

# HEREND HERALD



Wedding • Herend and Art Nouveau • Kocsis on Liszt

A real fairy tale

120 years tradition

Interview with Zoltán Kocsis



# Gène oblige



This year, Hungary is celebrating the bicentenary of the world famous composer and one of the finest performers to come out of the Austro-Hungarian collaboration, Franz Liszt. The renowned son of an Austrian mother and Hungarian father was born 200 years ago and the anniversary is commemorated this year by many events, festivals and colourful programmes throughout Hungary to showcase his life and work. Liszt, the virtuoso composer, the celebrated star, the Hungarian world citizen, the Christian intellectual are all getting a place in this year's diverse programmes.



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# Dear Herend Herald reader,

*“The outworn year has altered his apparel,  
Winter has turned to spring, serene and warm.  
The earth grows fresh, the forest sings its carol  
As lovely song-birds in the branches swarm.”*

I RESPECTFULLY GREET YOU WITH THE LINES OF THE POEM SPRING, WRITTEN BY THE POET, MILITARY COMMANDER AND OUTSTANDING FIGURE OF HUNGARIAN HISTORY, MIKLÓS ZRÍNYI.



Those who have been to Herend in the spring will have seen the extraordinary beauty of its location, which can be experienced only at this time. The Herend Porcelain Manufactory in Hungary is situated in close proximity to Europe's largest lake, Lake Balaton, and by the woods rich in game at the foot of the Bakony Hills. This geographical position ensures the particularly picturesque beauty of awakening nature. The sight of flowering then fresh green forests and the inner courtyard of the manufactory full of blooming tulips present an idyllic setting for the artistic and creative activity of the world's largest porcelain manufactory. Herend is a place where different wonderful masterpieces have been made and painted by hand for 185 years, where expertise creates a national value, where the past is a treasure, where the secrets of porcelain making lie, and beauty is born from day to day.

This year we are celebrating a noted anniversary in the manufactory – the anniversary of the 160-year-old Victoria pattern. Mór Fischer, the then owner of the manufactory who continuously worked on creating and developing his own, moreover Herend's style, participated in the London World Exhibition held in 1851. Herend managed to conquer Queen Victoria's heart at that exhibition. The queen ordered a dinner set inspired by the Far East in full colours and painted with peonies and playful butterflies. The design, named in honour of the queen, has been known as the Victoria pattern by admirers of Herend porcelain ever since. As part of the Victoria pattern the Herend butterflies

captivate those susceptible to beauty across the world with their multitude of colours, dazzling porcelain dance and detailed appearance.

Just as we closely monitor the features of our hand-painted patterns, we also keep an eye on the whole process of traditional porcelain making. It is not sufficient simply to know the source materials necessary for making porcelain and their proportions. Materials of appropriate quality, a diverse and precise knowledge of the technology, and the outstanding expertise and commitment of ceramists and porcelain painters are all needed. Fantasy, dreams and plans are also necessary, but efforts for continuous renewal aimed at achieving outstanding quality cannot be neglected either. In order for Herend porcelain – like the butterflies in the Victoria pattern – to soar and captivate with their beauty, thousands of tiny details must complement one another harmoniously. Only outstanding quality and unique porcelain can leave the gates of the manufactory. The beauty of Herend porcelain is timeless and eternal.

In honour of the 160-year-old Victoria pattern we have set the renewal of this design as the aim of our product development, and the beautiful pieces that have been created were successfully shown at this year's Frankfurt Fair in Germany. In honour of this noted anniversary we are presenting our readers with a special Victoria publication. We painted the Victoria pattern on the monumental ornamental vase which the Herend Porcelain Manufactory presented in tribute to Hungary's EU Presidency, emphasising Herend's role in

Hungary's heritage in the European Union. And it has been an honour for us that Hungary's official wedding gift for Prince William of Wales and Kate Middleton was a Herend porcelain dinner set, whose pattern could not have been anything other than a contemporary, renewed version of the 160-year-old 'Victoria'. Thus the Victoria pattern serves as a direct link between the 1851 London World Exhibition and the royal wedding of the present decade, making Herend the symbol of timeless beauty and eternal value. Centuries pass and generations grow up, but porcelain in its noble perfection lives on in Herend. It continues to exist and proclaims the timeless nature of art and the praise of beauty.

Our magazine presents the beautiful Herend porcelain in the Grassalkovich Palace, an important location for Hungary's EU Presidency. You can learn what Hungary's ambassador of the Liszt Year, Zoltán Kocsis, thinks of Ferenc Liszt. Another article I am pleased to recommend concerns the Art Nouveau functional and ornamental objects of the Herend Porcelain Manufactory, which in their time enjoyed sweeping success at the World Expo in Paris.

With these thoughts I would like to draw your attention to our magazine and I hope it will be to your liking. Have a good and pleasant time reading!

With sincere regards,

**Dr. Attila Simon**  
Executive Director!

# HEREND HERALD



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# Frankfurt Fair 2011

*Herend presentation successful despite prolonged economic crisis*



The Frankfurt 'Ambiente' International Fair took place on 11-15 February. From the perspective of Herend this is the most significant trade event. For the second year exhibitors in the 'Table' category were in a new location - instead of the earlier permanent showrooms of Hall 10 they were allocated space with temporary stands in Hall 4.

The Herend showroom featured the installations and furnishings which were designed for the 2010 fair. Among the new items on display were variations with different colours and decoration of

the Victoria pattern, which this year is celebrating its 160th anniversary, including bonbonnières and reticulated plates, all of which proved to be extremely successful. Special ornamental items and figures, produced in a limited edition, similarly generated great interest.

Among the company's invited customers the majority were British, Russian and German, but partners from as far apart as Australia, Azerbaijan and Bermuda also sought out our exhibition. Successful contacts were forged with many new interested parties, primarily from Asia.

Many negotiations took place concerning forthcoming Herend exhibitions and porcelain painting demonstrations scheduled for this year. Of these the earliest and possibly the most important will be held in the spring in London where Herend's previous connections with the royal family and the 29 April royal wedding lend a special resonance to the Herend events.





# *Hand-crafted Hungaricum at New Terminal Building*

IN ADDITION TO THE HEREND BRAND STORES IN MAJOR CITIES OF THE WORLD THE HEREND PORCELAIN MANUFACTORY HAS HAD ITS OWN NETWORK OF ELEVEN STORES IN HUNGARY WITH UNIFORM DESIGN AND SERVICES, AND WITH THE QUALITY AND SELECTION CHARACTERISTIC OF HEREND.

The brand stores traditionally have been named after a prominent Herend decoration. This tradition has been followed with the brand store opening in SkyCourt, the new pride of Budapest's Ferenc Liszt International Airport. This 'jewellery box' has great significance for the Manufactory and with its opening in March it became the 12th official brand store in the country. The 'Eden' was named after one of the most successful patterns among the more than 16,000 different decorations. The charming, graceful butterfly of the Eden decoration symbolizes the eternal desire to fly – matching the architectural features of the new terminal building – and its name refers to both the lavish selection in the store and the divinely Edenic shopping ambience.



## *Porcelain in the Castle*

FOLLOWING THE SUCCESS OF THE TOURING EXHIBITION HEREND IN A MANSION, HOSTED IN TWELVE OF HUNGARY'S MANSIONS FROM MAY 2009 TO THE AUTUMN OF 2010, A NEW SERIES WAS LAUNCHED IN SEPTEMBER 2010.

The exhibition recalling the lifestyle of the aristocracy in the 19th and 20th century with the help of Herend porcelain will be on show in the castles and palaces of neighbouring countries, with special respect to those whose former residents were fond of and purchased Herend porcelain, and whose names, in many instances, are still associated with certain decorations.

From May a special selection of Herend porcelain masterpieces will be on display in the Batthyány family's ancient, romantic castle in Güssing. The classically elegant pattern decorated solely with gold and reflecting the Batthyánys' interest in

Herend porcelain will naturally also be exhibited. The castle has been owned by the family for centuries and is still their main chateau among the several in the family's possession. Since 2008 it has been under the curatorship of Count László Ödön Batthyány.

Herend in the Castle will ceremonially open during the traditional Castle Days on 24 June and will continue in the ancient castle until October this year.



# *Exhibition in Balatonfüred*

IN CONNECTION WITH HUNGARY'S ROTATING EU PRESIDENCY, THE HEREND PORCELAIN MANUFACTORY HAS ORGANISED AN EXHIBITION AT THE ANNA GRAND HOTEL IN BALATONFÜRED, ONE OF THE LOCATIONS OF THE PRESIDENCY-RELATED EVENTS.

The ceremonial opening of the exhibition, which runs until 30 June, took place in the morning of the first Saturday in April. The many people present were greeted by Ernő Lengyel, managing director of the Anna Grand Hotel, and Dr. Attila Simon, executive director of the Herend Porcelain Manufactory. Their speeches highlighted the long-standing good relations and cooperation of Balatonfüred, including the hotel, and Herend. Ernő Lengyel also referred to future plans, indicating that these positive relations will become even closer. Attila Simon drew attention to the beauty, expertise and other characteristics embedded in Herend porcelain.

The exhibition was opened by Dr. István Bóka, the mayor of Balatonfüred and a member of parliament. He praised the importance of Herend in the way Hungary is perceived since, as he put it, what is involved is a product with outstanding

significance, one of the country's symbols. He highlighted the fact that at Herend there is no compromise about quality being a prime requirement, which can serve as an example for the lakeside town. The ceremonial occasion was enhanced with the flute playing of Mariann Csincsi.

The exhibition reflects a cross-section of the skills of Herend with the best known patterns and forms. Some outstanding items are on display, for example a porcelain copy of Hungary's Holy Crown and an image of King (St.) Stephen on horseback.



# *Culture, Wines and Coffee*

IT IS ALREADY SIX YEARS SINCE THE COFFEE HOUSE EVENINGS BEGAN IN THE APICIUS CAFE. GUIDED BY THE CULTURAL MISSION OF THE HEREND PORCELAIN MANUFACTORY, PAIRING ARTISTIC QUALITY AND THE BEST WINEMAKERS HAS ENSURED A FULL HOUSE CONTINUOUSLY EVER SINCE.

At the end of February there was a literary evening entitled Steps. The performers were Zsanett Rábai, a member of the Mihály Váci Literary Drama Society who works as a porcelain painter at the Manufactory, and Zoltán Dombai. They were accompanied by delicious fruit brandy – pálinka – produced by Bakony Íz és Párlat Ltd.

In March an evening of Benedictine humour was presented by the recent Kossuth Prize winning actor Péter Blaskó, literary historian Gábor Szigethy and rock musician Ákos, appropriately supplemented by outstanding wines from the Abbey Winery Pannonhalma.

In April literature handed over the leading role to music when Herend hosted Ági Szalóki and Gábor Juhász. A selection of songs and styles were highly enjoyed by the audience, and to accompany the pleasant tunes Stéphanie Berecz and the Tokaj Kikelet Winery, voted the best winery of its region, provided the Tokaj wines.



# *A real fairy tale*

*Only time will tell whether the wedding of Prince William of Wales and Kate Middleton will be recorded among the greatest events of the century, but it can already definitely be called the most spectacular ceremony of the decade. To mark the noted occasion the Herend Porcelain Manufactory presented the young couple with a dinner set specially decorated with a unique pattern.*





**T**oday there is almost no dynasty in Europe which cannot 'boast' of a commoner as a family member, but the greatest sensation undoubtedly was that the British House of Windsor has also surrendered to modern times, and Prince William of Wales was allowed to marry the woman he fell in love with. It was not always so natural – his father, for example, did not have such freedom thirty years ago. The two weddings – the marriage between Charles and Diana and William and Catherine – could not avoid comparison almost anywhere, though they were different in nearly every respect.

William's fiancée was not chosen by the queen but by himself. The wedding was not preceded by a short acquaintance but the couple went out together for eight years after meeting at the University of St. Andrews in Scotland. Their relationship could not remain secret, since the 21st-century tabloid press relentlessly dogged the couple and reported about their ups and downs even more loudly (they split up twice). By the time their intention to marry was formulated they had both become mature adults who were not only able to decide about their life together but clearly recognised the duties connected to their position. Kate Middleton's public appearances already revealed the image of a perfect princess, although she gained the title only with the wedding. If all was due to the relationship forcing her to acquire court etiquette, it visibly did not cause her any difficulty. Nor was there any problem with having herself, despite being a commoner, accepted by all the members of the royal family, including Queen Elisabeth – not to mention ordinary people who really took to her.

**„THUS KATE MIDDLETON AND PRINCE WILLIAM OF WALES BID FAREWELL TO THEIR OLD NAMES AND HAVE BECOME THE DUKE AND DUCHESS OF CAMBRIDGE”**

Although weddings usually focus on the bride, in this case it was even more apparent that most attention was drawn by Kate, now Catherine, Duchess of Cambridge, with her strong personality, pleasant aura and perfect appearance. Although those lucky to be invited numbered fewer than at the royal wedding thirty years earlier – since Westminster Abbey is smaller than St. Paul's Cathedral – hundreds of millions across the world saw her proclaim 'I will' on the television screens. More than 90 per cent of British television viewers followed the event and one tenth of London residents, no fewer than one million people, took to the streets. When the whole family appeared on the balcony of Buckingham Palace the young wife even expressed her surprise on seeing the celebrating





crowd. In this internet age, however, it is impossible to determine how many wanted to see the wedding, since many sites offered access to the event. As it happened, the number of viewers broke the record on You Tube. The world's attention was certainly on them on 29 April 2011 – that is for sure.

Of course, only up to the famous kiss on the balcony. The public was excluded from the events in the palace and the number of participants also narrowed. First 650 could participate at the champagne reception where Prince Charles gave a congratulatory speech. According to rumours, he not only paid tribute to his daughter-in-law but also joked about his son's and his own thinning hairline to the amusement of those present. Only a narrow circle of family and friends were invited to the dinner – no more than to an average wedding of the upper classes. Altogether three hundred could participate – a hundred people each were invited by the bride and bridegroom, and a further hundred by Charles and his second wife, Camilla. Selecting the guests was allegedly as difficult and nerve-wrecking for them as for any young people getting married. However, this part of the wedding was not as formal as the ceremony – at this point the young couple could be themselves.

Thus Kate Middleton and Prince William of Wales bid farewell to their old names and became the Duke and Duchess of Cambridge. Just as they managed the wedding with a firm hand – rumours from Buckingham Palace have it that it was really them who decided on the most important issues of organisation – they aim to govern their future life themselves. For example, they did not announce

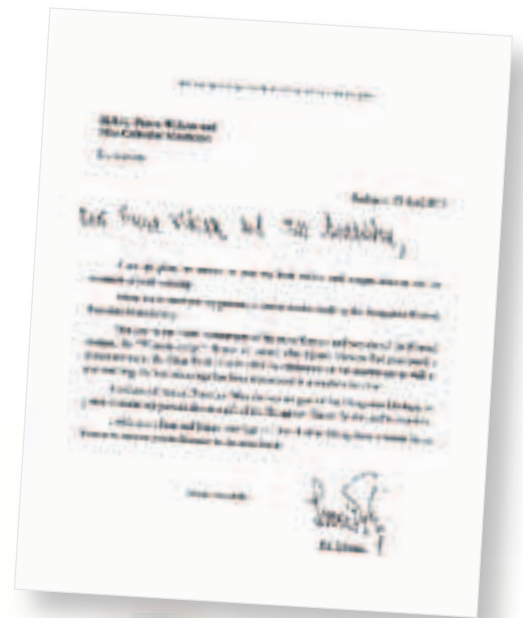
where they were to spend their honeymoon, nor have they revealed where they will set up home. However, about the latter one detail is known: the unique Herend porcelain set that the Herend Porcelain Manufactory made and which became Hungary's official wedding gift will be there.

The company was first introduced to the British royal family 160 years ago at the world exhibition held in Hyde Park's Crystal Palace, where it won a gold medal. At that time Queen Victoria ordered a 24-piece set for herself. The decorative motif of the set has born her name ever since. Lady Diana was also an enthusiastic admirer of Herend porcelain and purchased items from the company on several occasions. The set presented to Catherine and William is adorned by the modern version of the Victoria pattern, the so-called Royal Garden, which well reflects the wonderful design of László Szathmáry and Attila Müller. If the young couple continues the traditions of the royal family in the spirit known so far, it can be justly hoped that one day they will serve their guests teacakes using the noble Herend porcelain set.



*Lord-Lieutenant of Greater London Sir David William Brewer, Hungarian Ambassador to the UK János Csák, and commercial director of the Herend Porcelain Manufactory László Szesztay at the presentation of the wedding gift*

*Dóra Gyárfás*





# Quality and Trust

*Mr Trust, alias László Molnár, was born in Zalaszentgrót, Hungary. The orphan, later toolmaker in Budapest's Csepel district, left Hungary in 1956 and ten years later he was the proud owner of a business supplying GM, Boeing, NASA and finally the US Army. He was nicknamed Mr Trust by his customers and even today he doesn't believe that contracts have to be complicated.*



Molnár applied his management experience, his commitment to quality and outstanding technology, and entered a long period of preparation and research. As a result nine selected forests remained in the production process. For six years until 1998 the company was involved in manufacturing staves.

Thus a committed team making products of superb quality assembled in the town of Szigetvár. International feedback constantly improved and members of the staff regularly worked for months with the most prominent French producers. 1998 brought a real turning point when, with the launch of greenfield investments, one of Europe's most up-to-date and best equipped cooperages was established.

The eloquent testimony of its success is that one

year later the owner of Tonnellerie, Francois Freres, made an offer to join the American company, and that happened in 2000. The new partner brought manufacturing experience based on traditions of 150 years, as well as world-wide business contacts. The company does not engage in lease work but operates in its own right, selling its own or jointly branded products through its own or joint sales channels.

Between 2007 and 2009 the Szigetvár company effected development totalling one million Euros and ever since with the help of various tenders has been conducting innovative research involving the major players of Hungarian wineries and researchers at Sopron University.

The source material of the barrels is the same kind of Quercus Peatrea and Quercus Robur as French cooperages use; nevertheless, Hungarian oak has a different physiology, structure and mineral content, as well as flavour and scent. At TRUST they think it's better, certainly different.

"On the international market we basically work with many partners," says Pál Manno managing director. "We have precise projects and determine the composition of barrels in relation to certain types of grapes and regions. Our suppliers are selected on the basis of several comparative tastings. When a foreign wine maker visits us he is primarily interested in the forestry and our contracts concluded with forestries (how long we can guarantee the same source material). Then he tastes and only later will he look around the cooperage where, most importantly, he wants to see the quantity of source material at our disposal.

From the beginning our company has focused on the appropriate treatment of waste. Since 2003

we have been operating a production management system in line with ISO 9003 and 14001 standards. A log is utilized 100 per cent; we not only produce barrel staves but inner staves and wood chips. The extremely carcinogenic saw dust is collected by up-to-date extraction techniques and compressed to form briquettes. By-products as a result of splitting are sold as firewood. It's the foresters' task to replant forests and they are not in danger, thank God" - sad the managing director.

The result is the production of Hungarian barrels for more than 2000 satisfied customers in 45 countries across five continents.

*János Ékes*



# *Kocsis on Liszt*



*The former piano virtuoso, now orchestra director, conductor and composer Zoltán Kocsis has become the ambassador of the Year of Liszt in Hungary. According to Kocsis, Ferenc Liszt is an unquestionable figure of music history who coded his being Hungarian into his works.*

– *What does being the ambassador of the Liszt Year mean?*

– I think we musicians are essentially ambassadors since we take culture to the world, but I've become the ambassador of the Year of Liszt on the initiative of Hungarofest and other official bodies. I was pleased to accept because I saw a good example before me when I thought of the Year of Mozart in Austria or the Year of Chopin in Poland. Our chief aim was to put Liszt in the place he deserves corresponding with his role in the development of music history, since with his works in total Ferenc Liszt is a far more significant personality than he is judged today.

– *Why is that? Where does the mistake lie?*

– I think that Liszt should be judged only by his masterpieces and by what an incredible influence he had both on his contemporaries and on the generations who followed. I dare say he marked the way as far as Béla Bartók.

– *Who do you regard specifically as the followers of Liszt?*

– Not only can I tell you names but I can specifically show the effect his works had on other composers' music. It is almost a cliché to say that

the friendship between Wagner and Liszt was more than just a personal relationship. Wagner in his own way perfected Liszt's achievements. For example, without the piano piece Valley of Obermann there would be no Tristan and Isolde, or Parsifal would not have been composed without Liszt's composition The Bells of Strasbourg – the list could go on. I could mention Bruckner who was only 12 years younger than Liszt, or Tchaikovsky who, although he did not like Liszt, nevertheless borrowed entire bars from his music. For instance he used Liszt's Piano Concerto in A Major for the beginning of his Piano Concerto in B Flat Minor and he called upon the main theme of the Valley of Obermann for Lensky's aria in Olegin. The Czech composer Smetana himself indicated that his style was formed following Liszt's art. Liszt's influence can also be shown directly in Dvorak's late symphonic poems, but I would call Richard Strauss his greatest follower. His early pieces admittedly followed in Liszt's footsteps, while essentially developing an original style. And then I haven't mentioned Mahler, Saint Saëns, Debussy, Schönberg and Dohnányi. Just like all their teachings were interpreted differently by the followers of Socrates or Jesus, so were Liszt's achievements. Everyone apprehended





what he had the greatest affinity for or what he saw the best perspective in.

– *Do you think his influence in this respect is not sufficiently recognized in the world?*

– Yes, and I'm afraid that even we haven't succeeded in presenting his entire oeuvre comprehensively. Yet this is vital in order to understand certain works. You don't start getting to know Bartók by immediately listening to *The Miraculous Mandarin* because in that way you will not come to like his music. His development must be followed from national romanticism through French Impressionism and the new Viennese school to the introduction of east European folklore – then *The Miraculous Mandarin* will not seem alien. In addition, in the case of Liszt, you must acknowledge that in his own time he was a superstar who could not be criticised very much. No one dared say to him: "Franzi, you have

**“Franzi, you have fantastic masterpieces but you shouldn't scatter all sorts of minor compositions all over the place”**

fantastic masterpieces but you shouldn't scatter all sorts of minor compositions all over the place.” He thought of posterity less than, say, Brahms who tore up his first attempts and compositions he did not regard as good enough. Should Liszt have done that, he would undoubtedly be seen today as one of music history's greatest composers. As it is, we are unfortunately inclined to talk about him in terms of “well, he composed good and also bad pieces”.

– *Do you agree with that approach?*

– I'm afraid not. I think if someone has written just a single masterpiece the artist should be judged on that merit. No one calls Mussorgsky to account for not having written more masterpieces, the few we know are sufficient. Liszt should indeed be judged by his *Sonata in B minor*, his *Faust Symphony*, *Les préludes*, the *Ballade in B minor* and the *Hungarian Rhapsodies*. He has plenty of works which not only measure up but are actually of great significance in music history.

– *How may he have been affected by being a superstar in his day?*

– I think that from among the composers of music

history if he came back to life he would be the one who would best fit in with the world today and would recognise the trends the soonest. He would quickly sense which effects positively influence creative activity and to what degree he would have to divide himself between self-promotion and art. He was able to resolve that during his own time. There was no other travelling artist who had such a favourable press before arriving somewhere. From that aspect he was a pioneer, but it is not sure he was satisfied with it. He was also aware of having obligations in relation to renewing music.

– *As a result of his journeys he is celebrated across Europe and several countries regard him as their own.*

– Yes, it is rather peculiar that he professed himself to be Hungarian but did not speak the language. German was his mother tongue but he spoke and wrote best in French, while he also knew Italian, English and Latin. Women adored him but in the second part of his life he was ordained and wore the cassock. Yet there is no other musician who would have dared play the *Mephisto Waltz* to the Pope of the time. Liszt experienced a broad spectrum of what we refer to as life. He, and not only his life but also his creative and performing career, is characterised by incredible extremes. Just a few emphasise these days that a divine balance is also not alien to him.

– *What do you mean by that?*

– There is, for example, a sheet of the *Sonata in B minor* in his handwriting on the wall. This piece gained its final form only after much refining, and by then the words Mozart used about his *Don Giovanni* became true: no single sound can be taken away or added to it.

– *What does this page of sheet music mean to you? Why have you displayed it in your office?*

– Because if you examine it, it is already a fair copy and not a manuscript he was still working on. By the time he put these few bars on paper he saw exactly what form his ideas were going to take. And if you look at it you can feel a fascinating degree of freedom from the impetus of the writing. To me this sheet of music and Liszt's entire oeuvre represent what limitless perspectives freedom has if you do not step beyond the framework of the playing field.

– *This year the National Philharmonic Orchestra includes a work by Liszt in nearly all its concerts. What other plans do you have for the orchestra in the Year of Liszt?*

– Much depends on the financial possibilities, which are changing from one moment to the next. However, one thing is definite. We have finished an album containing the recording of our January concert. It includes *Les Préludes*, the symphonic poem *What One Hears on the Mountain (Bergssymphonie)* as well as the *Hungarian Fantasy* with a solo performance by Gábor Farkas. And we are planning an album with some of Liszt's lesser known orchestra pieces –



we aim to play shorter works which are difficult to include in a concert programme because of their particular length. We would play, for example, the *Ungarischer Geschwindsmarsch (Hungarian Quick March)*, which is again a masterpiece that Liszt created, showing his being Hungarian.

– *If not in his language but in his music he asserted on several occasions that he is rooted in Hungarian culture.*

– I think you must always respect what someone declares about himself. If Ferenc Liszt said he was Hungarian, that has to be respected even if he didn't speak the language. But what he coded in his works is perhaps even more important. And having engraved his Hungarianness in many of his works – not only in the *Hungarian Rhapsodies* – then that overwrites everything.

*Dóra Gyárfás*

# *A third golden age in Gödöllő*

*The renewed palace as a location for the EU presidency*

*Connections between the Herend Porcelain Manufactory and the Palace of Gödöllő began during the latter's second golden age or 'royal period'. Franz Joseph's wife, the beloved queen of the Hungarians, was granted use of the magnificent Baroque mansion as a coronation gift. Herend porcelain made for the royal family is today preserved in its permanent exhibition as a precious treasure.*







The palace has been dazzling visitors with its newly renovated parts since last year. The building was deservedly given the honour of being able to serve as the main location for negotiations taking place during Hungary's rotating EU presidency. Thus there is a third golden age, in which Herend is once again linked with Gödöllő. Herend Herald spoke to Tibor Gönczi, managing director of the palace, about the cooperation between the two institutes and about the daily activities in relation to the EU events.

*– In 2010 with EU support, the Gizella and Rudolf wings, a section of the grounds, the manège and the stables were completed at an amazing pace. However, the public did not have immediate access to these parts since in the meantime it turned out that the palace would be the venue for high-level diplomatic events in the first half of 2011. How have visitors reacted to this situation?*

– In my opinion local residents and visitors alike have acknowledged and understood the importance of the palace playing a valuable role in connection with the EU presidency. Partial opening of the renewed sections has taken place on every occasion when we were able and when circumstances allowed. Last autumn we 'presented' the public with a fantastically rich, spectacular exhibition of Herend porcelain in the renovated Rudolf wing, though it's true that we were not able to install the permanent exhibition planned for the Gizella wing. On the other hand, on those days when there is no EU event, there are special tours of the exclusive places where the decisions are made. Visitors can then inspect the manège, where the plenary sessions take place, the rest areas, and the rooms for bi-lateral discussions and secretarial work.

*– These are currently filled with the necessary office equipment and furnishings, but the rooms are also adorned with works of fine and applied arts.*

– Yes, the walls have paintings with a Gödöllő connection, which have been loaned by the local Municipal Museum for the period. In glass cabinets in the corners of the rooms there are Herend porcelain items, which our guests can admire. During last year's

forementioned exhibition the idea arose of keeping a number of items here after the exhibition was dismantled with a view to representing the high level of Hungarian applied arts. The special tours referred to begin with the Herend vase which the manufactory made in honour of the presidency and which is decorated with the opening lines of the EU member states' national anthems. The 25-kilo, one metre high vase currently adorns the Baroque entrance hall of the palace. Next to the vase there are samples of the Herend coffee cups which VIP delegates receive as gifts.

*– Part of the palace building, with its trend-setting Baroque style, is still awaiting restoration.*

– That's right. Still to be renovated are the music wing, the former orangery, the beer hall, the coach-house, the building of the Chief Steward and the marble stables. So there are plenty of tasks, since the possibility of establishing these wonderful areas as thrilling tourist attractions rests on our shoulders. At the moment, however, the most important matter is for us is to meet the challenges in relation to the presidency on the highest possible level.

*– In the second half of the year visitors are expected without interruption. What can they look forward to seeing?*

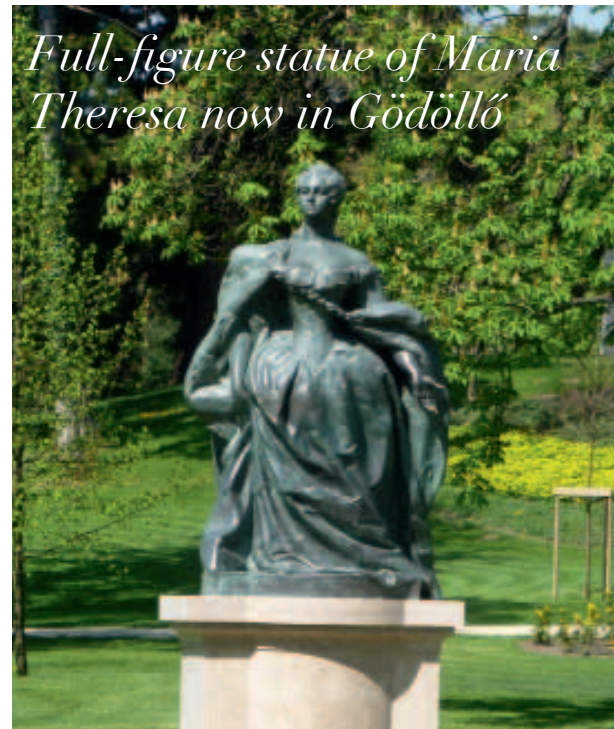
– Right now it's the Year of Baroque in Gödöllő. In view of that a statue of Maria Theresa has been erected in the renovated grounds. Highlights among the events connected with the Year of Baroque include the Antal Day Festivities on 12 June and our 'Treasure-filled Churches' exhibition, which reflects the activity of Antal Grassalkovich I – who originally had the palace built – as a patron of the arts at the time of the first golden age. During the Baroque Week at the beginning of August there will be a lively series of events which will mark a significant time for the town.

There will also be something unusual this year. The middle of June will see the opening of Regent Miklós Horthy's underground bunker. The special feature here is that, on the basis of design drawings, we have been able to 'reconstruct' its original but actually unmade furnishings. Our new permanent exhibition will open in the Gizella wing in September. It will cover the history of the Gödöllő Palace from the everyday activities of the royal children to the period of the EU presidency.

Ildikó Faludi



## Full-figure statue of Maria Theresa now in Gödöllő



The statue of Maria Theresa was made by György Zala for the Millennium Monument in Budapest. The artist sculpted a young corseted, slim-waisted, standing female figure, with her shoulders uncovered wearing a mantle and a low-necked dress. Her face looks kindly and her head is slightly raised in a dignified manner. Underneath the statue a relief depicts the 1741 Diet in Pozsony (today Bratislava) when the Hungarian estates saved the queen's heritage with the exclamation: "Vitam et sanguinem!" Antal Grassalkovich as the Royal Personalis played an important role in organising that. The statue of Maria Theresa and those of other Habsburgs were removed from the monument during the 1919 Council Republic, but were later re-erected in the subsequent Horthy period. The statue of the queen suffered serious damage in World War II and the lower part was completely destroyed. In the early 1950s it was pure luck that the Habsburg statues were not melted down to provide material for the enormous Stalin statue, as happened, for example, with the mounted statue of Count Gyula Andrássy. The vacant spaces in Heroes' Square were filled with leaders who fought for Hungarian independence. Thus Imre Thököly took the place of Maria Theresa.

For many decades the statue of the queen was kept in a warehouse in Budapest and later in Süllyáp. In 2002 it was restored by Antal Illyés after which, as Hungary's only full-figure statue of Maria Theresa, it was placed in the entrance hall of the Fine Arts Museum in Budapest. In the middle of February this year, on the occasion of the town's Year of Baroque, it was moved to Gödöllő on permanent loan and erected in the park of the Grassalkovich Palace. The unveiling took place on 5 March 2011 and generated great interest. Since then this new sight in the palace grounds has already attracted a large number of people.

*Dr. János Papházi, Ph.D.  
Museum Department Head*

# Herend and Art Nouveau



*Art patronage went through significant changes throughout Europe, including Hungary, at the end of the 19th century and the turn of the 19th-20th centuries. The expanding and increasingly wealthy middle classes appeared on the scene to support art. They commissioned prominent artists to design the interior of their residences and to decorate them with stylistically appropriate art objects. In this respect a prominent role was given to ceramics and porcelain manufactories.*

The Art Nouveau style provided a perfect answer for those new expectations and taste. Its spread is not tied to a single country, rather it was a movement containing similar elements of form and creative concept appearing at the same time. Hence, it was represented everywhere by different, yet specific features. This is shown by the fact that the name of the movement differed in each country: Art Nouveau in France, Stile Liberty (peculiarly named after Liberty, London's home and furnishings store) or Stile Floreale in Italy, Jugendstil in Germany and Sezession in Austria (following the Austrian name it was called Secession in Hungary). However, a common feature of the new style was that its

followers wanted to turn away from the already empty form of Eclectic art and were looking for new ways of artistic expression. Although Art Nouveau emerged in different ways in each country, it had distinctive features which were common – the use of curving, decorative instead of straight lines and a dominance of ornamental, especially flower motifs. In both applied and fine arts artists strove to break away from the past and express the momentum of modern life with their work. Yet a return to the past is nevertheless represented, albeit in a different sense. The roots of Art Nouveau can be found in the English Arts and Crafts movement, whose leading figure was William Morris (1834–1896). He wanted to revive the concept of medieval craftsmanship, thus

emphasising the significance of folk handicrafts and manufactories.

Art Nouveau signalled an important turning point for the Herend Porcelain Manufactory, too. In the 1890s, due to financial difficulties and management deficiencies, the manufactory's position became rather uncertain. In 1896 Jenő Farkasházi Fischer, grandson of its founder Mór Fischer, bought the manufactory and took over its management. With this, the manufactory was blessed with a knowledgeable and highly educated manager. He had returned to Hungary from abroad in 1893 and worked as the arts manager of the porcelain painting workshop in Ungvár (today Uzhgorod) between 1893 and





its products and so it ensured the necessary financial backing. Fischer thus presented the Art Nouveau porcelain manufactured with the new techniques. It had an exceptionally good reception, drawing praise from the organisers and visitors alike. That great success was repeated at the St. Louis World Exhibition in 1904.

*Éva Galács*

1896. He wrote extensively about the history of ceramics and his book, which is now a classic, about the 16th-century French ceramics master Bernard Palissy was published in 1887. His research about the della Robbia family appeared in print in 1896.

When he took over the manufactory he imparted a great impetus to the work and in 1897 regular porcelain manufacture re-started. Initially the old models and designs were reproduced, with a concentration on the production of 'classic' Herend items. Later, at the turn of the century, new techniques came to the fore and the production of ornamental pieces decorated in an Art Nouveau spirit began. These works were characterised by simple, clear forms, the objects were decorative, fashioned from a single sweeping line with restrained patterns, often based on ornamental flower motifs.

In the case of Herend porcelain Art Nouveau signified not only variations of form and appearance. Jenő Fischer put the experience of his foreign travel to exceptionally good use. For example, he experimented with and

introduced the special glazing techniques he had encountered. These techniques were primarily based on Far Eastern materials and special glazing, and utilised the changeable properties fire lends to ceramics. In the period of Art Nouveau he developed the coulé technique, the

### **„THE ROOTS OF ART NOUVEAU CAN BE FOUND IN THE ENGLISH ARTS AND CRAFTS MOVEMENT”**

soft porcelain, lustrated celadon and crystal glazes, as well as vases and ornamental dishes made with *pâte sur pâte* technique.

In view of the firm's financial difficulties, Jenő Fischer didn't want to participate in the 1900 Paris World Exhibition, but the organisers insisted that Herend should be present. Similarly, the Hungarian state wanted the company to participate with



# Csontváry ... a must-see

TIVADAR CSONTVÁRY KOSZTKA, A GREAT ARTIST WHO WAS PAINTING FOR HARDLY MORE THAN 15 YEARS, A MISUNDERSTOOD GENIUS, WHOSE WORKS WERE NEARLY SOLD AS CART COVERINGS, IS TODAY COUNTED AMONG THE GREATEST MASTERS OF HUNGARIAN FINE ARTS. WHY IS IT THAT OUTSIDE HUNGARY ONE OF THE MOST ORIGINAL FIGURES OF MODERN HUNGARIAN PAINTING IS STILL NOT ACKNOWLEDGED AND AN INTERNATIONAL BREAKTHROUGH IS STILL IN THE WAITING?

“If Tivadar Csontváry Kosztká can't be made into a star painter, then no one can in Hungary!” So asserts art historian Péter Molnos, author of *Csontváry – In the Captivity of Legends*. In his monograph published 18 months ago, Molnos analyses the painter with an unusual approach: he questions every word

Csontváry committed to paper during the years after he abandoned painting.

“Csontváry was a myth-making figure, generating myths about himself,” says Molnos, a scholar well familiar with the artist. “He painted until 1910, then he used words to develop a legend about himself. He wrote several thousand pages, of which several hundred survive, as if working something out experimentally, looking for the most effective story to suit his case.”

According to Molnos, part of this production involves the story of how he became a painter, which was written in 1913, a good 20 years after (in Csontváry's version) it happened.

Apparently he was 27 years old and working as a pharmacist when, during a free moment, he received a suggestion







ZRÍNYI KIROHANÁSA (SORTIE OF ZRÍNYI, 1903) BAALBEK (1906)

from the heavens. “You will be the greatest painter under the Sun, greater than Raphael!” came the message. And he responded. First he started to draw, later he rented out his pharmacy and at the age of 41 set off for the world in order to truly learn about painting. He attended Europe’s best art schools, from Munich to Paris, though relatively little is known about this period given the paucity of authentic evidence. “He asserts, for example, that he had an exhibition in Paris and that a New York Herald Tribune reporter wrote that he was the best painter of the 20th century. But so far there is no evidence that such an exhibition ever took place, and there is no reference to it in any contemporary French newspaper.”

However, the paintings were undoubtedly made and with their unique style attracted attention, at least in Hungary. That is to say, from time to time Csontváry returned to Hungary and organised several exhibitions in Budapest. Although a beginner in painting he worked on huge canvases, paying no homage to any current fashions or trends. His works can be categorised with neither impressionism, nor with expressionism, surrealism or naïve painting. According to Molnos, perhaps his external influences were based on the subject matter of 19th-century romantic painters, and he sought his metaphors of ideas and emotions in natural surroundings – all with his extraordinarily modern ‘illuminating’ colours and his painting textures resembling those of Van Gogh.

Whenever the Hungarian press wrote about him, he never received the acknowledgement he desired. Apart from himself, no one said he was the world’s best painter. Péter Molnos believes that perhaps this very lack of success produced a psychosis within him (though even earlier he was by no means an average sort of person), or rather it meant that from

one day to the next he abandoned painting. The precise reasons for the change, however, cannot today be definitely established beyond doubt.

Nevertheless, his paintings which earlier gave the impression of being too daring or which, due to their huge size, betrayed megalomaniacal desires, are today regarded as understandably great works – Baalbek, The Solitary Cedar, Pilgrimage

**„YOU WILL BE  
THE GREATEST  
PAINTER UNDER  
THE SUN, GREATER  
THAN RAPHAEL!”**

to the Cedars of Lebanon, Ruins of the Greek Theatre in Taormina, Mary’s Well at Nazareth. One characteristic manifestation of his magical power, his representation of the vista at Castellamare di Stabia even appears on a Herend porcelain vase.

Csontváry’s works survived thanks to the architect Gedeon Gerlóczy, who outbid at an auction of the estate some coachmen who would have gladly used the huge canvases as a covering for their carts. True recognition, however, had to wait for decades. And even though meanwhile in Hungary Csontváry has entered the pantheon of the greatest Hungarian painters, there is still no single place where his main works are exhibited in a fitting manner. According to Péter Molnos, this is one reason why his oeuvre has not so far generated any stir abroad.

“Certain conditions have to be present for someone to become known abroad. One is that the oeuvre

has to be relatively large and a significant part of that has to enter the art trade. Csontváry, however, produced not much more than 70 oil paintings, therefore his oeuvre is regarded as small, and 90 per cent of the most important works are held by museums. The record for a Hungarian auction is actually held by one of his paintings, but over the past twenty years altogether only six of his works have fallen under the hammer, and none have ever appeared at an international auction.”

Molnos believes that Csontváry’s talent is best revealed in his large-scale works, but these are difficult to transport and thus rarely appear in travelling exhibitions. “The best solution perhaps would be what he himself dreamed about – a major museum in Budapest where his works could find a suitable home, where anyone from abroad could be invited.” The first owner of the ‘inheritance’, Gedeon Gerlóczy, would also have liked that, and he even prepared the first designs for a gallery in the City Park.

Yet there still remains one reason why Csontváry has not become internationally famous – his independence! He has a number of admirers in Europe, but the majority of art historians simply don’t know how to begin squeezing him into this or that category.

Nevertheless, Péter Molnos thinks that hope should not be abandoned. “Some of us believe that it’s possible to appear on the international scene with Csontváry since his story is very powerful. There are countless interesting anecdotes about him in circulation, but even what can be confirmed about his life is fascinating. As we know, art always attracts the public with emotions and that also includes the artist’s own personal history.”

*Dóra Gyárfás*

# Master works

IN JANUARY 2008 THE HEREND PORCELAIN MANUFACTURE LAUNCHED MASTER'S TRAINING IN PORCELAIN MANUFACTURING AND PORCELAIN PAINTING. IN THIS OWN-ORGANISED TRAINING 14 PERSONS IN PORCELAIN MANUFACTURING AND 14 PERSONS IN PAINTING WILL RECEIVE THEIR MASTERSHIP CERTIFICATE.

## Gyula Tóth

WORLD CIRCUS



The decoration presents group scenes of circus performers depicting people – a clown, ringmaster, animal trainer, etc. – in caricature along with innumerable animals.

Figures featuring in a nearly exaggerated and satirical form mix with more realistic figures endowed with human features.

The relationship between the characters is portrayed by humour, which lends all the scenes a certain grotesque charm.

The surface of the vase is decorated with a somewhat unusual and unique approach, different from the traditional Herend decorations. The vase itself and the lid are organically connected forming a single unit, which continues on the stand.

This decoration is entirely the product of the artist's fantasy and includes 127 figures, each making the viewer smile.

## Péterné Tóth

ART NOUVEAU



The modern form of a petal vase, its presentation as a purified and stylized flower is in harmony with the major artistic styles of the turn of the 19th and 20th centuries. The loose brushwork without outlines characteristic of impressionist painting, a patch-like rendering of the momentary spectacle, is executed with cobalt grounding sunk in the highly fired glaze and then with so-called palette painting using traditional porcelain paints.

The accessory plant motifs connect in a wavy, rhythmically repeated way to the painting's main theme – a female figure displaying a decadent attitude to life on the shore of a stormy sea – which is a modern choice of theme and characteristic of the period.

The ornamentation depicting stylised oleander and umbrella pine may evoke an Art Nouveau effect with the use of gold paint as much as the cicadas hiding and flying up from among them.

The appearance of cold (calming blue) and warm (exciting red) colour hues creates a beautiful harmony on the whole of the vase, which with its novel depiction will hopefully contribute to the constant renewal of Herend porcelain.

## Tamás Klein Alfréd

ALPHONSE MUCHA: THE  
PRECIOUS STONES (1900)



Mucha is one of Art Nouveau's most prominent and remarkable representatives. The decorative style he epitomized is experiencing a renaissance.

The vase with lid in the picture was inspired by one of his series symbolizing precious stones. This style involving peculiar, somewhat graphic forms was always close to the artist: the detailed, perfectly elaborated surfaces and the presence of whirling, winding lines and hair may seem entangled at first sight, but it is a regularly arranged medley. The surface of the 'white gold' is perfectly suitable for representing this world. The female figures symbolizing precious stones and dressed in the colours of porcelain painting still touch the hearts of both men and women.



# Monastery herbal culture – a living tradition



## Pannonhalma traditions

From its very foundation the Pannonhalma Abbey maintained a hospital where monks cared for the sick living in its vicinity. The abbey archives have a locally written certificate dated 1201 and among its endorsers the “master of the hospital” can be found. Monks involved in healing lived continuously in Pannonhalma up to 1786.

Our library has preserved their specialized books, their handwritten notes and the collections of prescriptions where they described their own experience, and the methods and procedures they themselves applied. The legacy of pharmacist brother, Elek Reisch is perhaps the most interesting. His hand-written book *Prescriptiones medicae* (Medical Prescriptions) contains more than 500 prescriptions he himself applied. We translated his recipes and on that basis we have so far prepared eight ‘Pannonhalma teas’ (for example, Laudes tea, Vespers tea, Preserver of the Liver tea, and Tranquiliser of the Heart tea).

This work is expected to reveal many more surprises as we compare the procedures of old recipes and the experience of treatment in the monastery with the results of modern pharmacological, toxicological and clinical and phyto-analytical tests.

Today an increasing number of people have confidence in and turn to alternative medicine and alternative agents. Why is that? In order that an increasing number of people would safely use the healing treasure of flora mainly to preserve health, maintain their physical performance or enhance their natural protection.

*Cirill Hortobágyi T. OSB*

## Monastery traditions

Monasteries have played an outstanding role in creating herbal culture in Europe. Monks engaged in the manuscript copying workshops preserved the ancient written culture for the Modern Age. Thus the medieval healing monks were brought up on the scientific achievements of ancient times.

Saint Benedict wrote his Rule, the regulation of the monks’ life, around 540 A.D. In Chapter 36 of the Rule it is stated: “Our ill brothers should have a separate room and a god-fearing, conscientious and diligent carer.” The separate room soon developed into an independent building, a hospital where, besides god-fearing and conscientious carers, scholarly physician and chemist brothers having acquired the experience of generations treated the sick.

Charlemagne the Great had an important role in

spreading the Benedictine Rule. He himself founded several monasteries. At the beginning of the 9th century he had a plan made as an example for the construction of what later became noted by the name of the St. Gallen monastery plan. If the groundplan is carefully studied the hospital can be found by the eastern façade of the church. The herb garden is also there with 16 beds planted next to one another in nice order. In monasteries herbs were made into medication for the sick – ointment, curing oils, alcoholic essences, tea, etc., for both interior and external use.

The real secret of monastery therapy is that the curing monk not only relies on the power of nature but also on the creative power of God producing medicine in plants and trees. A multitude of ritual books with rich collections of blessings bear witness that medicinal herbs were blessed and that prayers were offered up for the ill.



## Garden sage

Garden sage was already used in the ancient world due to its disinfecting and inflammation-reducing effects, for example to clean wounds. It can be successfully applied to ease mucus accumulated in the respiratory tracts, to heal pharyngitis, laryngitis and inflammations in the mouth, and to relieve coughing.

## Thyme

Thyme has been used as a herb-wrap, a refresher, for bathing and food, and as medicine. Although it is a plant that can be used in the most versatile way, it is primarily regarded as a cough remedy. Thyme is excellent for asthma and even whooping cough. A thyme compress efficiently relieves pain caused by facial neuralgia.



## Lemon balm

The calming effect of lemon balm deserves emphasis, in addition to its many excellent properties. Its calming effect must be taken in a broad sense. It is recommended not only for insomnia, tension and anxiety, but also for calming the stomach and intestines or even easing spasms of the uterus.

## Lime blossom

Fragrant lime blossom is most well-known as a remedy for colds and coughs. It is applied as an expectorant in treating respiratory catarrh due to its effect of mucus disposal. Lime blossom tea is an efficient diaphoretic. In fevers it helps expel toxins from the body, thus its skin-cleansing effect is also significant.



## Lavender

Lavender tea relaxes the nerves in the case of palpitation caused by anxiety. It also has a calming, comforting and stress-relieving effect, and can revitalize and stimulate the mind and the body. It can be successfully applied to treat anxiety and insomnia, as well as stomach and intestinal ailments caused by stress. It helps relieve migraine, since it stimulates bile production.

## Celandine

When breaking the stem and the leaves at any point celandine releases a yellow juice. It can be used both as tea and as a tincture on the skin. It is beneficial for the metabolism and as a liver, kidney and gall bladder purifier. Celandine acts efficiently in purifying blood, and as a haemoglobin stimulant it is effective even in severe cases.



László Pintér  
Chef



## From the delicacies of the Apicius Restaurant

### RESTAURANT & CAFE

8440 Herend, Kossuth u. 137.

Telefon: +36-88-523-235

E-mail: porcelanium@herend.com

Opening hours:

from middle of April until middle of October:

Tuesday-Saturday: 12:00-18:00



### FILLET OF TURKEY BREAST WITH CREAM OF SALMON

Divide the cleaned fillets of turkey breast in two with a sharp knife, sprinkle with salt and pepper. Blanch the spinach in hot water for a short time then immediately cool with cold water and drain off. Slice the salmon in stripes, add salt and pepper. Freeze for two hours, then add one egg yolk, half of the cream and purée. Carefully beat the prepared fillets of turkey breast and lay on the spinach leaves. Pile the salmon cream on top, roll the fillet and wrap tightly in foil. Place in a medium hot oven for 20 minutes. Meanwhile, fry the shrimps in olive oil for a short time then flambé with the Pernod. Add the remaining cream, flavour and cook until it thickens. Cut up the ready turkey breast fillets and pile on the prawn sauce. Serve with home-made pasta and vegetables. Decorate with slices of lemon and dill.

### Ingredients

- 600 g fillet of turkey breast
- 200 g salmon fillet
- 150 g shrimps
- 160 g Barilla pasta
- 1 egg
- 4 king prawns
- 60 g fresh spinach leaves
- 100 ml Pernod
- 200 ml cream
- 200 g broccoli
- 200 g cauliflower
- 200 g carrot
- 100 g lemon
- 100 g dill (for decoration)
- Salt, pepper

## Winemaker of the Year in Herend



Cultural and gastronomic evenings held regularly in Herend's Apicius Café for the past six years are continuing until the middle of July and following a short summer break

will resume in September. In May Herend will host the Heimann Family Winery when two connoisseurs, winery manager Zoltán Heimann and actor Tamás Balikó,

will entertain the audience in the company of fiery wines. On the first Friday of June Ottó Légl, who was elected Winemaker of the Year in 2010 by the trade for his outstanding achievements of several years, will host a wine evening focussing on the South Balaton Wine Region. In the middle of July an evening devoted to Ireland will close the season. It will feature Ireland and its culture through pictures, stories, music and traditional Irish beers. The band Bran is going to perform, while Guinness and Kilkenny will be available for tasting.





# www.herend.com HEREND HERALD

*programs*



## *Museum preview*

An exhibition paying homage to Munkácsy Prize winning graphic artist Gyula Kajári presents the best works of his estate from the middle of **May to 19 June**. Kajári was born in Ósi, Veszprém County, and worked as an apprentice engraver in Herend in the years before World War II. In the middle of September a thematic exhibition connected to the autumn season will focus on hunting. Besides Herend porcelain objects relating to hunting, trophies and accessories from the hunting collections of the Zirc Natural History Museum and the Keszthely Festetics Palace will be on display.



## *Night of Museums*

This year the Herend Porcelain Museum is participating in the national programme of the Night of Museums for the fifth year running. Herend will host the traditionally colourful and high-standard events **on 25 June**. A visit to the Porcelain Museum and Porcelanium Visitors' Centre on the night is free and several locations will host concerts and performances. Similarly to the past four years, a special thematic exhibition will open in the museum. On this occasion Herend Zoo will focus on animal figurines made in Herend. The evening will see performances by Bea Palya and László Dész, Ági Szalóki and the comedian György Orosz. The audience can see a selection from the theatre adaptation of The Jungle Book performed by the Veszprém Pannon Castle Theatre, and the actor couple Enikő Détár and Károly Rékasi will also appear on stage. The events will include face painting, esoteric happenings, a fire lighting, fire jugglers and decorative illuminations. The LGT memorial band will close the evening. For the detailed programme see [www.herend.com](http://www.herend.com)



## *Herend in the Andrassy Palace*

The imposing Andrassy Palace in Betliar, Slovakia, has avoided the fate of mansions in Hungary and as one of central Europe's best preserved palaces it maintains its original condition and furnishings. Its beauty has been acknowledged with a Europa Nostra Award and its magical ornamental garden and park constitute a protected world heritage site. As **from the 12 May**, Herend porcelain is complementing the contemporary interior throughout the palace. The exhibition The Aristocracy's Porcelain will reach one of its most magnificent and important stations, where it will enchant visitors appreciating beauty and cultural values **until 30 September**. The Andrassy family was a significant customer of Herend porcelain and thus the Betliar palace owns a collection of several hundred Herend art objects. The exhibition will present a selection of those, many of which have never been on public display. Thus setting off for a visit in the summer or early autumn is highly recommended, with the added reason of learning more about a period of Hungarian history. As a result of this co-operation, the Herend Porcelain Museum will host an exhibition of the most beautiful pieces of the Andrassy collection. It is expected to open in Herend on the Night of Museums in 2012.



