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ANTÆUS

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# ANTÆUS

*Communicationes ex Instituto Archaeologico*

37/2021

*Sigel: Antaeus*



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37

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Distribution of exchange copies by  
the Library of the Institute of Archaeology, Research Centre for the Humanities  
H-1097 Budapest, Tóth Kálmán u. 4.

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The publication of this volume was supported by special grants of the Hungarian Academy of Sciences  
and the Secretariat of Eötvös Loránd Research Network

HU ISSN 0238-0218

Desktop editing and layout by Archaeolingua  
Printed in Hungary by the Prime Rate Kft.  
Cover by H&H Design

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## ABBREVIATIONS

ActaArchHung	Acta Archaeologica Academiae Scientiarum Hungaricae (Budapest)
ActaEthnHung	Acta Ethnographica Academiae Scientiarum Hungaricae (Budapest)
ActaOrHung	Acta Orientalia Academiae Scientiarum Hungaricae (Budapest)
ActaMusPapensis	Acta Musei Papensis. A Pápai Múzeum Értesítője (Pápa)
Agria	Agria. Az Egri Múzeum Évkönyve (Eger)
AH	Archaeologia Historica (Brno)
AHN	Acta Historica Neolosiensia (Banská Bystrica)
AJMK	Arany János Múzeum Közleményei (Nagykőrös)
AKorr	Archäologisches Korrespondenzblatt (Mainz)
Alba Regia	Alba Regia. Annales Musei Stephani Regis (Székesfehérvár)
AnalCis	Analecta Cisterciensia (Roma)
AnnHN	Annales Historico-Naturales Musei Nationalis Hungarici (Budapest)
Antaeus	Antaeus. Communicationes ex Instituto Archaeologico (Budapest)
Antiquity	Antiquity. A Review of World Archaeology (Durham)
AR	Archeologické Rozhledy (Praha)
ArchA	Archaeologia Austriaca (Wien)
ArchÉrt	Archaeologiai Értesítő (Budapest)
ArchHung	Archaeologia Hungarica (Budapest)
ArchLit	Archaeologia Lituana (Vilnius)
ArhSof	Археология. Орган на Националния археологически институт с музей – БАН (Sofia)
ARR	Arheološki Radovi i Rasprave (Zagreb)
Arrabona	Arrabona. A Győri Xantus János Múzeum Évkönyve (Győr)
AV	Arheološki Vestnik (Ljubljana)
Balcanoslavica	Balcanoslavica (Prilep)
BÁMÉ	A Béri Balogh Ádám Múzeum Évkönyve (Szekszárd)
BAR	British Archaeological Reports (Oxford)
BMÖ	Beiträge zur Mittelalterarchäologie in Österreich (Wien)
BudRég	Budapest Régiségei (Budapest)
Castrum	Castrum. A Castrum Bene Egyesület folyóirata (Budapest)
CommArchHung	Communicationes Archaeologicae Hungariae (Budapest)
Cumania	Cumania. A Bács-Kiskun Megyei Múzeumok Közleményei (Kecskemét)
DBW	Denkmalpflege Baden-Württemberg (Stuttgart)
EMÉ	Az Egri Múzeum Évkönyve (Eger)
EurAnt	Eurasia Antiqua. Zeitschrift für Archäologie Eurasiens (Bonn)
FolArch	Folia Archaeologica (Budapest)
FontArchHung	Fontes Archaeologici Hungariae (Budapest)
GMSB	Годишник на музеите от Северна България (Варна)
GZM	Glasnik Zemaljskog muzeja Bosne i Hercegovine u Sarajevu (Sarajevo)
GZMS	Glasnik Hrvatskih Zemaljskih Muzeja u Sarajevu (Sarajevo)
HAH	Hereditas Archaeologica Hungariae (Budapest)

Hesperia	Hesperia. Journal of the American School of Classical Studies at Athens (Princeton)
História	História. A Magyar Történelmi Társulat, majd a História Alapítvány folyóirata (Budapest)
HOMÉ	A Herman Ottó Múzeum Évkönyve (Miskolc)
INMVarna	Известия на Народния музей – Варна (Varna)
IstMitt	Istanbuler Mitteilungen (Tübingen)
JAMÉ	A nyíregyházi Jósa András Múzeum Évkönyve (Nyíregyháza)
Jászkunság	Jászkunság. Az MTA Jász-Nagykun-Szolnok Megyei Tudományos Egyesület folyóirata (Szolnok)
JbAC	Jahrbuch für Antike und Christentum (Bonn)
JPMÉ	A Janus Pannonius Múzeum Évkönyve (Pécs)
KMMK	Komárom-Esztergom Megyei Múzeumok Közleményei (Tata)
LK	Levéltári Közlemények (Budapest)
MAA	Monumenta Avarorum Archaeologica (Budapest)
MacAA	Macedoniae Acta Archaeologica (Skopje)
MAG	Mitteilungen der Anthropologischen Gesellschaft (Wien)
MBV	Münchener Beiträge zur Vor- und Frühgeschichte (München)
MHKÁS	Magyarország honfoglalás és kora Árpád-kori sírleletei (Budapest)
MittArchInst	Mitteilungen des Archäologischen Instituts der Ungarischen Akademie der Wissenschaften (Budapest)
MFME	A Móra Ferenc Múzeum Évkönyve (Szeged)
MFME StudArch	A Móra Ferenc Múzeum Évkönyve – Studia Archaeologica (Szeged)
MMMK	A Magyar Mezőgazdasági Múzeum Közleményei (Budapest)
MŰÉ	Művészettörténeti Értesítő (Budapest)
MŰT	Művészettörténeti Tanulmányok. Művészettörténeti Dokumentációs Központ Évkönyve (Budapest)
NÉrt	Néprajzi Értesítő (Budapest)
NMMÉ	Nógrád Megyei Múzeumok Évkönyve (Salgótarján)
OA	Opisnica Archaeologica (Zagreb)
Offa	Offa. Berichte und Mitteilungen des Museums Vorgeschichtliche Altertümer in Kiel (Neumünster)
PA	Památky Archeologické (Praha)
Prilozi	Prilozi Instituta za povijesne znanosti Sveučilišta u Zagrebu (Zagreb)
PrzA	Przegląd Archeologiczny (Wrocław)
PtujZb	Ptujski Zbornik (Ptuj)
PV	Přehled výzkumů (Brno)
PZ	Prähistorische Zeitschrift (Berlin)
RégFüz	Régészeti Füzetek (Budapest)
RGA	Reallexikon der Germanischen Altertumskunde (Berlin)
RT	Transylvanian Review / Revue de Transylvanie (Cluj)
RVM	Rad Vojvođanskih muzeja (Novi Sad)
SbNMP	Sborník Národního muzea v Praze (Praha)
Scripta Mercaturae	Scripta Mercaturae. Zeitschrift für Wirtschafts- und Sozialgeschichte Gutenberg)
SHP	Starohrvatska Prosvjeta (Zagreb)
SlA	Slovenská Archeológia (Bratislava)
SlAnt	Slavia Antiqua (Poznan)

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SIS	Slovanské štúdie (Bratislava)
SMK	Somogyi Múzeumok Közleményei (Kaposvár)
StComit	Studia Comitatus. A Ferenczy Múzeum Évkönyve (Szentendre)
StH	Studia Historica Academiae Scientiarum Hungaricae (Budapest)
StSl	Studia Slavica Academiae Scientiarum Hungaricae (Budapest)
StudArch	Studia Archaeologica (Budapest)
Századok	Századok. A Magyar Történelmi Társulat folyóirata (Budapest)
TBM	Tanulmányok Budapest Múltjából (Budapest)
Tisicum	Tisicum. A Jász-Nagykun-Szolnok Megyei Múzeumok Évkönyve (Szolnok)
USML	Utrecht Studies in Medieval Literacy (Turnhout)
VAH	Varia Archeologica Hungarica (Budapest)
VAMZ	Vjesnik Arheološkog muzeja u Zagrebu (Zagreb)
VMMK	A Veszprém Megyei Múzeumok Közleményei (Veszprém)
WiA	Wiadomości Archeologiczne (Warszawa)
WMMÉ	A Wosinsky Mór Múzeum Évkönyve (Szekszárd)
ZalaiMúz	Zalai Múzeum (Zalaegerszeg)
Zborník FFUK, Musaica	Zborník Filozofickej Fakulty Univerzity Komenského. Musaica (Bratislava)
ZbSNM	Zborník Slovenského Národného Múzea. História (Bratislava)
ZfAM	Zeitschrift für Archäologie des Mittelalters (Köln)
ZHVSt	Zeitschrift des Historischen Vereins für Steiermark (Graz)
Ziegelei-Museum	Ziegelei-Museum. Bericht der Stiftung Ziegelei-Museum (Cham)
ZRNM	Zbornik Radova Narodnog Muzeja (Beograd)



## IN MEMORIAM

### LÁSZLÓ TÖRÖK (1941–2020)

László Török, former editor-in-chief of *Antaeus*, passed away on September 17, 2020.

It seems a curious twist of fate that his obituary appears in the issue principally dedicated to the archaeological exploration of the medieval Kingdom of Hungary. Although it is not common knowledge even among his colleagues who are unfamiliar with the very beginning of his career, Török began his scholarly activity in the mid-1960s as a student of Hungarian medieval art and architecture. Both the beginning and the abrupt end of this phase of his career were shaped by decisive coincidences, profoundly influenced by the overall milieu of socialism in Hungary in which young scholars coming from a “class enemy” background found themselves.

While Török had set his heart on studying art history, he had virtually no chance of enrolling at any faculty of humanities in the Hungary of the 1950s and 1960s, owing to the “class enemy” status of his family. He was therefore advised to study architecture at the Budapest University of Technology. Although less than fond of this discipline, the courses given by his professor of architectural history offered him a hidden path, no matter how narrow, to what had been denied to him on ideological grounds by the socialist regime: the much-desired study of art history. His would not be a genuine East-Central European story had this secret path led straight to the desired destination. While his professor of architectural history intended to employ the young László Török as his assistant, the decision was not his to make. In order to save the talent he clearly sensed in his student, he suggested to László Gerevich, then director of the Archaeological Research Group of the Hungarian Academy of Sciences, that he employ Török as a member of the institute’s staff. In the 1960s, Gerevich, an art historian and archaeologist specialising in the research of medieval Hungarian art and architecture, was engaged in the study of the finds brought to light during the excavations conducted in the medieval royal court of Buda in the wake of the destruction brought on by World War 2. It therefore came as no surprise that Gerevich gladly employed an architect with the task of assisting him with his specialised technical knowledge that was beyond the reach of an art historian of the period. Török thus started to work as a young architect in the Archaeological Research Group in 1964 and was expected to support Gerevich’s research with his special skills. However, the young researcher turned his creative energies to another research topic. He embarked on a doctoral project on an early Árpáadian-period sculpted stone ornament group decorated with distinctive palmette motifs. Unfortunately, Gerevich himself was keen to write up this material, which led to tension between the two. As was to be expected, the by then acclaimed scholar and director was in a far better position to influence the course of events and, at one point, Török even handed in his resignation. He was saved from the fateful consequences of this rash act by the helping hand offered to Török by László Castiglione, then deputy director of the Institute of Archaeology, who invited Török to join him in creating a research team specialising in classical archaeology with a special focus on Hellenistic and Roman-period Egypt, and who suggested that he spend some time in Egypt to familiarise himself with the history and archaeology of the Nile Valley.

“Had his director been more considerate and supportive of his young colleague, we would be standing here to take our farewells of an outstanding expert of medieval Hungarian art and architecture”, is how the memory of these years was evoked by Elek Benkő, director of the Institute of Archaeology – as well as a good friend and colleague of Török – in his eulogy delivered at Török’s burial service. Set against the outpour of Török’s erudite publications on

Hellenistic to late antique Egyptian art, the completed elements of a scholarly agenda thwarted well before reaching fruition due to a series of unfortunate circumstances duly demonstrate the loss suffered by medieval Hungarian archaeology and art history by losing a brilliant scholar to another discipline.

Glimpses into Török's research agenda on early Árpadian-period sculpted stone ornaments can mainly be gained from his doctoral dissertation, authored and defended despite his director's disapproval, as well as from a paper published in 1970 in Hungarian on the interpretation of a key sculpted stone ornament discovered at Szekszárd. The offprints of a few barely known reviews of monographs on medieval architecture and architectural ornament appearing at the time, some of which were found carefully packed away in his office when going through his papers after his death, are an indication of how determinedly he chose to terminate this part of his career after choosing a different path, and likewise reflect his ambition to set the interpretation of the subject against the widest possible background. Ironically enough, while the tension between Gerevich and Török resulted in the latter's abandonment of the topic of Árpadian-period sculpture, Gerevich ultimately wrote no more than a few papers on these sculpted stone pieces.

Upon returning from his first visit to Egypt, Török set out to work on two major topics, both of which exercised a long-lasting impact on his scholarly career. While in Egypt, he started to immerse himself in the study of late antique Egyptian sculpture, which was in the 1960s – and is still often today – generally, although erroneously, called Coptic, a research topic which was hardly unfamiliar to him due to his previous work on Mediterranean-style sculpted architectural stone ornaments. His papers covering late antique Egyptian stone sculpture written at the time were merely the first in a long series of studies addressing various aspects of the development of arts and crafts in late antique Egypt, a research direction culminating in the birth of a monograph on Egyptian art between the third and seventh centuries AD, published in 2005 to accompany a major exhibition, “*After the Pharaohs: Treasures of Coptic Art from Egyptian Collections*”, curated by him in Budapest.

The other major research topic to which he committed himself from the 1960s, one with which he remained engaged until his death, was the study of ancient and late antique Nubia. At Castiglione's invitation, he joined the research team, based at the Institute of Archaeology, set up to publish the results of the excavation carried out by members of the Institute at Abdallah Nirqi as part of UNESCO's international campaign to rescue as much of the Nile Valley's cultural heritage as possible, at the time endangered by the construction of the great Aswan Dam. From then on, Török immersed himself ever more deeply in Nubia's past in the course of his exceptionally rich scholarly career spanning more than half a century.

Unlike his colleagues participating in the excavation, Török did not abandon Nubian studies with the final publication of the late antique village excavated at Abdallah Nirqi. However, the process of discovering Egyptian and Nubian studies for himself gradually distanced him from the main research directions pursued by the majority of his colleagues at the Institute of Archaeology. While there was nothing objectionable in this state of affairs in his home institution in the last third of the twentieth century, he was nevertheless expected to participate in the Institute's life. As a fortunate coincidence, he was appointed editor-in-chief of the Institute's yearbook, published from 1968 onward under the name *Mitteilungen des Archäologischen Instituts der Ungarischen Akademie der Wissenschaften*. In this capacity, Török could make good use of his exceptional language skills, a less than common faculty among East-Central European archaeologists, from which his institution profited immensely throughout his editorship. His ambitious approach to improving the journal's quality both in terms of the academic and linguistic standards of the papers accepted for publication was a great gain for *Mitteilungen*.

Even a cursory glance at the volumes published under his editorial auspices attests to a certain degree of experimentation. The original concept for *Mitteilungen* was to provide an overview of



the main research directions and projects pursued within the walls of the Institute of Archaeology. In accordance with this idea, the first eleven volumes, edited by Castiglione with the single exception of Volume 10/11 (1980/1981), mainly published brief preliminary and intermediary reports of the excavations undertaken by the Institute's members and of their research projects, alongside very brief excavation reports and bibliographies of the Institute's staff. The limited research scope and focus of these papers destined the journal to be underrated as a scholarly forum, despite the fact that it was one of the few Hungarian archaeological periodicals entirely made up of English-, German-, and French-language contributions. While other reasons were also in play, Török, in his capacity as editor-in-chief between the early 1980s and the mid-1990s, that is between Volumes 12/13 (1982/1983) and 23 (1996), introduced a new publication policy and overall mission for the yearbook. From Volume 15 (1986) onward, the name *Mitteilungen* was changed to *Antaeus*, and the journal transformed its overall profile to publishing monographs and monograph-length collections of studies on given projects of the Institute. Although he remained editor-in-chief until the mid-1990s, the late 1980s and the earlier 1990s were an especially intense and productive period in his scholarly life, which saw him authoring and publishing roughly ten monographs within a decade, which with the passing of the time by necessity turned his attention away from his editorial tasks, in which he was greatly assisted by Miklós Béla Szőke, with whom he cultivated a close friendship in private life as well. Despite gradually taking up other academic challenges, Török remained a member of the editorial board of *Antaeus* until the end of his life.

While his successors in the journal's editorship were compelled to introduce further changes and adjustments in terms of its format, contents, scope and overall mission in the wake of the changes brought on by the political transition and the collapse of the socialist regime as well as the overall transformation of academic research and scholarship in the decades around the turn of the new millennium, the years Török spent with editing *Antaeus* were decisive in both his and the journal's life. The journal's agenda was tailored to the needs and expectations of a scholarly periodical of the later twentieth century, while Török himself grew into an acclaimed leading expert in his chosen fields, the latter perfectly illustrated by his many books published by the most prestigious academic publishers from the 1990s onward, providing the opportunity to reach an international academic readership after the fall of the Iron Curtain – an opportunity open to many, but one that could only be seized by the most talented few, one of whom was László Török.

The changes introduced by him to the journal's life were motivated and governed by the very same principles that assured his rise to prominence in international scholarship: his brilliant mind, his intellectual powers, his critical sense, and his uncompromising strive for high-quality scholarly work. He always felt the urge to familiarise his friends and colleagues with the most current and promising methodological approaches developed in the field of ancient studies of the western world as well as to encourage and help them to make use of these methods in their own research. Although his colleagues were not always open to following his suggestions in these matters, Török was always ready to help those who turned to him for guidance and assistance with good advice, literature, and last, but by no means least, with perfectly framed questions.

However unique or, better said, "exotic" his chosen disciplines were regarded in Hungarian archaeology, the Institute of Archaeology provided a safe haven and a solid institutional background throughout his career between the 1960s and the 2010s. While he often felt that his work was somewhat underappreciated even by his most immediate colleagues, he never ceased to be grateful for his Institute's support by providing the means whereby he could achieve success in the scholarly enterprises he had chosen and attain the goals he had set himself. This high level of freedom, nowadays rarely encountered even in academic institutions, which tend to have a narrow focus on research tasks, was essential to such a prolific and innovative scholar like Török. As a token of gratitude for the freedom he was granted, he was keen on making every possible effort to improve the quality of *Antaeus*, entrusted to him for one and a half decades, and to

provide support to his colleagues in his home institution and beyond. Those who did not know him well enough sometimes found it difficult to approach him because it was well-known how he felt about mediocre and low-quality scholarship, but if one was persistent and courageous enough to breach the mental barrier of awe, one experienced his charming personality, his impeccable taste in all matters, and the brilliance of his mind. Those who passed this test and were fortunate to enjoy his company and learn from him will always remember him for the brilliant scholar and the true gentleman he was and be grateful to him for the many things he passed on to them.

Ádám Bollók



