

<i>ACTA CLASSICA</i> <i>UNIV. SCIENT. DEBRECEN.</i>	<i>XL–XLI.</i>	<i>2004–2005.</i>	<i>p. 445–447.</i>
--	----------------	-------------------	--------------------

ZOLTÁN KÁDÁR

(1915–2003)

At the age of eighty-eight, Zoltán Kádár has departed from us. He was a prominent scholar of Roman Provincial and Byzantine Art and Ancient Natural Sciences. Although He a native of Transylvania, more closely, of Székelyföld (he was born in Sepsiszentgyörgy in 1915), he pursued his university studies in Budapest at Péter Pázmány University, between 1933 and 1938. During these years, primarily Tibor Gerevich, András Alföldi and Károly Kerényi influenced his academic interests and determined the formation of his research personality. From 1948, his university professorship was at Lajos Kossuth University, where he became Head of the Department of Ancient History in 1953. Through his valuable academic work, he earned the title of “Candidate” in Art History in 1958, and, in 1979, he was awarded a Doctorate in History. The recognition of his academic merits is proved by the fact that the Hungarian Academy commissioned him with the chairmanship of the Board of Byzantinology, and the Hungarian Archaeological Association elected him an honorary member. He was granted the Ipolyi and Zsámboky awards, which signify the importance of his professional achievements.

His oeuvre and academic character do not follow the usual researcher clichés. Even if the work of András Alföldi directed his attention to the art and religion of Roman Pannonia, its questions appear in new perspectives, enriched with new aspects. Kádár clearly recognised that the problems of Pannonia’s art and religion could be solved only within wider chronological and geographical contexts. Thus were born such basic seminal works as, on the one hand, “The Relations of Pannonia’s Christian Monuments to Triumphant Art in Antiquity and the Middle Ages” (Gerevich-Eml. Budapest 1942, 1–15) or “The Triumph-Concept on a Fresco of the Early-Christian Heroon in Pécs” (Regnum 4 [1940–41] 65–70) and “Iconography of Early-Christian Pannonian Monuments” (Regnum 3 [1938–39] 3–62), which drew attention to the survival of specific elements of Pannonian Art. On the other hand, “Kleinasiatisch-syrische Kulte zur Römerzeit in Ungarn” (1962) or “Les monuments des cultes des dieux d’Asie Mineur en Pannonie” (Proceedings of the Xth Internat. Congr. of Class. Arch. 1978, 103–106), which pointed out the oriental elements in the religion of Pan-

nonia. The world-wide response to his research is well represented by the fact that in an outstanding international project on the “Aufstieg und Niedergang der römischen Welt”, he was called upon to write a chapter titled “Die Kult der Heilgötter in den Donauprovinzen” (II. 1989, 1038–1061).

The problem of survival, well discernible in artistic remains, turned Zoltán Kádár to research in the History of Byzantine Art. We may owe this interest such excellent works from the late phase of his career as “Secular Painting in the Byzantine Empire 395–1453” (Budapest 1979) or “Fortleben der dionysischen Welt in der byzantinischen Malerei” (Homonoia 1 [1979] 59–71) and “Die Umformung der Löwenjagd Alexanders des Grossen in der koptischen und byzantinischen Machtkunst” (JÖBG 32 [1982] 387–391). His studies in the field of Byzantine Art later evolved into monographs. “Byzantine Art” (Budapest 1987, pp. 212) and “The Hagia Sophia” (Budapest 1987, pp 84 + tt. 67) written together with Erzsébet Tompos, may have become common wealth this way. The fact that, in the analysis of continuity in the history of art, he did not come to a halt at Byzantine Art, is manifested in his study “Ancient Legacy in the Art of Medgyessy” (Alföld 1981), which also indicates that he considered artistic motives to exist as organic components in the process of life.

However, the most unique and personal trait of Zoltán Kádár’s oeuvre is his interest in Ancient Zoology. This may be interpreted from two angles. First, on the basis of the close connection between man and fauna, and secondly, through the role of animals in art. Zoltán Kádár’s academic achievements entirely justify these relations, and it cannot be by accident that these kinds of studies have received the greatest acknowledgement. There is no doubt that the reception of his relevant main work, a monograph titled “Survivals of Greek Zoological Illuminations in Byzantine Manuscripts” (Budapest 1978, pp. 138 + tt. 232) was exceptionally remarkable: 29 national and international reviews were published and a considerable demand appeared for further similar works. Among these, one monograph is worth mentioning “Ancient Natural Sciences” coedited with Árpád Szabó (1984, pp. 426) or those of his articles in which he was able to promote the definition of certain works of art with the help of his zoological knowledge (e.g. “Animal Figures in the Treasure of Nagyszentmiklós”) (In: The Treasure of Nagyszentmiklós Budapest 1977) and “Die Stierkopfschalen No. 13–14 des Schatzes von Nagyszentmiklós”. Mat. Turc. 12 (1986) 90–95).

So far, we have only listed several works that Zoltán Kádár wrote together with another scholar. Here, one can meet a peculiar feature of his character. His modest, trustworthy personality truly enabled him to collaborate with his colleagues and to create fundamental works together. Therefore, in his *oeuvre*, the number of experts he worked with is unusually high and, as a result of their co-

operation, significant pieces were published. Here is the catalogue: Mrs Berényi, Gyula László, András Mohay, Éva Moskovszky, Ildikó Puskás, Szaniszló Priszter, Árpád Szabó, Erzsébet Tompos, Sándor Tóth.

Zoltán Kádár has abandoned us. He has, however, bequeathed to us his varied and masterly works, which will always keep his kind and modest personality in our memory.

János Harmatta