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**LIGHTS AND SHADOWS
ON THE FRONTIER
OF EUROPEAN CULTURE:
THE LATE RENAISSANCE IN HUNGARY**

In memoriam Tibor Klaniczay
(1923—1992)

Edited by György E. Szónyi

Introduction

This volume is long due and it is a great pity that although initiated by Tibor Klaniczay, now, after his death, has to be dedicated to him. The idea of publishing a collection of essays in English about the late Renaissance in Hungary emerged in 1981 when the late Dame Frances Yates visited Hungary and gave widely acclaimed lectures at the Academy of Sciences and at the universities of Budapest and Szeged. During the workshops she realized that scholars who had no access to Hungarian had minimal information about the period following the glamorous era of King Matthias. After returning to England she promptly suggested Routledge to venture into such a publication but her death a few months later aborted the plans.

Professor Klaniczay did not give up the idea. He convinced Professors György Ránki and Ian Thomson in Bloomington to organize a conference on the Hungarian Renaissance at Indiana University in the Fall of 1986. The essays read at the conference were to serve as the basis for the planned volume, however the untimely death of Professor Ránki again halted the project.

The present collection publishes some of the 1986 Bloomington papers completed by other articles with the purpose to present a panorama of recent Hungarian scholarship abroad and at home dealing with various questions of Hungarian cultural and literary history of the given period.

Most of the essays deal with poetry, probably the highest quality product of the Hungarian Renaissance. It was Bálint Balassi and his contemporaries who created outstanding vernacular poetry in Hungary, synthesizing the national heritage with European traditions: previously absent medieval lyricism and Petrarchan expressions of love. Some of the papers introduce the foreign reader to concrete achievements of this poetical renaissance (Birnbaum, Szőnyi), others represent the recently very dynamically developed research in historical poetics (Szigeti, Zemplényi). Next to vernacular poetry, the main output of the Hungarian Renaissance was written in Latin, belonging to the international activities of European humanism. One article demonstrates to what extent Hungarian humanism could contribute to the best traditions of European scholarship (Téglásy on Sambucus) and another one introduces some typical local variants of Latin versifying. It is a special regret that the author of this paper, Professor Andor Tarnai, has also died recently, his passing away multiplied the sad occurrences which landmarked the publication history of this collection.

Since this publication is aimed primarily at the English speaking scholarly audience, it is natural that some articles deal with Hungarian—English cultural contacts in the given period (Basa, Gömöri, Szőnyi). György Gömöri's article on Zrínyi is also significant and symbolic because Zrínyi-research was the field in which Professor Klaniczay first made his name famous. Klaniczay's article, featured in the collection, was written with the intention to clarify theoretical issues of Hungarian

Renaissance culture as well as presenting the case in a broad European context to an international readership.

Finally, the paper of Géza Galavics demonstrates that the achievement of the Hungarian Renaissance was by no means confined to poetry. His article explores courtly culture, the patronage system and the development of the visual arts.

It is a special pleasure of the editor to have such a wide range of contributors, associated with the Hungarian Academy of Sciences, the universities of Budapest and Szeged, Cambridge in England, Washington and Los Angeles in the United States. The international context and the interdisciplinary character of the studies are those features that provide the most appropriate tribute to Professor Klaniczay's major achievements in Renaissance scholarship.

György E. Szónyi