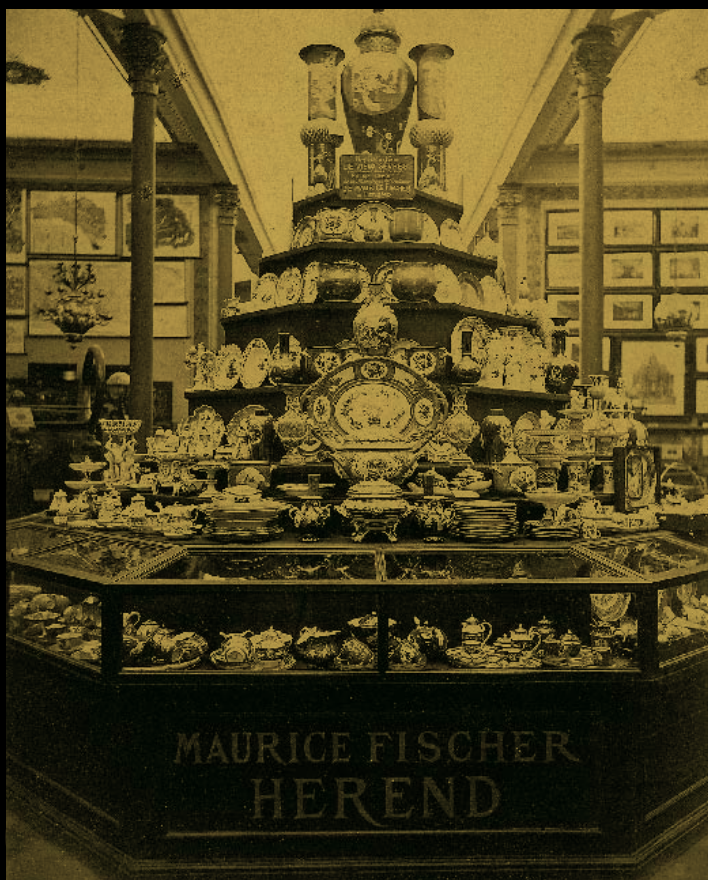


Victoria décor

cution soon turned the attention of experts and collectors to Herend. The artistic qualities and the efforts to manufacture original pieces in Herend succeeded in a very short time.

The First Hungarian Applied Art Exhibition, the Vienna Exhibition in 1845, the London World Exhibition in 1851, the New York World Exhibition in 1853 and the Paris World Exhibition in 1855 brought the highest appreciation for Herend. This appreciation also appeared

in the order of several royal courts (Queen Victoria, Francis Joseph I., Maximilian, the Emperor of Mexico, etc). Their example was followed by noble families and by several members of the plutocracy. The names of the manufactory's best-known patterns refer to the first customers (Esterházy, Batthyány, Rothschild, Apponyi). The porcelain wares from Herend started to appear in private and museum collections, and Herend became one of the internationally recognised trademarks.



Herend Porcelain Manufactory at the World Exhibition, Paris, 1867 – The porcelain pyramid Photo: Photo Archive of the Herend Porcelain Museum



Artist György Hornung paints Chinese-style ornaments on a vase Photo: Photo Archive of the Herend Porcelain Museum

In 1865, Emperor Francis Joseph I. conferred nobility on Mór Fischer in appreciation of his accomplishments in porcelain art. Hence the noble name Farkasházi, which the family later changed to Farkasházy. The reward of the Paris World Exhibition in 1867 was a gold medal, and Mór Fischer also received the French Legion of Honour.

Since 1872, Mór Fischer Farkasházy, Purveyor to the Royal Court, has been entitled to use the shapes and patterns of the Manufactory of Vienna, which had closed down. In 1874, Mór Fischer handed over the management of the manufactory to his sons. After this, the quality of production started to decline and the artistic aspects were relegated to the background. The factory had several owners, and went almost bankrupt as a result of its departure from its own artistic conventions. The upswing came only at the end of the century, when the founder's grandson, Jenő Farkasházy, became the owner of the factory (1896). Jenő Farkasházy was a trained ceramist, who gained experience at foreign factories and wanted to follow the founder's concepts. A man of excellent taste, he revived the traditions and even introduced innovations. His efforts were rewarded by the grand prizes of the 1900 exhibition in Paris and the 1901 exhibition in St. Petersburg.

Between the two World Wars, limited reproduction of traditional products, from the era of Mór Fischer, was continued. Hungarian figures were also manufactured, taking patterns from the work of the best Hungarian sculptors. In 1948, the manufactory was taken over by the Hungarian state. Since its privatisation in 1993, 75% of the company is owned by its workers.



Herend Porcelain Manufactory today Photo: Herend



Painters' workshop Photo: Karinger, late 1930's (Archive of the Museum of Applied Arts)

Gift offers for

Not so long ago we were still enjoying the benevolent rays of the summer sun, but these days you'd better not leave your home without a jacket or a cardigan. Trees and bushes are donning their autumn colours, and leaves are gradually shed. Winter is approaching with its own beauty.



VIKTÓRIA PATTERN

One of the most famous and venerable patterns of the Herend Porcelain Manufactory is the beautiful Viktória. This Far Eastern-style pattern consists of nearly 100 kinds of butterflies and flowery branches all painted in bright colors. The confluence of butterflies, flowers, and boughs cover the porcelain surfaces, which sparkle in snow-white, with all of this framed by a richly gilded margin painting reminiscent of green fields. This colorful decoration brought Herend its first prestigious acknowledgement, establishing its international fame, when the Viktória table service won the jury's first prize in London's Great Exhibition of 1851. The real crown of this success was when Queen Victoria herself ordered a Viktória dinner set for Windsor Castle.

Christmas

Despite all the inconvenience the weather might pose in this season of the year, the upcoming festivities bring with them the prospect of giving surprise gifts to others. Christmas, the most precious of our revered times, looms large on the horizon, posing the usual question: what to get for our friends and loved ones?

This is just the weight we wish to take off your shoulders. This year we have come up with a surprise package regarding the conventional

Herend dinner services, the details of which can be found in our Herend brand shops. In these photos we suggest but a few of the ideas that represent a small segment of our items on offer.

We are happy to welcome our customers in the Herend brand shops where our shop-assistants will only be glad to help you. We trust that everyone will find products among our offers of Herend items to their liking and in keeping with their high standards. ❧



NYON PATTERN

This pattern is named after the Swiss village of Nyon, which lies next to Lake Geneva. The frame of the Nyon pattern, decorated on snow-white base porcelain, is girdled with a richly gilded scale-pattern. The margin is bright golden yarn-dyed, circled by bindweeds with flexible stems. The flowers of the beautiful creeping plants are growing inward, and the softly winding claspers bear the cornet-shaped chalices with blue petals, which are darkly contoured, belted with green leaves and yellow in the middle. This sophisticated and youthful decoration raises a gorgeous monument to the lovely flowers which first greet the sunrise.

HEREND RECOMMENDS

APPONYI PATTERN

A Chinese-style motive, this “Indian flower basket” pattern’s central peony is belted by leaves that distinguish the Aponyi pattern. The margin design is yarn-dyed with a garland, that is periodically broken by gilded and engraved rosettes. The origin of this pattern is associated with Count Albert Apponyi, for whom the manufactory first made the simplified version of the “Indian flower basket”. Circling the border are six contoured flower-motives, with leaves surrounding them. The Apponyi pattern comes in nine color variants.



VIEILLE ROSE DE HEREND PATTERN

The Biedermeier style Vieille Rose de Herend pattern is imbued with civic charm and subdued elegance. The border of the wavy brim of these porcelains with a snow-white fond is framed with narrow and wider green bands, and between these bands are tiny parsley leaves. The centre is decorated with a blossoming scarlet rose painted with a translucent touch, and it is surrounded by tiny parsley motives. The pattern evokes the atmosphere of 19th-century civic homes with their striped wallpapers, furniture, and fine lace covers, and it is a favorite of customers today because of its gentleness and modesty.



ROTHSCHILD PATTERN

One of the best-known decors of Herend Porcelain Manufactory is the Rothschild pattern, named after the legendarily rich and famous Rothschild banking family. The Chinese and Japanese like decorating their porcelains with pictures of naturalistically painted exotic birds with colorful feathers, including birds of paradise, pea fowls, ducks, cranes, and cocks. On the golden-bordered porcelains there are twelve types of naturalistically painted pairs of such birds, which sit on a stylized tree growing out of patch of grass. There is a bright, golden chain with tiny links coiling on the branches of the tree. Sparsely scattered around the centre are flying butterflies and insects, which are meticulously painted in soft pastel colors. The birds are illustrated in pairs or alone, sitting closer or further from each other, and with or without a golden chain as well.



THE HEREND FREQUENT BUYER PROGRAM
As of July 20th, 2006, the Herend Porcelain Manufactory has introduced a new frequent buyer program. Every buyer, whether Hungarian or foreign, a natural person or legal entity, who makes a Herend purchase in one of our Herend brand shops is entitled to join the program. Your Frequent Buyer Card grants you certain discounts in the network of Herend brand shops once you have fulfilled the conditions laid down in the Rules for the Frequent Buyer Program. For further details see the rules in our shops.



Photos: InterCom

Children of Glory

A FILM COMMEMORATING THE 1956 REVOLUTION

“Children of Glory”, a film by director Krisztina Goda and world-famous Hungarian-born producer Andrew G. Vajna, pays homage to the Revolution of 1956. Although scheduled to be premiered in Hungary on October 23rd, the 50th anniversary of the revolution, this special tribute to the people who made history had already drawn international acclaim before its first night. As a sign of unquestionable recognition, “Children of Glory” made its debut in The White House even prior to its premiere, the first Hungarian film ever to do so. This way the President of the United States was among the first viewers of this Hungarian movie.



As a matter of fact, this film about the revolution was launched internationally even before the White House event. It had been screened to the Hollywood Foreign Press Association (whose members award the Golden Globes, one of the most prestigious awards in the business) and had been invited to the October film festival at the Lincoln Center, as well as to festivals in Los Angeles, Boston, Chicago, Paris, Moscow and Tel-Aviv. In addition to this series of gala events, the movie has also elicited fierce competition for the distribution rights among the major distributors in the world. So what is the secret of this movie, which will no doubt turn out to be a box-office hit and garner more its critical acclaim?

THE PLOT

The story is set in the revolutionary days of 1956 in Budapest. While one of the Soviet Union's satellite states under occupation at the time, Hungary is a superpower in one thing: its national water-polo team is invincible. The players in the squad feel like kings, even behind the Iron Curtain. Thriving on success and enjoying the attention of every girl in the country, they stand self-assured and united. Their run of success has been broken only once, in 1955 when the Soviet squad got the better of them in Moscow, with some decisive help from the referee. The team are now bracing themselves for a rematch due to take place at the 1956 Olympic Games in Melbourne.

History, however, charts a different course. Revolution breaks out in Budapest. Karcsi (Iván Fenyő), the young star of the national side, and his friend Tibi (Sándor Csányi) get embroiled in the events occurring out on the streets. At first, they are only out for adventure, but a fiery student – Viki Falk (Kata Dobó) – from the Technical University catches Karcsi's eye, and in following her steps he finds himself right at the heart of the uprising – Kossuth Square and the subsequent siege of the National Radio station.

Things turn deadly serious as revolutionary fervour sweeps Karcsi away and he sacrifices his success in the sporting arena in order to fight for justice. Even though he is forced to let his team down, he finds new and faithful allies, the heroes of the streets. Even more importantly, he finds Viki.

At the end of October, the revolutionaries start to believe that their fight and all they have sacrificed has not been in vain. Viki convinces Karcsi that it is time for him to return to his team and to represent the new Hungary at the Olympic Games. By the time he realises that the revolution is doomed, there is no turning back. He has no choice but to leave his true love behind and, since he cannot fight anymore, do what he does best in order to bring glory and victory to his country in the pool.

This is how he arrives at the water-polo semifinals on December 6th 1956. While Soviet army T-34 tanks are tearing down barricades back home, the Hungarian players are facing their Soviet opponents in the pool. It is now up to Karcsi and his teammates to show the world that the small Hungarian nation will not be defeated.

THE DIRECTOR

Krisztina Goda is one of the most talented members of a new generation of filmmakers. A graduate of the National Film and Television School in the UK and a graduate of UCLA where she studied scriptwriting, Ms. Goda has directed several award-winning short features and commercials in Great Britain, the US and in Hungary. Her first feature film, *Just Sex and Nothing Else* (2005), which she co-wrote with Réka Divinyi, won the best original script award at the 37th Hungarian Film Week. *Just Sex and Nothing Else* was the most popular Hungarian comedy of 2006, with an audience of over 430 thousand viewers since its premiere.

How did the producer pick her? "Andy asked me to direct the film," Krisztina says. "He had met several directors, Hungarians and

DID YOU KNOW?

A Hungarian movie has never been viewed by so many people on its debut day. Including not only Hungarian but also foreign films, Children of Glory came in first place with the most viewers on its first day of release. The film smashed records on the following days, too – in less than two weeks, 200,000 people saw the movie, a never-before-seen phenomenon in Hungarian cinema, and also rare among foreign films.



Americans alike, he had shown the script to many people in the profession, until finally he decided to give me the job. This film was a real challenge for me, and also an outstanding professional opportunity to test myself on working on a production of this magnitude.”

The producer also remembers arriving at his decision of director after a long search. “I’ve known Krisztina for a long time,” says Vajna, “but I only truly realized what a talented director she is when I had the chance to see *Just Sex and Nothing Else* sometime before the premiere. I thought a lot about who the ideal partner would be and it wasn’t an easy decision, partly because I think this is a difficult, multifaceted film, where the delicate balance between the actors’ performance and spectacular action scenes needs to be established and maintained, not to mention the fact that this is a very personal topic for me. As I looked at the list of possible directors over and over again, it finally became apparent that Krisztina was the best person for the job.”

THE PRODUCER

Andrew G. Vajna was born in Budapest and left Hungary in 1956 at the age of 12. He is one of the great moguls of the international motion picture industry with a long list of phenomenal hits to his credit. Although his success is hallmarked by Hollywood blockbusters, he has never broken with his country of origin. He has been meaning to pay his respects to the memory of the revolution through the medium of film for a decade now, but has never quite found a story that he felt was able to capture the spirit of the events in a gripping and exciting way.

“1956 was probably the most important turning point of my life,” the producer says of his personal motivation. “If I had stayed at home,

my whole life and career would have been vastly different. My parents sent me off bravely and unselfishly into the world. They gave up everything they had achieved here at home for the sake of a twelve-year-old boy. I crossed the border alone; they followed two weeks later, on December 24th. Coincidentally, December 6th, the day I set off from Hungary, was the same day the Hungarian water-polo team fought its vicious battle with the Soviet team in the semifinals in Melbourne. While personal experiences were a determining factor, I see now even as an adult: that particular month played an important role in the history of this little country. After all, we were the first to fight an armed battle against the Soviets, and perhaps in a small way, the long process which finally led to the collapse of the Communist regime thirty years later began then, thus contributing to the transformation of modern Europe. I want young Hungarian people to be proud of their country’s past, and I hope this film will help them to spiritually experience all that their grandparents went through.”

THE CREW

To mention but a few of the hundreds of names who worked on the project: the original screenplay was written by Joe Esterhas, the prominent scriptwriter of Hungarian descent, and adopted to the screen by his Hungarian colleagues, Éva Gárdos, Géza Bereményi and Réka Divinyi. The credits for photography go to János Vecsernyés and Buda Gulyás. The action scenes were directed by Vic Armstrong, while the leading parts are played by Iván Fenyő, Kata Dobó, Sándor Csányi, Károly Gesztesi, Viktória Szávai and Zolt Huszár. ✂

LÁSZLÓ CSÁSZÁR

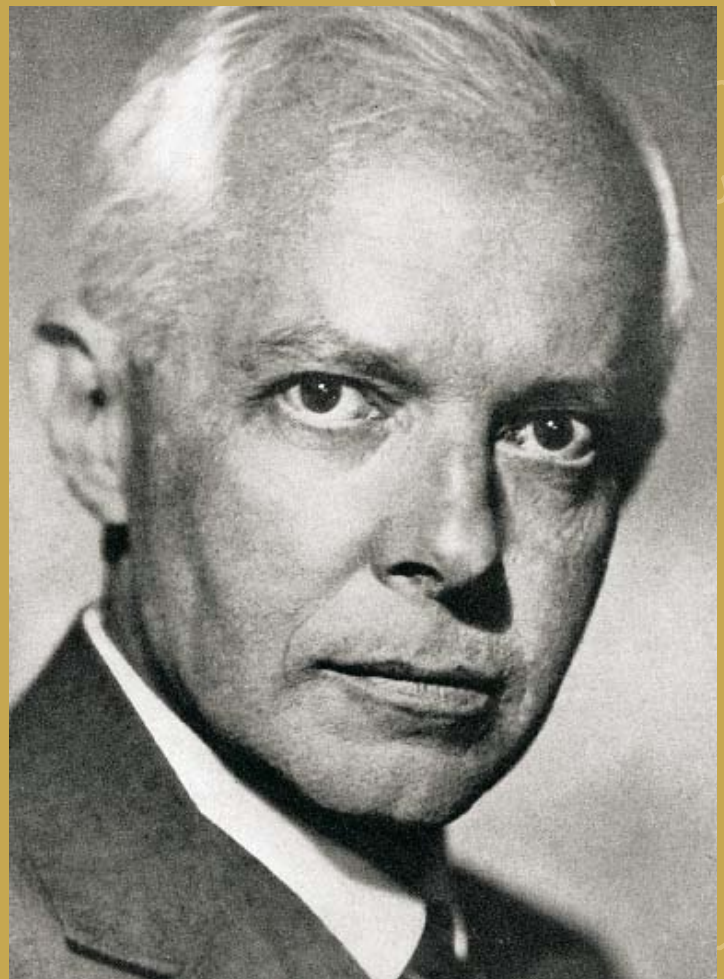
The Bartók Year

THE WORLD IS CELEBRATING

This year saw the celebration of the 125th anniversary of Béla Bartók's birth. The jubilee of the composer of world renown and acclaim was marked by a series of concerts, performances and exhibitions in Hungary and abroad. The Secretariat of National Anniversaries officially decreed the year 2006 a Bartók Year.

Celebrations for the Bartók Jubilee began as early as 2005 when, on the 60th anniversary of Bartók's death, Zoltán Kocsis conducted the National Philharmonic Orchestra as they performed a special vigil concert. Thanks to the satellite broadcast of Duna Television, the public at the Angel Orensanz Center in New York and the Hungarian Institutes in 29 different countries were able to watch the Budapest concert live.

In the course of the last concert season several musicians paid tribute to the memory of Bartók by performing works by the composer. The Bartók Seminar and Festival held annually in Szombathely, one of the preeminent summer courses of modern and contemporary music, this year focused on Bartók's oeuvre in particular. It hosted the premiere of CAP-KO, a musical piece composed by Péter Eötvös in memoriam of Bartók. The Institute of Musical Science of the Hungarian Academy of Sciences recently closed the Bartók memorial exhibition, which had displayed several hitherto-unpublished documents, letters, photographs, manuscripts and personal belongings on loan from the Bartók heir, Gábor Vásárhelyi. A number of publications analysed the composer's work, the history of certain compositions such as *The Miraculous Mandarin*, and Bartók's relationship with his contemporary authors and poets, his meeting with Endre Ady in particular. Sponsored by the National Cultural Fund, Hungaroton is due to release the complete works of Bartók, a programme scheduled to span several years. Related arts also paid tribute to the memory of the great composer: paintings, sculptures and graphic works inspired by Béla Bartók were exhibited at many major and minor thematic art exhibitions. The Secretariat of National Anniversaries has used the means of Internet games and a daily Bartók calendar to promote general knowledge about the composer. And as a lasting tribute to the composer, the great concert hall of the Palace of Arts, the seat of the National Philharmonic Orchestra, was named Béla Bartók National Concert Hall in 2006.



Béla Bartók Photo: Béla Bartók Memorial House

The eternal spirit of Béla Bartók hovers over us and lives in us

CREED OF BARTÓK BY THE FUND FOR HUNGARIAN ART AND HEREND PORCELAIN MANUFACTORY

“Our spirit is clean. Most people’s spirit is innately clean. If music is one of the most beautiful sounds of the spirit, then music is also clean. It follows that those who devote their lives to playing and composing music are also clean. And even those who listen to music, soaking it up in absorbed moments, are clean too. Folk music from the most distant past is the purest spring gushing forth. Just listen to young maidens, old women with furrowed faces and old men with dancing feet sing.”

These are words we have often pronounced as we have greeted the best in music, folk dancing and choir singing around the world throughout the year when we, the board of trustees of the Pro Arte Hungarica Award and the representatives of the Herend Porcelain Manufactory, have presented, now on three hundred occasions altogether, the Béla Bartók Memorial Award, which we established jointly. No great Hungarian has ever been praised so warmly and so often. In fact, it was precisely through the award ceremonies, the unforgettable sight and sound of inspired musicians and their enchanted audiences, that I now firmly believe that Béla Bartók was the greatest Hungarian of the 20th century. Excerpt from the laudation of the Bartók Memorial Award:

“No man has ever loved his people with such a clean, devoted and pure spirit and heart in the century of bloodshed as Béla Bartók. And no man has portrayed his people to the world as being so beautiful and so innocent, so creative and so indestructible as Bartók. No man has sacrificed so much of his own life to get to know his people in their most profound sentiments, songs, music and dances. Bartók gave up the sophistication of Budapest and the worldly acclaim awarded to him, the composer who was an overnight sensation, only to walk

the endless untrodden paths of Transylvania and the northern uplands of Hungary for years on end, for a decade in fact and time after time in days ahead, visit never-before-heard-of villages and come to love the hitherto unknown people living in their ancestral culture. His feat as a folk music researcher and explorer is unmatched even by the greatest in the world. His activity brought a turning point in musicology. When, in 1906, Bartók and Zoltán Kodály released their first joint compilation of folk music, the wonderful Hungarian Folk Songs, they must have

known in their heart of hearts that from then on that was going to be their *raison d’être*. When, in 1932,

he composed *Székely Folk Songs*, the whole world had become acquainted with the ancestral spirit of the Hungarian people. Bartók was the first to hear the people of the Carpathian Basin. He heard them and echoed their voice to the world: witness the wonder and marvel.”

The above words have been uttered in the 21st century here in Hungary and in different places around the world. Together with Herend, we have awarded the Béla Bartók Memorial Award throughout 2006 to artists in the Carpathian Basin and from New York through Paris, Sepsiszentgyörgy, Ungvár to Novi Sad, acknowledging those who, in our view, “follow in Bartók’s footsteps in the way they hear and echo, see and convey the people of the Carpathian Basin, their suffering and their exceptional creative power, the present of a people who deserve a better fate and their much braver and tougher past.”

Both Herend CEO Attila Simon and myself often recall the award ceremonies made memorable by the grateful look on Mária Petrás’ face, the unequivocal joy of Katalin Pitti, the unexpected cheer of Géza Kovács, director of the National Philharmonic Orchestra, upon being told the news, and the sheer happiness of Tamás Kobzos Kiss.

And then there are the unknown spirits of music: Conductor Béla Kapus from Kiskunfélegyháza, the voice of thousands of children’s spirits; Dénes Szabó of the fabulous *Cantemus* of world renown; the utmost modesty of András Jánosi, acting as if it had not been them who had created the first Bartók evening in the language of folk music; the unceasing applause in Pécs, Miskolc, Szombathely, Révkomárom, Debrecen, Tiszaújlak and Horgos.

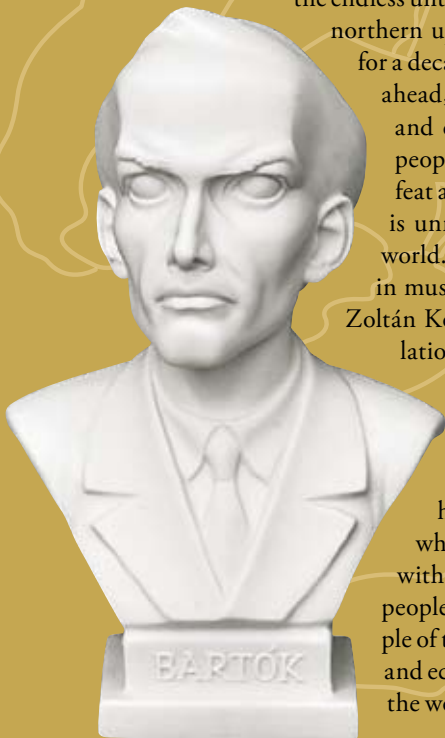
I have never known anyone more beloved, and not just by means of praise, but with stars in people’s eyes. Little consolation to a man who was forced to leave an unbearable country at war: the greatest Hungarian of the century practically went into exile – no rare occurrence in the land of Rákóczi and Kossuth.

He never thought of this during the decades he spent behind closed doors doing monotonous research in order to write down the notes and arrange a thousand songs he heard from old men in far-flung corners of the world. By doing that he polished the real gems of world music. The place where he was born, Nagyszentmiklós, today belongs to Romania, and when he died on September 26th, 1945, in New York, the world was in such doomsday devastation that he could hardly have hoped for his ashes ever to rest in peace in his own country. He studied in Nagyvárad, Pozsony and Beszterce, then continued in Pozsony and finally in Budapest.

His piano concertos, *Divertimento*, *Concerto*, *Contrasts*, *String Quartets*, *Cantata profana*, with their love of the fraternity of peoples, are as much the foundation stones of world music as are *The Wooden Prince*, *Duke Bluebeard’s Castle* and *The Miraculous Mandarin* integral parts of universal culture. And to have composed the *Kossuth* symphony at the age of twenty-two!

Bartók was the world’s greatest master of alloying classical and folk music. Bartók is alive among us. His spirit hovers in us, not over us. This is the thought that filled our minds at the Bartók Memorial Award ceremony. Bartók forever!

(THE ABOVE EXTRACTS WERE TAKEN FROM TOWARDS HEAVEN BY LAJOS GUBCSI TO BE PUBLISHED IN APRIL 2007.)



Herend for Hungarian Art

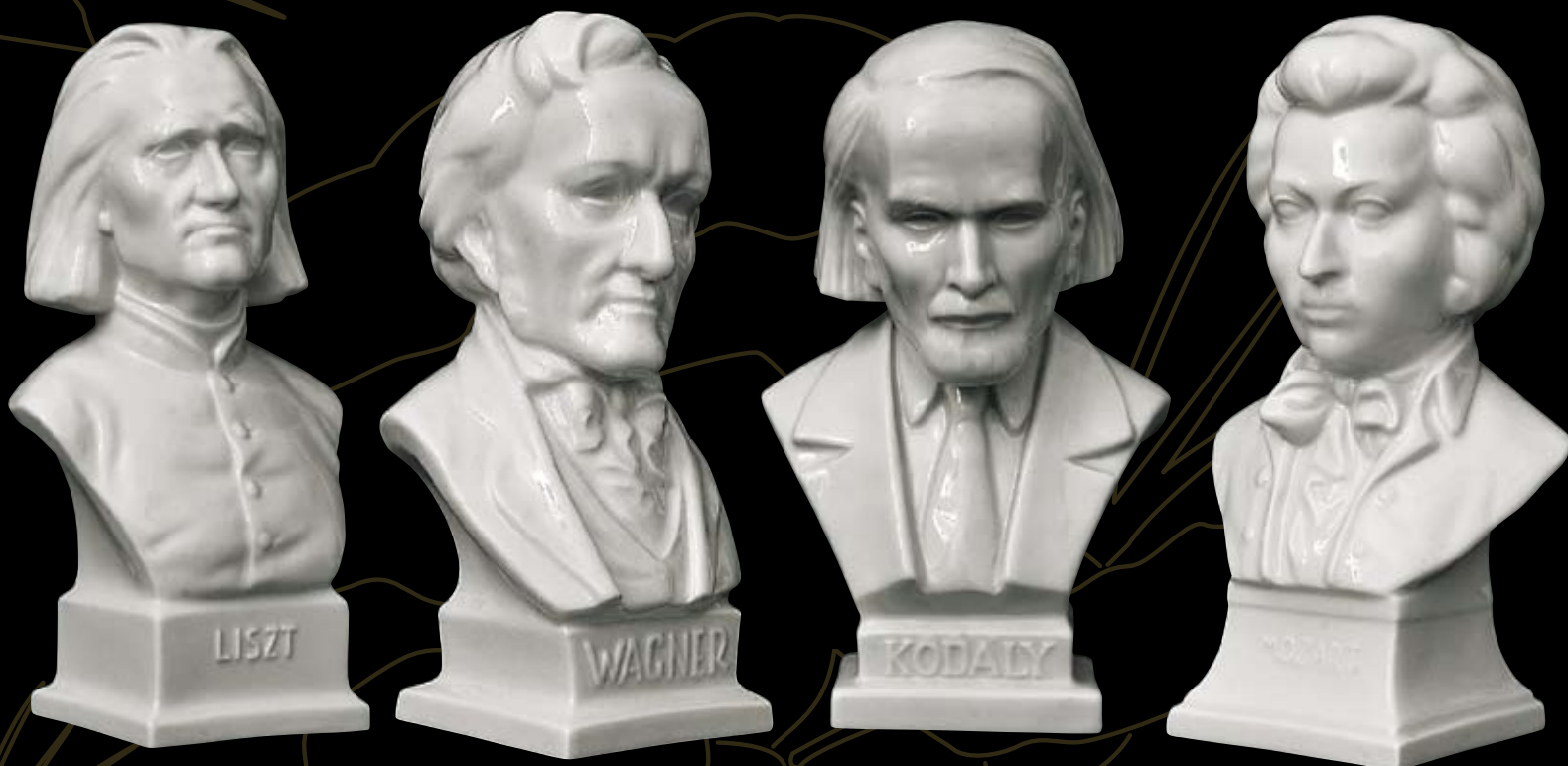
Commemorative prizes and Herend figurines made in memoriam of the composer were awarded on the occasion of the 125th anniversary of Béla Bartók's birth. The award winners received their prizes from Dr. Lajos Gubcsi and Dr. Attila Simon, who greeted them on behalf of the Pro Arte Hungarica Foundation and the Herend Porcelain Manufactory, respectively.

It is the fourth year that the board of trustees of the foundation and the porcelain manufactory have jointly awarded this distinction in the form of albums and ornaments to the representatives of Hungarian art from both Hungary and abroad. Herend itself won the Pro Arte Hungarica Award in 2001, and the Herend workshops are practically second home to the artists of the foundation.

The Béla Bartók Memorial Award usually goes to people who are worthy followers of the great composer's legacy. As well as the

figurine, the award-winners also received two albums recently published under the auspices of the foundation: István Bubik in the Stars and Summa, which constitute No 13 and No 14 of the well-known deluxe series.

Bartók heard and echoed the voice of the whole Carpathian Basin. The awards are meant to express thanks to those who hear and echo, see and convey the people of the Carpathian Basin around the world.



Composers' bust series – by Herend Porcelain



Palace of Arts

1 YEAR, 1 MILLION VISITORS

Photos: Palace of Arts



The Palace of Arts in Budapest was recently awarded the “FIABCI Prix d’Excellence 2006”, which is considered the equivalent of an Oscar Award for construction and real estate development. This art centre, unique in Central Europe, houses facilities for a wide variety of artistic genres, styles and movements. The Palace is home for the Ludwig Museum Budapest – Museum of Contemporary Art, the Hungarian National Philharmonic Orchestra, the National Choir, and the National Music Library, as well as the National Dance Theatre, and the limited liability company that operates the building has also organised several events featuring international stars.



Founded in 1951, FIABCI, the International Real Estate Federation, has been presenting its annual Prix d'Excellence awards to the best real estate development projects worldwide. In 2006, the Palace of Arts in Budapest was awarded the coveted prize in the "specialised" category for public buildings. The architects and operators of the Palace received the prestigious prize at a ceremony in Bangkok, Thailand, on May 29, 2006.

The Palace of Arts, situated next to the National Theatre at the foot of the Lágymányos Bridge, is one of the main attractions of the Hungarian capital's Millennium City Centre development complex. It covers a ground area of 10,000 square metres, and has a floor space of 64,000 square metres. Designed by architects Zoboki, Demeter and Associates, the Palace houses a 1,800-seat National Concert Hall and a 450-seat Festival Theatre, as well as the Ludwig Museum's 4,500 square metre exhibition space. In addition, the building includes several smaller public spaces for exhibitions, children's programmes and chamber music concerts. A restaurant, cafés, conversation corners, a panorama terrace, and a book and CD shop await the visitors before and after the programmes. The Palace's multi-functional event halls offer the ideal venue for conferences and meetings. Most recently, the New York-based International Society of the Performing Arts held its conference in the Palace, and the participants spoke highly of the building and its services and facilities.

The Palace's state-of-the-art stage, lighting and sound facilities enable the performers to stretch their artistic wings. The acoustics of the National Concert Hall, recently named after the famed composer Béla Bartók, has been designed by the world-renowned Russell Johnson of the United States. Mr. Johnson, whose work has won accolades from the international professional press, personally supervised all the performances and rehearsals and added the finishing touches for weeks after the inaugural concert. He said that acoustics, like a good

wine, matures with age, and that it will take at least a decade before his work can be evaluated. This 25-metres-high and 52-metres-long concert hall, with its dimensions resembling those of a church, is the largest in Hungary. The Festival Theatre is also equipped to satisfy the highest standards, and has already hosted performances by several famous international dance and music groups. The exhibition spaces of the Ludwig Museum meet all the advanced technical requirements of the contemporary field of art. The building's digitally controlled lighting and air conditioning systems conform to the strictest international standards. It thus comes as no surprise that the inaugural exhibition featured a selection of works from the collection of the Pompidou Centre of Paris.

The building is managed and operated by the Palace of Arts Ltd, which was founded by Hungary's Ministry of National Cultural Heritage. The company aims to offer lively and attractive programmes to an ever-growing audience. The Palace of Arts can accommodate 4,500 visitors at one time. It is a token of the organisers' success that in its first year, the Palace was visited by one million people. And, indeed, the programme is manifold: the Palace hosts exhibitions and performances by established and emerging artists from all genres and nations. The Palace's festive inaugural concert, held on March 14 2005, featured opera star José Carreras and the National Philharmonic Orchestra under the baton of Zoltán Kocsis.

In a press interview, Imre Kiss, the leader of Palace of Arts Ltd, explained that since the building's trial operation lasted only seven weeks, and not a full year as per usual practice, they had to put the finishing touches to the facilities while the programmes had already been running. It was only after the inauguration that they could finish work on the interior, including the installation of the elegant wood, stone and textile panellings and the plaster reliefs of the concert hall by sculptor György Jovánovics. The gilded reliefs, imitating



a curtain, immediately draw the audience's eye towards the stage. The patterns on the building's exterior stone panelling were made after the design of an applied artist. A computerised colour-changing exterior lighting system makes the Palace a spectacular spot in the city's evening skyline.

The pipe organ inside the concert hall was completed in May this year. It was dedicated in a concert by leading Hungarian organ players István Baróti, Zsuzsa Elekes, Xavér Varnus and László Fassang. Designed and built in Hungary, the organ counts among the largest in Central Europe. It has as 92 stops and five manuals as well as 470 wooden pipes, 5,028 tin pipes and 1,214 reed pipes. This state-of-the-art instrument was played, among others, by Peter Planyavsky, organist at St. Stephan's Cathedral in Vienna, and Olivier Latry and Philippe Lefebvre, titular organists at Notre Dame Cathedral of Paris.

The Palace of Arts is now complete, and its staff is ready for the next cultural season. The agenda for the coming months is already packed with concerts and exhibitions by several noted international artists, and the Palace will have something to offer to adults and children alike in the evenings as well as at daytime during weekends. ✂

ANNA BÁLVÁNYOS



The lacustrine raft at Balatonfüred, reaching deep into the lake. The picture was first published in Miklós Szerelmey's (1803-1875) Balaton Album in 1848, then it also appeared in the second edition of 1851. View of the harbour with the steamer Kisfaludy, as it appears on the porcelain picture.

160 YEARS

Steam navigation

The Kisfaludy steamship was first launched on Lake Balaton 160 years ago, on September 21st, 1846. This event constituted a milestone in the development of transport in Hungary, and like many other events in the Reform Age, this feat was also hallmarked by the name of István Széchenyi. The "grandchildren" of the vintage steamer, Kelén and Helka, still rule the waves as members of a nostalgia fleet run by the Balaton Shipping Ltd.



Herend porcelain bust of István Széchenyi



Set of Balatonfüred Photo: Herend archiv

Count István Széchenyi set to work on the introduction of steamships on Lake Balaton in 1845. He started to put pen to paper on the matter in early 1846, and published his pamphlet on Steam Navigation on Lake Balaton in April of the same year. He was quick to realize that adequate transport was essential for economic growth. For lack of a convenient road network around Lake Balaton the cheapest solution for those living in the area lay in water transport. Lake Balaton had known only sailing boats till then and even those did not abound. Széchenyi, pulling all strings possible, worked tirelessly to establish the Balaton Steam Navigation Company. As his diary attests, he called on the members of the Hungarian aristocracy one by one to convince them of the importance of developing this field. It did not take him too long to raise the necessary funds. The hull was commissioned in the Óbuda Shipyard on February 1st, 1846, and the steam engine

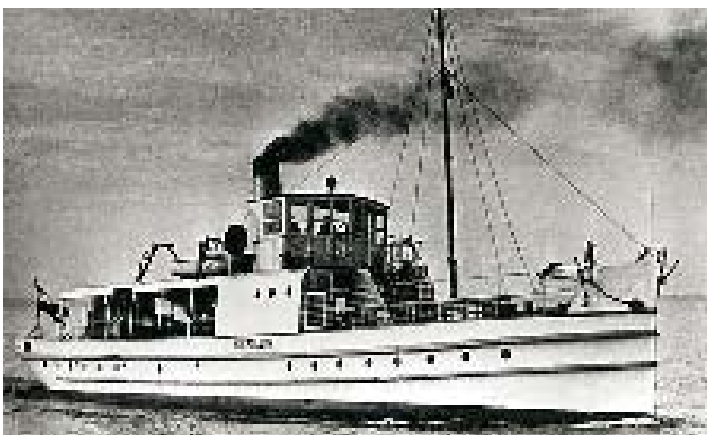
was ordered from Penn Shipyard of London. The parts reached Hungary in the summer and were subsequently transported on ox-carts to Lake Balaton to be incorporated into the wooden hull of the paddle-wheel steamship waiting at the lakeside.

The October 3rd issue of Pesti Divat reported as follows on the launching of the Kisfaludy: "The Kisfaludy Steamer was launched on Lake Balaton on September 21st, the birthday of Count István Széchenyi.

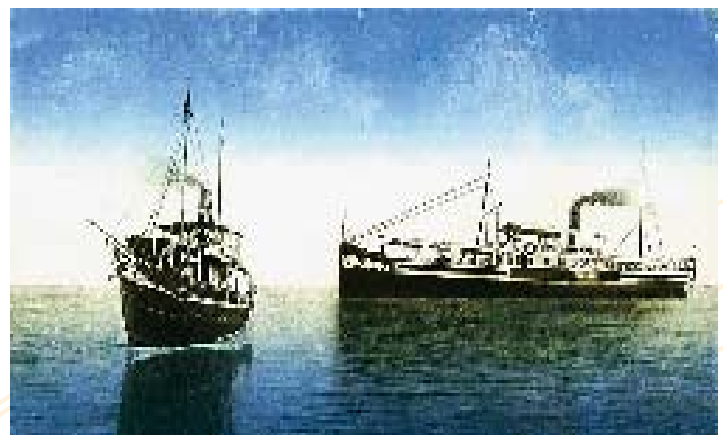
At the lakeside mortar fire accompanied the special event. Those present at the 9 o'clock service in the Baltonfüred church prayed for God's blessings on the new ship; then they gathered round the blessed ship, which was majestically lowered onto the waters of the Hungarian sea." According to the reports at the time, the peasants, fishermen, and even the more cultured local folk living in the vicinity of the lake were quite astonished to see a puffing steam engine on the lake. They couldn't help but wonder why on earth the vessel was equipped with a wheel in addition to its mast and sails.

Soon after the trial runs, between the 18th and 21st, the two-man crew of captain and engineer started transporting volunteers. The dimensions of the ship are estimated to have been approximately 30 metres long and 10 metres wide. According to reports of the day, the interior of the ship was extremely high-class with gilded white wooden panels, mirrors, mahogany columns, parquet, padded seats and heated cabins awaiting the passengers. No exact data is available on the cargo hold, but the ship is known to have transported goods. Its forty-horsepower engine was so good that it was worth transferring, in 1869, from the old wooden hull to a new iron hull, also made in Óbuda.

Balatonfüred was the hub of life around Lake Balaton at the time. The Kisfaludy transported guests looking for relaxation and a cure from Keszthely, Kenese and Alsóörs. Initial excitement died down, however, at the time of the 1848 freedom fight, as people had other things on their minds than taking the steamboat to Füred just for fun. At times the Kisfaludy transported supplies, other times it tried to dodge the shell-fire. Regular service was re-established in 1852, but



The Kisfaludy steamship Photo: Archiv



Boats Baross and Helka on Lake Balaton Photo: Herend



The Balaton Photo: Bianca Otero

soon both the steamer and the ports of call gradually deteriorated due to lack of finances. The Balaton Steam Navigation Corporation was on the verge of bankruptcy. In vain did Emperor Franz Joseph I travel on board the steamer from Keszthely to Balatonfüred on August 13th, 1857 – the ports on the north shore had suffered so much damage that the *Kisfaludy* could no longer put in. In the early 1860s the railway was built along the southern shore of the lake. Holidaymakers were thus able to reach Siófok by train and there take a boat to Füred. Following 1863 the *Kisfaludy* travelled back and forth between Siófok and Füred, until a fateful day in 1866 when it capsized off Siófok with 130 passengers on board. It was overhauled and served for a few more years until 1887, when the authorities decided to withdraw it from circulation.

According to later calculations, the *Kisfaludy* recovered its cost in the course of four decades of service, but brought no profits to the investors. This must have been the main reason why there was no great enthusiasm on the part of the investors when Transport Minister Gábor Baross suggested the establishment of a Steam Navigation Society after the first steamer was withdrawn from circulation. The bath culture also sorely felt the absence of navigation, and the lakeside economy started to decline due to lack of guests. A year later, on October 21st, 1888, the aristocratic members of the *Stefánia* Yacht Club, who had voluntarily transported passengers on their own sailing boats, with no fixed timetable, founded the Balaton Steam Navigation Corporation. Their first ship, a paddleboat called the *Kelén*, built in József Hartmann's shipyard, started transporting passengers on the lake according to a regular timetable in the summer of 1889. It was 46.8 metres long and 5.78 metres wide and had a 180 horsepower engine, which ensured a speed of up to 18 km/hour. To keep up that speed the ship consumed 232 kg of coal an hour. The hull was made of oak and pine, it was painted black with its prow and stern richly gilded. As well as transporting passengers, the ship also carried cargo and mail. Its itinerary and fares were determined with the minister's consent,

who even granted a 4.000-forint bonus to the company to ensure the success of the venture. To honour the minister, the *Kelén* was renamed *Baross* in 1891, under which name it sailed until 1922. In an effort to satisfy the growing demand for water transport on the lake, a new steamer called the *Rohan* was put on. Once a pleasure boat owned by Count Hunyady, the *Rohan* served as a ferry on the lake, which was a wise move to eliminate all competition. As the *Rohan* was not really suited for passenger transport, it provided but a temporary solution until the company's two new steamships were ready to be launched. From then on it was renamed *Somogy* and served as a freighter.

The third screw steamer on the lake was also named *Kelén* and it has transported passengers since April 17th, 1981. Its sister ship, *Helka*, was launched a few months later, on 28th June. Both ships have been overhauled several times and their steam engines have been replaced by more modern engines. With their elegance and the vestiges of former decorations recalling days gone by and the craftsmanship of yore, their presence continues to grace Lake Balaton to this very day. ✂

ANNA BÁLVÁNYOS



The *Kisfaludy* steamship portrayed on a Herend porcelain teacup

APICIUS RECIPES

Serves four

Ingredients:

- Breast of duck 4 pieces
- Jacket potatoes 800 g
- Shredded red cabbage 800 g
- Apple, pared and cored 200 g
- Sugar 50 g
- Cranberry jam 50 g
- Sliced onion 150 g
- Dry red wine 0.1 l
- Red wine vinegar 0.03 l
- Salt, ground pepper, rosemary, thyme
- Roughly ground mixed peppercorns
- Grease



Serves four

Ingredients:

- Flour 125 g
- Caster sugar 100 g
- Egg 1
- Vanilla sugar half a packet
- Butter 70 g
- Milk 0.05 l
- Honey 1 spoonful
- Rum 0.03 l
- Prunes 100 g
- Ground poppy seed 40 g
- Salt, gingerbread spice mix
- Mango 1
- Oranges 2
- Sugar 50 g
- Orange liqueur 0.03 l

Roasted breast of duck

WITH GRILLED JACKET POTATO SLICES AND STEWED CABBAGE WITH APPLE

Clean and season the duck breasts. Chill in the refrigerator for an hour or two.

Caramelize the sugar, add the sliced onion, sauté together, then add the shredded red cabbage. Season with salt, pepper and bay leaves. When the cabbage is three-quarters tender, add the apple slices, the cranberry jam and the red wine, and continue to cook until ready, adding the red wine vinegar for extra zest.

Slice the potatoes lengthwise, add salt and mixed pepper, and fry golden brown in a pan in a little fat.

Sprinkle salt on the duck breasts and fry them on both sides in a frying pan to seal in the taste. Roast in the oven for 15 minutes at approximately 190°C.

Serve hot.



Cinnamon poppy seed muffin

SERVED WITH PRUNES AND ORANGE MANGO COMPOTE

Whisk the egg, butter and sugar until frothy, add the milk, rum, flour, vanilla and the baking powder. Stir briskly until batter thickens into a smooth texture.

Add salt and gingerbread spices, and stir in the prunes and the poppy seed. Grease the muffin cups with the butter and divide the batter among the cups. Bake 20 to 25 minutes at 160°C.

To prepare the mango compote clean the mango and one of the oranges. Dice two-thirds of the mango and trim the orange. Melt the sugar in a little water and boil until it turns into a thick syrup. Add the remaining mango, the juice of the second orange and mix in a blender.

Boil the liquid and add the diced mango, the extracted orange segments and the orange liqueur.

Serve the muffins with the compote.



Photos: Bianca Otero



WHERE TO EAT

A Legend in the Park

GUNDEL

Once upon a time...

Once upon a time a poor young lad, at the tender age of thirteen and with no more than thirty marks in his pocket, set off to try his fortune in the world. Johann, or János, Gundel started out at the bottom of the business and worked his way up. Eventually he made it to Budapest, where he transformed the former Wampetics into the most luxurious and exquisite restaurant in the Hungarian capital, Gundel.

Gundel is more than just a restaurant: it is a world in itself, the republic of gastronomy and of good living, a place that in the past century has become synonymous with superb cuisine and the art of fine dining. The time-honoured building, erected in the City Park in 1894, guides the visitors on culinary adventures and also takes them back in time. With their walls displaying paintings by the greatest 19th- and 20th-century Hungarian painters, the rooms at Gundel evoke the “good old days” of the turn of the century. It is in this magnificent artistic ambience that guests can enjoy the more refined versions of typical Hungarian dishes as well as international specialties, all conjured up from best quality ingredients by the Calottina d’Oro Award-winner master chef Kálmán Kalla. The exquisitely laid tables set off the culinary creations such as the pâté seasoned with Tokaj aszú and prepared with Hungarian truffles, the cold smoked goose liver, the Palóc soup, a version of the famous Hungarian goulash soup dreamed up by János Gundel, the pan-roasted fillet of Balaton fogash (pike-perch) Gundel style with Eger Chardonnay sauce, the medallions of fillet of beef and, last but not least, the world-famous specialty of the house, the classic Crêpe à la Gundel, a creation which dates back almost a hundred years. The divine food is accompanied by befitting wines. Guests can pick and choose to their hearts’ delight from a range of over one hundred wines, including Gundel’s very own vintage from wine cellars in Eger and Mád.

Guests can also partake of the very best at the regular Sunday Brunch buffet tables, and while they have their lunch, their children have other treats in store for them.

This world of fine dining is housed in the unique environment of nine different rooms, each of which offers a special atmosphere in a class of its own. While the Queen Elisabeth Ballroom with its elegant



white walls and gilded stucco work evokes the world of the Rococo style, the rich drapery and tassels of the Andrassy Room bring to life Budapest in its turn-of-the-century heyday; the Family Room provides a most suitable setting for those who want privacy; the Music Room was the scene of many a chamber concert performed by the Gundel family; and, last but not least, the Andrea Herend Room, also in the Rococo style, boasts a special Apponyi-pattern collection on display in addition to its unique feature, namely that this is the room where customers can order a table laid with a full Herend dinner service for special occasions. Legends also attract. Apart from the Andrea Room nothing proves this more eloquently than the traditionally excellent relations between Gundel and Herend, which can lead to the joint staging of such outstanding events as the banquet at the Museum of Fine Arts offered in honour of the monarchs, heads of state and government and foreign delegations who came to Hungary to attend the commemoration of the 50th anniversary of the 1956 Revolution. The tables on that occasion showcased the very best meals Gundel has to offer and the finest Herend porcelain tableware imaginable. Herend’s presence at yet another top event hosted by Gundel annually, the “Figyelő Top 200 Gala”, is by now turning into tradition. ✂

LÁSZLÓ CSÁSZÁR

Opening hours:

Noon to 4 p.m. and 6.30 p.m. to midnight from Monday to Saturday
11.30 a.m. to 3 p.m. and 6 p.m. to midnight on Sundays

Address: 1146 Budapest, Állatkerti u. 2.

www.gundel.hu

Message from a mysterious world



COSPAIA BAR- RESTAURANT, BRUSSELS

What happens if a businessman with excellent sense hits upon a restaurant idea, joins together with a Michelin-starred super-chef, and then they unite with an awesome interior designer? One possible result is the Cospaia.

Located at one of the busiest places in Brussels, at the corner of Toison d'Or and Capitaine Crespel, Cospaia lies one step from the thick of the luxurious shops; through a tiny garden, up the clandestine stairs deeply enveloped by plants, guests literally emerge from the city flow and enter a sphere where elegance is still present in every corner, but at the same time they remain in a mysterious world.

With a décor that is brownish in some places, black and white in others, colors change regularly inside each of Cospaia's interiors, and the characters who make being there a hypnotic journey – the waiters, the sommelier, and, of course, the meals – simply appear out of the dim light.

*Founders: Jan Tindemans and chef Jean-Pierre Bruneau
Interior designer: Marcel Wolterinck*

Capacity: 170 guests + 180-square-metre terrace

Prices: appetizers, €13-21; main dishes, €24-34; desserts, €8-14.

Website: www.cospaia.be

In the 15th and 16th centuries, Italy's small Republic of Cospaia enjoyed its independence as an overlooked strip of land that served as a hidden highway for smugglers. Just as though we happened to take a rest in a wooded castle found by chance in this mystifying path, those who know the secret reach us through invisible tunnels, corridors, and unseen doors, and they serve the food – which is the source of delight for body and soul – by practising magic. The meals and wines, the presentation, and the interior together provide a complete unique environment wholly experienced by the traveler, instead of only noting ambiance details.

The appetizers on the menu set the mood; the beef carpaccio represents the traditions of Italian cuisine, but in a way it is adapted to the modernity of the place, as is the mysterious smoked salmon caviar with parfait, or the light French oysters served lukewarm on a salt-bed with Madagascar vinaigrette – all are served in harmony. After some urging, I decided to choose the last one, and I was very thankful from the first bite. The light Bourgogne Chablis Domaine J. Moreau, 2004 fit the oysters perfectly.

The second course was roast veal, on an asparagus bed – light yet creamy, gently sweet yet piquant – a worthy continuation, just as promised by the waiter, who was discreet but omnipotent, helpful but not overly influential. Beside the veal, the Haute Cotes de Nuit les Cloîtres Bouchard aîné, 2003 was perfect; the wine list features impressive French, Spanish, American, Australian, and South American nectars.

The dessert began with a 2004 cow-milk cheese, presented with a scoop of praline ice cream; then came the Creation Pierre Marcolini, which is a chocolate-muss marvel. The only thing left was a cognac – Leopold Gourmel XO, which I sipped in the next room; after choosing from the intriguing cigar list, I allowed myself to disappear amid the swirling smoke of a Montecristo. ✎

ZSOLT KOZMA



The nectar of Pannonian hills

ABBATIAL WINE FROM PANNONHALMA

What the past took has been partly returned by the present. In a nutshell, this could sum up the rebirth of winemaking at the Pannonhalma Abbey in partnership with MKB Bank (Hungarian Foreign Trade Bank), which made a long-term commitment to the venture. The first step in this collaboration was the building of a winery on St. Martin's Hill of the sort that still counts as a rarity in Hungary.

“We want full-bodied, heavy, serious wines. Good drinking wines in the noblest sense of the word, for which the calcareous soil and loess of the surrounding area can provide the ideal ingredient,” explains with great dedication Zsolt Liptai, the winemaker at the Pannonhalma Abbey Winery, who is also the managing director of the company.

When glimpsed from the rush of the M1 freeway near the city of Győr, the stately St. Martin's Hill rises high, with the simple yet

magnificent edifice of the abbey on the hilltop--a serene symbol of the perseverance of the Order of St. Benedict. It is not common knowledge today that the working order of Benedictine monks who withstood so many trials and tribulations – were once recognised not only for education, which is deservedly famous even today, but also for winemaking. Building on centuries of winemaking tradition, they began to sell Martin's Hill wine from their independent shop in

Budapest in the early 1900s, and there was a market for their product even across the borders.

A testimony to these roots was found under the ambulatory, when it was opened up during the renovations for the 1,000-year anniversary of the abbey. It was a beautiful stone, which had served as a cushion of the Porta Speciosa and was badly damaged a long time ago, which pictured a grape leaf with grapes in green and red as well as a monk's head, showing that the grape cultivation necessary for the production of altar wine had been a part of Benedictine life for many centuries.

The storms of history did not leave the economy of the abbey undisturbed. The Church Restitution Act did not provide for the restitution of the Pannonhalma Abbey Winery, which had been confiscated by the state for inclusion in cooperatives. Churches could only regain land and vineyards for sacral, social, and educational purposes, but not for economic ones. Meanwhile the cooperative that had included the former abbey lands and cellars was reprivatized by those with close connections to the cooperative. Still, following the tradition established by predecessors, the abbey persevered in revitalizing its winemaking past. This, however, required an investor suitable for the business of winemaking, one willing to look past the short-term profit prospects. This is how MKB Bank was found, a company that had previously shown its commitment to quality wine and viticulture. Pannonhalma Abbey Winery was established on July 5, 2002 with the Pannonhalma Archabbey owning 55% and MKB Bank owning 45% shares respectively.

The old-new vineyards currently include 50 acres. The guiding principle of their composition was to have grape breeds, both formerly and newly planted, that best meet the demands of modern winemaking within the possibilities of the local soil and ecology. White and red grape breeds are cultivated in a two-to-one ratio to make the best use of the topographical conditions. The whites grown on two-thirds of the area include Sauvignon Blanc, Rhein Riesling, Traminac, Chardonnay, Pinot Blanc and Welshriesling. The red-grape breeds of Pinot Noir, Merlot, and Cabernet Francon the smaller area guarantee that Pannonhalma can win the heart of red wine fans as well.

Turning necessity into a virtue, a brand new wine processing plant was built in perfect harmony with the spirituality of the World Heritage site of the monastery. Its three components serve to make the nectar of the sacred hill of Pannonia famous once again. The most visible part of the 20,128 square foot building is the Wine House on the southeastern slope of St. Martin's Hill, which is reminiscent of a nobly unornamented Roman chapel. The second part of the building is the Well, which reaches far into the interior of the hill, and, exploiting the 130-foot difference in elevation, uses a technology rare in Hungary: grapes are transferred to the Cellar by gravity and therefore without mechanical touch and the related danger of damage. The Cellar, where barrel and bottle aging takes place, also serves as a warehouse, which is ready for the future with a capacity of over 300.000. It also holds the possibility of catering to the culinary and wine-tasting needs of the more than hundred thousand tourists that visit the abbey each year.

Approximately two hundred thousand liters of wine were fermented in the 2006 vintage in Pannonhalma. Unlike in earlier vintages, most of this was from newly planted grapes. Given this fact and the characteristics of the vintage, this wine can perhaps finally embody and accurately contain in a bottle the vision of famous Eger win-



Zsolt Liptai, chief executive viticulturist

emaker Tibor Gál. The winery follows the path set by Gál even after his tragic death. Under the guidance of Zsolt Liptai it aims to turn the grapes of the Archabbey lands into drinks whose independent character both lives up to the spirit of the place and can give the vineyard a unique and deservedly famous profile both in Hungary and abroad.

THE FIRST HERALD OF THE VINTAGE IS THE 2006 ST. MARTIN CUVÉE

The 2006 vintage began with a prolonged spring period. After a few weeks of hot days even August passed without extreme heat waves and was followed by a beautiful, tempered September and October. All of this has provided for extremely gradual ripening and thereby the development of strong varietal characteristics.

The basis of our New wine is Traminac, enriched by Királyleányka. Beautifully preserved acidity guarantees primary fruit aromas, especially apple and summer pear, girdled by the scent of fresh grapes. With Traminer characteristics, its taste opens out fully in the mouth, and its acidity gives the wine a playful vivacity, while safeguarding its aromas. The few grams of residual sugar that help maintain the taste harmony make the wine even more pleasant.





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

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

Herend brand shops in Hungary

Herend Boutiques abroad

HEREND

Viktória Brand Shop
H-8440 Kossuth Lajos utca 135. Phone: (+36 88) 523 223

BUDAPEST

Hadik Brand Shop
H-1014 Szentháromság utca 5. Phone: (+36 1) 225 1051
Apponyi Brand Shop
H-1051 József nádor tér 11. Phone: (+36 1) 317 2622
Belvedere Brand Shop
H-1061 Andrassy út 16. Phone: (+36 1) 374 00 06

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 Városház utca 1. Phone: (+36 94) 563 150

PÉCS

Júlia Brand Shop
H-7621 Király utca 20. Phone: (+36 72) 213 756

SOPRON

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

SZEGED

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

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