

MAGAZINE OF THE HEREND PORCELAIN MANUFACTORY

HEREND HERALD

2012/II. NO. 39.

Gold
Forever

Masquerade

THE MYSTERY OF THE CARNIVAL



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Herend

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Dear Herend Herald Reader,



Allow me to extend warm greetings to you in Saint Martin's month! According to historical records, Saint Martin was born in the 4th century AD in Pannonia, more precisely, in the town of Savaria (today Szombathely). His father was an officer in the Roman legion. Under a Roman law, servicemen's sons were obliged to join the legion, therefore, at his father's will, Martin entered military service at the age of 15. His legion was sent to Gaul, France, and he served in Amiens. All of his biographers mention one story from the years Saint Martin spent in Amiens. The winter was particularly cold that year in Gaul, and many people froze to death. One day, late at night, returning from patrolling, Martin saw a shivering beggar. He cut his cloak in half with his sword and put it around the beggar's shoulders. This moment was moulded in Herend porcelain exquisitely by designer László Horváth. Later, Martin was appointed Bishop of Tours, however, he did not want to take the post. According to the legend, he hid in a goose pen, but the geese gave him away by their cackling. Martin was greatly esteemed for his humbleness, modesty, and for the miracles he made. It is customary to eat goose and drink new wine on Saint Martin's Day.

Why have I recalled the memory of Saint Martin? For the simple reason that he was a HUMAN in all capitals, whose life can stand as a model to follow in our times, too. We do need such HUMANS today, people whose character, life and service to their fellow humans make them worthy of being remembered for centuries. People who act for the good of others are the ones who will help the world move out of the deadlock it seems to be in now. And besides finding the firm points to hold on to in our lives, this kind of attitude also has to come together with learning, knowledge, work, humbleness, compassion and honesty. *"Character makes man a man – it is character that raises one from the dust!"*

Social responsibility, preserving values and leaving them for the generations to come is part of our company's philosophy. It is our firm conviction that the Herend Porcelain Manufactory is a community that contributes to culture and creates value, and our mission is to preserve and pass on its traditional values, according to which beauty, uniqueness and high quality are part of everyday life. Herend has a clearly marked path: its mission is to preserve the values and the honour of the Manufactory, respect traditions, to continue making porcelain by hand, yet, to renew, reinvent ourselves permanently, staying ahead of others in bringing new surprises to the world by setting new styles! We are proud of our new achievements in building the HEREND brand, including our *COMITE COLBERT* membership, and it also fills our hearts with pride that Herend porcelain is currently at the top of the *Magyar Brands* list – the top-list of Hungarian consumer brands.

In the spirit of the above, let me recommend to your kind attention the article in this issue of Herend Herald about the architect Imre Makovecz. And let me also invite you to read about the mystery of the carnival, magnificent landscapes on porcelain, Herend slow design in your homes, and the secrets of card painting.

I recommend the present issue of Herend Herald to your attention, hoping that it will bring you enjoyable reading.

ATTILA SIMON
Chief Executive Officer



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Herend across Europe

The Herend Porcelain Manufactory's fascinating artisan porcelains were exhibited almost simultaneously this summer in several countries across Europe. Presented last year in Güssing, Austria and the Betlér Castle, Slovakia, this summer the thematic exhibition titled Porcelains of the Aristocracy travelled to the Esterházy Castle in Kismarton, Austria, and to the Pálffy Castle in Bajmóc, Slovakia. Presenting the lifestyle of the aristocracy, the exhibition also showcased historical pieces, and enjoyed considerable success at both venues. The Herend Porcelain Manufactory opened exhibitions in Berlin, and also in Laveno, a summer resort near Milan, showcasing a cross section of the Manufactory's vast product range to demonstrate the colourfulness of Herend porcelain. Also last summer, Herend presented a rarely seen collection in the picturesque castle of Palms, near Tallin, Estonia. The opening ceremony was accompanied by a major fashion show. The dresses painted with Herend motifs were in perfect harmony with the porcelain objects displayed.



Ferenc Mádl's bust inaugurated in Herend

Former Hungarian President Ferenc Mádl's bust was inaugurated in the Herend Porcelain Manufactory's Zrt. formal Court on October 5, 2012. After opening addresses by President János Áder and Zoltán Gaál, president of the Manufactory's board of directors, the statue was unveiled by Dalma Mádl and Herend CEO Attila Simon. The late president had close ties with Herend: he was born in Bánd, a village adjacent to Herend, his parents worked for the Manufactory, and he was also attracted to the art of making handmade porcelain. He once said that he wanted to become a porcelain painter more than anything when he was a child. Although his life took a different turn and Mádl eventually studies law, his close ties with Herend remained. He was president of the Manufactory's board of directors between 1998 and 2000, and subsequently, when he became President of Hungary, he honoured events at Herend with his presence as the main patron. Such major events included the ceremony of the town of Herend receiving the status of a city, as well as the opening of the renovated Herend Porcelain Museum and the Porcelánium. A work of Ákos Tamás, designer at the Herend Porcelain Manufactory, Ferenc Mádl's bust will be an everlasting symbol of the Manufactory's philosophy, according to which monuments must be made to the memory of people whom their character, achievements, honour and service to the community make worthy of that. This we consider a moral imperative, for we can expect our posterity to honour our memory and achievements only if we honour those of our predecessors.

Herend for equestrian sports

The Kincsem Race, was held for the second time this summer at Berlin's Hoppegarten, one of the most famous racetracks in Europe, in memory of Kincsem a famous mare undefeated in its time. The July 22 race was won by Penelope, an English thoroughbred, with German jockey Alexander Pietsch in its saddle. Popular and recognised in Germany, the Herend Porcelain Manufactory gave awards to the jockey, the trainer Miltcho Mintchev and the representative of Penelope's owner, Litex Commerce Ad. This year the winners received a large horse statue with inscription in 24 carat gold, and two chalices with the Apponyi ornament. Hoppegarten's owner Gerhard Schöning announced last year that the Kincsem race will be held annually, to honour the memory of the horse that enjoyed great popularity in Germany, perhaps due partly to the fact that it won its first two victories at the Hoppegarten.



Traditions of Balaton

The 44th Blue Ribbon sailing race around Lake Balaton, Europe's largest lake, was held on July 9. As many as 570 boats set off at 9 a.m. to sail along the Balatonfüred-Balatonkenese-Siófok-Keszthely-Balatonfüred route. 2012 being an even year, boats with more than a single hull were also allowed to participate this summer. Although the wind was not too strong, the race brought a great deal of excitement to participants and audience alike. The water level was rather low due to the long and hot summer, and despite accurately placed buoys, several boats got stranded. Sailing securely in second place in the home straight, ten-time Blue Ribbon winner Farkas Litkey was forced to give up just five minutes before the finish because his boat's mast broke. Steered by Márton Józsa, the two-mast catamaran Fifty-Fifty won the race. Capable of sailing fast despite the mild wind due to its advanced construction, the boat completed the distance in 10 hours 34 minutes and 15 seconds, beating the record set up by the cruiser Nemere II in 1955 by more than 5 minutes, to everyone's surprise. This year, for the first time, the racers who made the podium also received a unique Herend porcelain chalice, along with their medals. The delicate, leaf-shaped handles of the chalices are ornamented with 24 carat gold, while the bodies are painted with the turquoise version of the Apponyi décor, 80 year old this year.



Masters' Exam

DURING THE 16 MONTHS OF THEIR HIGH LEVEL TRAINING, THE POTTERS AND PAINTERS WHO PARTICIPATED IN THE HEREND PORCELAIN MANUFACTORY'S MASTER COURSES STUDIED THE HISTORY OF PORCELAIN, MATERIALS AND DRAWING, AMONG OTHER SUBJECTS. IN THIS ISSUE OF HEREND HERALD, WE HAVE COME TO THE LAST PART OF THE SERIES INTRODUCING THEIR INDIVIDUALLY DESIGNED MASTERPIECES.

István Buzás – IN THE STYLE OF ITALIAN PAINTERS

István Buzás's vase is decorated with the reproductions of paintings by two Italian painters. The Supper at Emmaus (1604-5) is a fine piece from Caravaggio's mature period. The original of the other reproduction with the Gran Canal and the church of Santa Maria della Salute is a work by Canaletto, the famous Venetian cityscape painter. Elaborate techniques were used in making this vase: glaze etching with acid, untag, various gilding techniques, mottling for the fond, and last but not least, palette painting for the reproductions.



Ildikó Fogl – FOUR SEASONS IN THE SECESSION STYLE

Secession strove to break away from the historical past, in order to create new forms for the authentic expression of the force of modern life. It takes stylized motifs of plants and animals as the basis of its free-flowing shapes. Ildikó Fogl's vase also made in this spirit. The four seasons appear on its eight sides, with plants and flowers illustrative of the given season, and with birds typical of Hungary, such as the lark, redwing and titmouse. Stylized butterflies connect the seasons. The contoured surfaces as well as the use of local colours uninfluenced by light and shade serve the function of decorativity, while the spiral motif between the plants and birds lets the white of Herend porcelain shine as though it broke forth through a lace.



Imre Szántó – JAPANESE INFLUENCE

Dominated by a flower pattern and decorated with gold, the vase was made in the IMARI style. These Japanese ceramic artefacts were first made in the mid-18th century in the workshops of Arita, in Hisen province. They were burnt in highly advanced furnaces, constructed of tiered chambers. The typical colours of the IMARI style are present on the vase: cobalt melting into the glowing glaze, and slowly burning red. The master painter added green to the palette.



Szilvia Gáspár Vajda – CHINESE MOTIFS OF HAPPINESS

The vase revives the Chinese tradition of decorating porcelain in its technique, colours and patterns. The techniques of pen and ink drawing and palette painting were used, and its visual appearance is defined by elements taken from Chinese culture. The green of the background and the peonies symbolize the revival of life and nature. The images in the golden frames also bear significance. In each of them there is a Chinese girl accompanied by rams and other symbols. The dragon symbolizes good will, bamboo faithfulness, pine longevity, the crane happy marriage, while rams stand for strength, vigour and passion.



Ágota Tusovits Szilágyi – LADIES ANGLING

The background is dense and richly gilded, with a fecundity of pomegranates, flowers, leaves and coffee beans. At the top, there is a bud nested among leaves, and in the smaller mirrors, birds sit on rose-branches. The patterns are filled with a special email pigment, and bulge out. The paintings of the main mirrors appear in this idyllic context: we see Chinese ladies angling on the sea-shore and a garden. The patterns around them make the ladies' gracefulness and charm even more emphatic.



Slow Luxury

WITH THE WEATHER TURNING COLD, ONE COMES TO FEEL LIKE SPENDING MORE OF THEIR TIME IN THE WARMTH OF THEIR HOME. WHAT WE DESIRE IS A NEST THAT PROTECTS US, WHERE WE CAN HIDE, AWAY FROM THE WORLD – OR JUST TO THE CONTRARY, WHERE WE CAN INVITE PEOPLE WHOSE COMPANY WE DESIRE MOST.





Location: Roomba Home Culture, 1051 Budapest, Arany János u. 29.

Slowing down, we leave ourselves time to contemplate, immerse in our thoughts, sipping on a cup of tea or reading a book that we have wanted to read for such a long time. Your apartment can become a quiet island if you create an atmosphere of unpretentious elegance, and the colours of the autumn, mustard, shades of brown and softly glittering brass or gold can help you in that. Worn surfaces look homely and pleasantly aged, while leather, wood, stone and rocks connect you with nature. The soft whiteness of delicate porcelain shines out

from this background with its fresh and unobtrusive perfection, and brings you many joyful moments every day. Breakfast from a set ornamented with chirping birds, a holiday feast dinner from plates with motifs of mushroom, forest or hunting scenes, the view of small animal figurines and feminine ornamental objects on the dressing table before you go to bed are all accessories that help create the feeling of luxury that can only be experienced fully in an intimate home.

CECÍLIA HORVÁTH



Tarot cards from Bonifazio Bembo (active: 1447–1478) painted for Francesco Sforza and Bianca Maria Visconti

The Art of Card Painting

CARD PAINTERS HAVE ALWAYS BEEN THE HEROES OF CARD CULTURE. IT IS THANKS TO THEM THAT ART HAS BEEN PRESENT AT THE CARD-TABLES, TOO. A RECOGNISED EXPERT AND RESEARCHER OF THE FIELD REVEALS EXCITING DETAILS TO THE READERS OF HEREND HERALD.

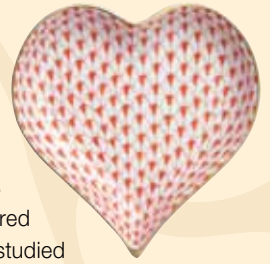
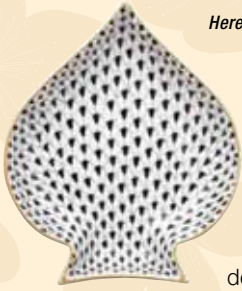
Perhaps it is not an exaggeration to say that cards games have long been the most popular games in the world. Tourists walking down the streets in Altenburg or Leinfelden, Germany, in Turnhout Belgium, in Vitoria, Basque country, or in the Yissy district of Paris are invited to visit card museums. And when they enter these peculiar 'houses of card', they find themselves in a magical world of collections of graphic images used on playing cards for the past 500 years. Looking at the accessories and relics of the games, seeing the playful images, they are initiated to the card game cultures of old times. Despite today's sweeping popularity of computer games, card-lovers gear up to meet the challenge and try their luck day after day. The people of the casinos and card clubs play poker, those who like the intellectual challenge play bridge, taroc, rummy or ulti, while children play quartet, solitary people play solitaire and other puzzles until late at night, and those who want to look

into their future set off on mysterious journeys with the help of images on oracle cards or tarot.

Besides their status in the history of design, fine arts and printing, playing-cards are important documents of their age. They provide us with information about the level of technical development of their time, and also about the customs and fashions of their age. It is difficult to make an account of the past 600 years of card making in Europe. There were hundreds of card painting workshops where tens of thousands of cards were drawn and printed. We leave the research to the museums and their experts, who present all that is worth seeing in temporary exhibitions and beautiful albums.

The earliest cards were ornamented richly, painted by hand by court painters. Mass production became possible with the advancement of paper-making and wood-cut printing in the 15th century. (Historians attrib-

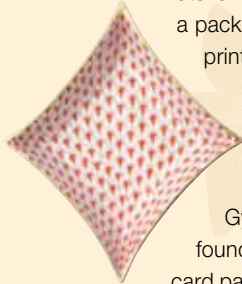
Herend Porcelain ashtrays, Vieux Herend decoration



ute both inventions to Chinese culture, just like the first types of card games.) Card painters carved the figures of kings, queens, knights and slaves into wood in their workshops, printed them on paper from woodblocks, and coloured the cards using stencils or by hand. The cards then found their way in the bags of soldiers, students and wayfaring apprentices, and later came to play an important role in the homes of middle-class people as a pastime. Suits that praise the talent of renowned artists appeared as early as in the 16th century. Masters whose card images have survived from that age include Dürer, Virgil Solis, Jost Amman and Mantegna. A 15th century master is known even today by the name of "The Master of the Playing Cards", and looking at his works, one comes to conclude that he had every right to assume that name. Experimental spirit in card making is shown by the use of copperplate engraving, and by cards that differ from the established German, Italian and French models of the age. Virgil Solis used monkeys, peacocks, lions, parrots for suits, while others used flowers, hunting equipment or coats of arms. Besides the challenge, invention may have also been motivated by the fact that many painters were passionate players, as well.

The first records of playing cards in Hungary are in chronicles from the mid-15th century. Aristocrats played cards in the court of King Matthias Corvinus. It was probably Italian painters who initiated the king, the queen and the court to the new game. A series of cards was made in Southern Germany around 1450 with figures from the Hungarian court, the king and the queen at the top, and the female court fool as the lowest ranking figure. The first

material remain of card painting to survive is from the 1560s. It is a pack with German suit signs engraved by a Polish wandering printer Hofhalter Rafael in Gyulafehérvár.



The history of card making in Hungary began in 1714. This is when card painting is first mentioned as a trade in Buda, after the Turkish rule. Besides Buda, from the mid-18th century on, cards were already produced in Győr, Sopron and Pozsony (Bratislava). Vince Stingl, who founded the Herend Porcelain Manufacture in 1826, studied card painting in Sopron. This may be one of the reasons why the

colours and shapes of cards appear on some pieces of Herend porcelain even today. People's growing enthusiasm for playing cards brought about the growth of the number of card painters, too. Card painting workshops and manufactories emerged in 17 towns of contemporary Hungary, with a total of over a hundred card painters. One of them was Ferdinánd Piatnik, who studied card-making in Buda, and then established what is still one of Europe's largest card manufactures in Vienna. In Pest, two masters made a living by making cards in 1770, five in 1805, and ten around 1830. They formed a guild without privileges to compete with amateurs and competitors in Vienna. Card makers often commissioned illustrators from Pest and Vienna to design cards. Such masters include Antal Hoschek, József Tyroler, Sürch Josef, Neumayer Josef and others.

Besides traditional regional types, card manufacturers' product range came to include special pieces made in limited series, which became popular items in art trade, and were made primarily for the middle-class and aristocrats. The finest pieces of Central European card painting are tarot cards with images of castles, towns, and figures from literature and myths. Cards were first printed from woodcuts, then from copper and steel plates, and were coloured by hand or with stencil. Lithography took over from the mid-19th century. Offset printing opened endless possibilities in the 20th century. What once was an art now became an industry, and the times of the finest masterpieces were over. The recent advancement of digital printing promises no less than individually printed cards for anyone.

It would be a mistake to think that industrial mass production has killed the art of card painting. Some people still produce exquisite pieces as a secondary activity or just to please themselves. Salvador Dali painted tarot cards and French cards, while miniatures by Ferenc Töreký, Márton Somogyi, Zsuzsa Ludvig, Eszter Kármán and others became precious parts of collections. There are innumerable potential themes: tarot card, oracle cards, political and historical paintings, caricature, erotics and travelling, as well as film, theatre or entertainment for children.

ANTAL JÁNOSKA



The King and Female Court Fool from Vienna. ca. 1450.



Virgil Solis's fantasy card. Uncoloured copperplate engraving, 1544. The Queen of the monkey suit



Mythological card from the 18. century: Lancelot

Gold Forever

ALCHEMISTS OF THE MIDDLE-AGES, ADVENTURERS,
ARTISTS, EXPLORERS, WRITERS OR STATESMEN – HARDLY
ANYONE COULD RESIST THE MAGIC OF GOLD.



The mystery of this metal has served as a basis to build cultures and has also been a reason to destroy cultures. Its beauty, rareness and durability connect civilisations.

Already in the 4th millennium BC, ornamental gold objects were made in the Central European region, and the golden ornament of the Nebra plate, made in 1600 BC, that is, in the Bronze Age, presents on its patina surface the stars, the Moon and the Milky Way with an unparalleled beauty that mesmerises people even today. Gold mines in Nubia are marked on the earliest known map, an Egyptian papyrus roll, which shows the importance of gold for the empire. Gold came to acquire the function of money in the 6th century BC. Gold mining began in Transylvania, then a province of the Roman Empire, in the Roman age.

It is estimated that if we brought together all the gold ever mined in human history, it would make a cube with sides no longer than 20 metres (8,000 m³).

In his 1759 novel titled *Candide*, Voltaire contrasts the values of the spiritual and the material worlds by describing travellers returning from the Kingdom of Eldorado, the land of happiness, bringing back red sheep and sackfuls of “yellow pebbles”. „I cannot imagine what pleasure you Europeans find in our yellow clay; but take away as much of it as you will, and much good may it do you,” the King says to the travellers.

As opposed to other metals, gold (Aurum) does not oxidise, that is, it does not rust. It has always been considered very durable, lasting forever. The Latin term Aurum means ‘bright and shining dawn’. Its reddish yellow glimmer is part of the exceptional beauty of gold.



Gold seems to retain its value forever. This is what makes it suitable for decorating porcelain, to add to its value not only aesthetically but also materially. Gilding has been used to ornament porcelain objects for a long time. The Herend Porcelain Manufactory uses 21.8 carat gold. Gold is mixed in the paint ground or as a solution, and is burnt on the objects' surface at 850 °C.

After burning, the gold is polished to make its surface shiny, just like in the case of jewellery. In Herend, gold is often used on a green, pink etc. fond. In another method, gold is used on a protruberant painted surface, to achieve an effect of mounted gold, similarly to the technique used for the

Holy Crown. As a complementary decoration on exquisite and unique products, engraving is also used to achieve an even higher level of fineness of the surfaces. In this technology, the golden surface is not polished: motifs are engraved into the surface with an agate crystal needle.

The garlands and gilded rosettes of the Apponyi set or the Rothschild décor are fine examples of this precious metal's visual effects, increasing even further the value of delicate and magnificent porcelain objects.

ELVIRA KUTOR



Magnificent Views

Landscapes on porcelain

NATURE HAS ALWAYS BEEN AN INSPIRATION FOR PAINTING, BUT FOR CENTURIES, IT APPEARED AT MOST AS A BACKGROUND – MAINLY IN WORKS ON RELIGIOUS AND MYTHOLOGICAL SUBJECTS, AND IN PORTRAITS. BY THE TIME THE FIRST EUROPEAN PORCELAIN MANUFACTORIES OPENED, LANDSCAPE HAD BECOME AN INDEPENDENT GENRE. IT EVIDENTLY CLAIMED AND RECEIVED THE FUNCTION OF AN ORNAMENT ON PORCELAIN OBJECTS, INCLUDING HEREND'S MASTERPIECES.



The first landscapes were painted in the Netherlands in the bourgeois era. As the Dutch plains do not offer too much excitement, the landscapes of the age are predominantly seascapes, including those of Jan van Goyen, who was the greatest master of the age. The pioneer of the genre was the French master Claude Lorrain, who lived and worked mostly in Italy. Ruins and human figures appear in many of his landscapes with forests and groves. By the 18th century, when porcelain manufactures emerged one after the other, the clear and distinct characteristics of the genre had been established, and it was represented by such prominent masters as the French Rococo painters François Boucher and Antoine Watteau, who considered nature as the source of life and love. They found it an immense source of pleasure. Popular already in their age, their painting is a fine expression of this attitude, which can be related to Rousseau, and also to Sentimentalism. A great many German (Frankenthal) and French (Sèvres) pieces demonstrate how inspiring this genre was. Such graceful Boucher vases with a feminine charm were also made in Herend in the last third of the 19th century.

Porcelain making comes from the East, and it is self-evident that not only the technology came to Europe but we can also find Chinese and Japanese patterns, exotic landscapes between and behind the figures on early pieces made on this continent. By the time Herend began to flourish, landscape had already been past its first prime. Nevertheless, Herend rose to international fame by adopting the classical patterns, as well as a style and shapes based them. It is not by accident, therefore, that pieces of Oriental inspiration (chinoiserie, imari, miramar) form a chapter of their own in the history of the Herend Porcelain Manufactory. Of course, not only exotic plants and sea animals appear in these pieces – figures of humans in special attires, engaged in performing in rituals also help create the illusion of an unearthly scene. For in Chinese art, nature does not appear as the representation of a particular existing landscape: it almost always has a symbolic meaning. A mountain, for example, is the metaphor of permanence in life, while a river represents change.

Although Oriental culture remained an inspiration of art in later periods, European porcelain soon progressed beyond its first Oriental period. Rokokó conversation pieces (scenes of courting lovers and couples), then the archaising motifs of Classicism (buildings and statues) brought a new ornamental style. Later, the development landscape painting was influenced

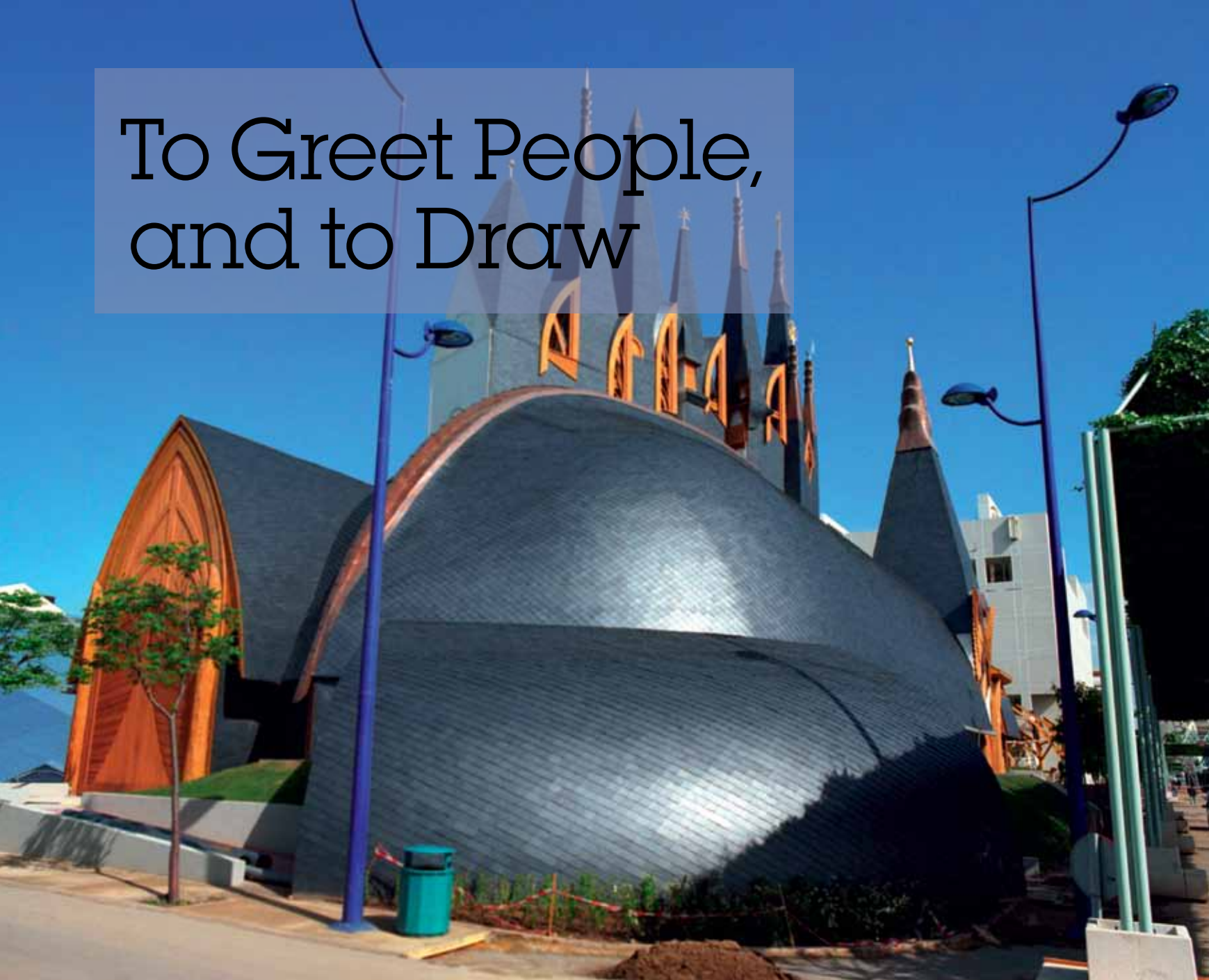
by the styles of the 19th century: Biedermeier, Barbizon realism and Romanticism – at least in the Western part of Europe, because when Herend produced its finest pieces and achieved its highest glory at the World Expos, Hungarian fine art was considerably behind the trends of the age. With the exception of a few experiments by Károly Kisfaludy, Romantic landscape came to flourish here only in the 1870s, while Realism's view of nature appeared so late that it already overlapped in time with impressionism at the end of the century. As a result, besides the reminiscences mentioned above, for the most part, Herend was influenced by Biedermeier.

A bourgeois version of Classicism, this style was intended to bring cosiness into our everyday environment. In terms of furniture, this meant comfortable pieces, while in porcelain, it meant a tool for intimacy shared with the family or friends, conversations, drinking coffee, tea or hot chocolate – something pleasant to take into your hand and to look at, whether it was part of the table set or heirloom in the class cabinet. Such pieces include one of Herend's ever finest products, the Fűred set. It consists of nine pieces (at least this is what has survived): a small and a large plate, two pots, a sugar bowl and cups with saucers. Its maker went beyond just ornamenting the pieces of the set with gild on the rims and cone-shaped lid handles: all of the surfaces are painted almost fully with images of Lake Balaton, the hill of Tihany, famous buildings in Tihany, and Kisfaludy, the first steamboat on the lake. There is also a genre picture: boats crossing the lake. The master painter's images, especially the figures of humans, are characterised by the natural charm of naïve painting, whose authenticity is emphasized by the colours: the balance of strong blues and clear yellows lends a subtle harmony to the set.

Characteristic of Herend, the authenticity and uniqueness of this exceptional realism becomes even more apparent if you compare the set with pieces from later periods. One of them is an Alt Wien style teacup decorated with fishermen on the shore of a lake and shepherds in the meadow, made to the Batthyány family's order around 1890. The other one is an empire style vase with sailboats at sea from the 1860s. The element these pieces share is an almost naturalistic meticulousness of detail. The images are in harmony with the historicising setting: the former evokes the works of Lorrain, while the latter those of Dutch painters.

JÓZSEF VADAS

To Greet People, and to Draw



Hungarian Pavilion at the Seville Expo

IT IS RARE EVEN FOR THE GREATEST ARTISTS THAT THEIR WORK BECOMES THE SUBJECT OF CULTIC RESPECT ALREADY IN THEIR LIFETIME. IMRE AKOVECZ'S LIFE-WORK WILL SPEAK TO THE FUTURE GENERATIONS TOO, NOT ONLY BECAUSE THEY ARE BUILT WITH THICK WALLS AND FIRM PILLARS BUT BECAUSE HE CREATED A SCHOOL, A SPIRIT THAT WILL LAST VERY LONG.

The title of this article comes from a short post published on Andor Wesselényi-Garay's blog. According to an anecdote, an event was once held at the professors' club of the Budapest Technical University to celebrate the tenth anniversary of the foundation of the Kós Károly Association by Imre Makovecz. After long and passionate speeches lauding the organisation founded by the Master, and the educational activities of its travelling school, Makovecz rose to speak. He was known for the fact that when he began to speak in his "basso profundo", the audience usually fell silent. It was impossible not to listen to him, in part also because of his voice. His way of speaking was characterised by a perfect unity of strength, determination and fully coherent,

well-expressed content. Silence fell in the auditorium at that moment again. "There are two things you do not teach students at the Technical University these days: to greet people and to draw. If you taught them these two things, there would be no need for the Travelling school anymore."

The world-famous representative of organic architecture passed away last year, at the age of 76. He was honorary doctor of the University of Dundee and the La Sapienza University of Rome. He held the Kossuth Prize, won the Grand Medal of the French Academy of Architecture in 1997, founded the Hungarian Academy of Arts in 1992 and was its perennial honorary president. He was elected honorary member of the American Federation of

Architects in 1987, the Royal Institution of Scottish Architects in 1992, and the Royal Association of British Architects in 1998. The Hungarian Pavilion of the 1992 Sevilla Expo was received very well by the public as well as professionals, but his reputation in Hungary was made by the House of Culture in Sárospatak, which took ten years to build and opened in 1983. His esoteric world view and the architectural set of values that later came to be called organic architecture were expressed very clearly in one of his most frequently quoted statements: "From the very start, I would have liked to construct the building that had already been there before the beginnings of mankind."

What was his secret? What made this master a contemporary architect that was also popular with the public and so accessible to anyone? Obviously, academic studies and thick volumes could be written about that. However, this would be quite far from his spirit. He strove to do a kind of architecture that can find its way back to the ancient source, the primordial knowledge that was a common origin of shelters built at the dawn of mankind. Looking for this common architectural language, he was first led back to the Hungarian Secession, primarily to the work of Ödön Lechner and Károly Kós, and to the father of organic architecture, Frank Lloyd Wright, as well as to Gaudí. This world view can be related to the universal notion that presupposes that besides the phenomena that are accessible to our senses, there exists a system that is beyond access to our senses but can still be accessed.

Makovecz's architecture strives to access and express the spirit of the Creator. There are some key concepts and symbols in his system that are useful to know a little more about.

One of these concepts is symmetry, which plays a distinguished role in Makovecz's architectural language. From the very beginning, he felt symmetry as the most characteristic feature of everything that exists on Earth. He went even further than that in one of his interviews: "God's existence is evident. Just look at a leaf! How could anyone design something like that? Everything is symmetrical and unique at the same time." Symmetry is the most important feature also of the 'human face', which appears on the façade of many of his buildings, especially churches. The gate is the mouth, the spire in the axis of the symmetry is the line of the nose, the windows on the main façade are stylisations of the eyes, with the upper ledges identified as the line of the eyebrow.

An even more symmetrical system in his architecture is the tree. In this master's concept architecture, the building connects the sky and Earth. The most authentic natural archetype of this is the tree, whose roots below the ground grow just as big as their foliage above. The Earth surface functions as a kind of axis of symmetry, while the tree creates a strong connection between the Earth and the sky. Wood is a key material in the structure of Makovecz's buildings. Bending and gluing wood makes it possible to create anthropomorphic interiors, such as the mortuary of the Farkasrét Cemetery in Budapest, which is a poetic transcript of a chest, a rib cage. Another example we could mention here is Hungarian Pavilion in Sevilla, with a tree inside, with roots below the glass floor and its foliage above it. He was asked in an interview what kind of tree he was like. He said he was like a sycamore because of its colourfulness and because it is a very slow tree. It sheds all of its leaves at the same time, with the first frost, and this creates a dead-and-alive state, characteristic of trees in winter, in a dramatic way.

The significance of symmetry is recognised in the circle, and in the circular ground-plan that characterised most buildings in ancient times. The circle growing into a spiral can then refer to the infinite, and to the endlessness of time.

Movement is the source of another important architectural form. This element is related to human gestures – the movements of the body and of the hand in the act of drawing. In contrast to rigid, modernist, functional structures, Makovecz's buildings always move. Like the domes of the Stephane-



Szent István Catholic Church, Százhalombatta, Hungary

um in responding to each other, or the whirling spirals of his temples. The close connection of the movement and the gesture with life is self-evident. Angels also appear as a point of connection of the Heavenly and the Earthly. Their spread wings are a dynamic shape in the Master's architectural language.

Hungarian myths and legends appear in Makovecz's most recent works. The most beautiful and powerful adaptations of these legends are the works of Marcell Jankovics. His use of Hungarian tales, folklore and symbols in John the Valiant or the Son of the White Horse are similar to that of organic architecture. The face-shaped column heads of the Hagymatikum spa in Makó and the tree of life rising towards the sky from the central pool there are fine examples of this similarity.

Faces, angels' wings, gestures, connections. It is through these things that Imre Makovecz got closer to the world every artist aims to get to. He created his world of architecture in a language that speaks to everyday people whose eyes are open. He solved some of the secret.

ELVIRA KUTOR



Hagymatikum Bath, Makó, Hungary

Masquerade

The mystery of the carnival

WHO WOULD NOT LIKE TO HIDE BEHIND A MAGIC MASK OR ENTER A MAGNIFICENT VENETIAN PALACE, WHERE TOURISTS ARE ALMOST NEVER ALLOWED? AND WHY ARE PEOPLE IN MASKS FORBIDDEN TO SPEAK. WHY DO THEY WEAR A BOAT WITH A MAST OR THE UNIVERSE ON THEIR HEAD? WHO ARE THE PEOPLE WALKING IN THE ALLEYS FROM MORNING TILL NIGHT FOR TWO WEEKS SILENTLY LIKE PUPPETS? THE WORLD OF LUXURIOUS MASKS HAS THE ANSWER TO SO MANY QUESTIONS...



Carnival. The mystery of silence and noise. Who would think that the carnival had such a great tradition in Venice that the authorities once decided to ban it? Yes, they did! They tried to ban it but in vain. People wearing masks prowled on the squares, men and women put on bautas, and waited in the alleys to stab their enemies. They protested, caused scandals and switched roles in order to reconcile conflicts between the rich and the poor. Anyone could voice their opinion during the carnival, nobody had to live up to the society's expectations, and any joke or prank was allowed. There was only one rule, which still exists today: everyone must play the game! People needed the holiday, the festivity, the atmosphere of freedom and relief, when anyone could become whatever they wanted to. It was not possible in everyday life. It was people's souls that began to dance in the carnival. Everyone wanted to show who they were – hiding or opening up. They said: "even Death stops working to have fun and dance during the carnival."

The difference between people disappears behind the mask, you do not need to give an account of anything to anyone, nor do you have to be afraid of the world outside. You become braver. Inhibitions disappear. But in order to keep masked people from telling all of their secrets in the heat of the carnival, they invented the moretta, an elaborate round mask that often appears in the paintings of Pietro Longhi. It covers only the face, and is not held before your face by a ribbon or a string around your head but by a button at the mouth. If the person wearing it opens his or her mouth, the mask falls on the ground and reveals the person's face. Quite clever, isn't it? Today, you can often see this mask without a button, attached to a long stick that women can hold between their fingers easily.

The mask protected its wearer. They could play illegal games and they could denounce one another. It happened that when a lover abducted a woman, the husband sneaked after them to find out who his wife cheated on him with. And when the lover took his mask off, the husband could stab him because he had broken the rule by revealing his identity. However, if the lover had kept the mask on, the husband could not have done anything.

With the mask its wearer enters the world of the impersonal. It is a message, an indication, a secret, our inner repertoire.

The wearer of the mask undertakes self-imposed solitude. This silence is the silence of the soul. But why? You can wave your hand and make gestures, but if you break the rule by speaking up, you disclose the life that you were concealing behind the mask. In the old days, masked people did not speak also because everyone knew everyone else in the community and they could recognise one another by their voice. But they were silent also because in Lombardian the word *masca* means "the soul of dead poets", and the dead do not speak.

Each mask has its own character. It can be beautiful or ugly. Beautiful masks are rich and colourful with elegant costumes. Ugly ones are repulsive and frightening, with the intent to shock and scare. An ugly mask can represent poverty and need: even today, on the island of Sardegna there are carnivals where people put a rag before their face and wear everyday clothes.

A companion and also the opposite of silence is music. Revelry, the joy of music is part of the fun. But what is the mystery of noise in the whirlwind of the carnival? The masked processions to music can be divided into two groups, expressing the masked persons' character. People with beautiful masks play

beautiful music, their gestures and movements are subtle and orderly, fine and dance-like. They have a flower in their hand, mostly a lily or a rose.

People wearing ugly masks play aggressive and earsplitting music. They often use cattle bells or hand bells. They make noise with food cans, clatter with sticks, and make a cacophony with whistles. Their gestures are disorderly, awkward and chaotic. They often throw confetti and firecrackers, spray foam, scare people, play pranks on them, and speak or act vulgarly.

The ball is at full swing in Europe's salon, on Saint Mark Square, and people in costumes pose on the piers. While masked people once wanted to remain anonymous, now they want to become immortal, inspiring as many people as possible to talk about them all over the world, take photos of them, and spread their images around the Globe. The mysterious people behind the masks passionately collect postcards, calendars and books with their own images – anything that can document their life as a mask in the carnival.

The carnival purifies you. As a masked person (a doctor by trade) once told the author of these lines, for him the carnival is a therapy against stress. A chance for a new start. How true! It is as if one regained his or her childlike purity, purging themselves of sin and corruption. You are reborn behind the mask you have chosen to hide behind, and can recreate your happiness, desire and pain, recreate yourself and your emotions.

ÁGNES GALLA





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Chef László Pintér Photography by Barna Burger



PRIME CUT OF MANGALICA PORK ROLLED IN SMOKED GOOSE BREAST, WITH BOLETE ACACIA-HONEY SAUCE, ON A STACK OF FINELY CUT VEGETABLES

Season fillet of mangalica with salt, pepper, then roll it in goose breast, and fry in hot pan. Bake in 180C° oven for 4-5 minutes, until pink in the middle. For stack of vegetables: drop vegetables in boiling water, then bake in hot oven until crispy. For sauce: fry the bolete in the hot pan after the meat, season with salt, pepper, Dijon mustard, add acacia-honey, rosé, and cream at the end, then bring it to boil. Slice pork and serve with side-dish and sauce.

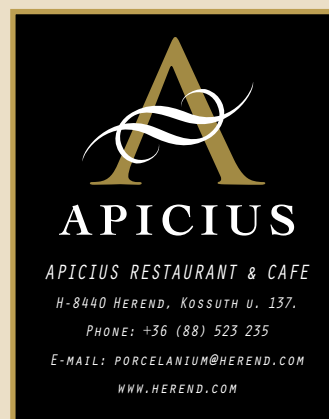
GREY CATTLE BEEF ROLL FILLED WITH VEGETABLES AND PORK LIVER RAGOUT SEASONED WITH CHAMPAGNE, SERVED WITH POTATO AND LENTIL DUMPLINGS

Butterfly tenderloin, season with salt, pepper and garlic. Roll tightly with vegetables simmered on butter, tie with string, pan-fry in olive oil until medium rare. For the potato and lentil dumplings, mix potato with two-thirds of lentil and egg, add salt, black pepper, garlic, nutmeg, and boil in water with salt. Brown on butter before serving. Fry pork liver on thin olive oil, add chopped spring onion, season with garlic, ground pepper, add brown sauce and rest of lentil, then champagne and a pinch of salt before serving.



SMOKED SALMON LAYERED WITH CREAMED HORSE-REDDISH FOAM, CROWNED WITH WILD SALMON CAVIAR, LIME DRESSING AND CHAMPAGNE

Cut salmon slices in circles, add shredded horse-reddish to whipped cream, season with salt, pepper, lime juice and honey. Use cylindrical mould to layer salmon slices, horse-reddish cream and caviar, and then put in refrigerator to sit. Cook rich fish stock with gelatine and champagne to jelly, and refrigerate to solidify. Cut thin lime peel to strips, squeeze lime and add honey, ground pepper and peel strips to lime juice. When ready, take meal out of mould, serve with dressing, champagne jelly and balsamic acid cream.



Ingredients – serves 4

600 g fillet of mangalica
80 g smoked goose breast sliced
150 g bolete
2 tbsp acacia honey
1 dl cream
0.5 dl rosé wine
150 g carrot julienne
150 g celery julienne
150 g courgette julienne
150 g potato julienne
Dijon mustard, salt,
ground black pepper

Ingredients – serves 4

600 g mature grey cattle tenderloin
250 g pork liver diced
100 g lentil boiled
1 spring onion
150 g-150g carrot, celery,
courgette, potato matchsticks
simmered in butter
400 g mashed potato
1 egg
4 tbsp brown sauce
0.5 dl dry champagne
salt, ground pepper, nutmeg,
garlic, olive oil, butter

Ingredients – serves 4

200 g sliced smoked salmon
100 g caviar
20 g shredded horse-reddish
1 dl cream whipped
0.8 dl fish stock
1 dl dry champagne
10 g gelatine
lime, honey-balsamic vinegar
cream, salt, ground black pepper

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The Vylyan style

Over the 20 years since its foundation, Vylyan has become not only one of the leading wineries of the Villány region but has also won the recognition of connoisseurs and wine lovers across the world. Its success at numerous Hungarian and international competitions demonstrates that it is possible to achieve the highest quality in Hungary – what it takes is hard work, expertise and an excellent team. Of course, the excellent terroir, the vineyards on the magnificent slopes of the Villány mountains are also indispensable. Using environment friendly methods and its expertise at wine-making, paying meticulous attention to every detail, the winery makes the most of every year's harvest. In the interview below, we asked estate manager Mónika Debreczeni about the secrets of success and about how they can adapt the expertise of old times to respond to the challenges of today.

What international examples did you follow in making the estate? How did you want to distinguish yourselves from other Hungarian wineries?

With my husband, Pál Debreczeni, the founder of the winery, we visited many wine regions and wineries to study various concepts and approaches. We distilled all that experience to build a winery in the Hungarian context, the Villány region, based on our own personal character. How did we want to be different? Each winery makes wine according to their philosophy. The style of a wine is determined by countless major decisions as well as on tiny ones concerning the vineyard, the process of wine making and mellowing. This is the reason why so many different wines are produced in the same region, from the same grapes, in the same year. Now, after 20 years, we can say, and wine-lovers will confirm, that there exists something we call the Vylyan style, something that distinguishes us from any other wine maker.

What is the main secret of your success at competitions and on the market in Hungary and internationally? Which of your achievements are you the proudest of?

I think the main secrets are a team of loyal people who hold together in times good or bad, and hard work. Of course, an excellent vine-land is also indispensable, to harvest healthy grapes with a rich character, as the quality of the wine is determined to 80% by the grapes. What am I the proudest of? It would be hard to single out just one thing. I consider it a milestone that in 2008, Vylyan was voted winery of the year in Hungary and Denmark. Our wines have won a great many awards but for me, perhaps the most precious recognition so far has been the Decanter Regional Trophy our 2004 Pinot Noir won in the UK. This medal meant that from Georgia to Switzerland, (which the British consider Central and Eastern Europe) our Pinot Noir was the best in 2006.

Besides wine culture, the name of Vylyan appears in many art projects, too. Which areas of culture and what types of events do you support?

Fine art, theatre, literature and music. For eight years now, we have called a competition annually for art students in Pécs for the design of the label for our new wine called BOGYÓLÉ. Each year, the winner's label is used on 20,000 bottles of new wine. We are the founders of the Ördögkatlan art festival, and we launched our Művészi Hordó (Artistic Barrel) five years ago for Hungarian and international artists to design barrel statues for themselves and for us. This year, András Böröcz, a world-famous Hungarian artist living in the United States has created such works for us. We have called a short story competition on the theme of the legend of the mountain ploughed by the Devil (which inspired the labels of our classical group of products), and we have held many events of contemporary literature combined with wine-tasting. The audience clink glasses filled with our wines at the premieres of the Pécs National Theatre. It would be difficult to make a full list because art and presenting our wine and ourselves with it are part of our everyday life.

What wines do you drink on a weekday and what do you keep for special occasions? What do you recommend to our readers for Christmas?

Variety is a source of pleasure. I like all types of wine: light or heavy bodied reds, fresh whites or ones aged in barrels, and noble Aszús. To be more serious: I drink lighter wines for an everyday



dinner (often it is Pinot Noir), and I keep grand cru wines for festive occasions. An example of such grand cru wines is our 2006 DUENNIUM, which is well-worthy of a Christmas dinner: it is elegant, full-bodied, mature and complex. But you do not always need a major dinner to open a bottle of that wine: a piece of fine dark chocolate goes perfectly well with the DUENNIUM and the two together can be a source of an unforgettable experience.

Is there anything that you see differently from the way you did at the beginning?

This is a good question. Like the world, humans also evolve constantly. If you are open, you will learn from everything. Year by year you respond to the new challenges on the basis of your ever growing background of experiences. The more you know the more you will feel how little you know. Today I would probably look upon my initial confidence and determination with a smile if I did not know that it was a necessary stage in a long process of learning and improvement.

What is your next great goal? What is the direction of Vylyan's development?

I would like to achieve the same recognition internationally as we have in Hungary. And I would like all the leading Hungarian wineries and wines to achieve that.

BENCE SÁRKÁNY

