

Preface

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Issue Editor

Like our previous, 2018/1 issue, the present one also originates in the May 2017 conference on Disbelief, organised by the Early Modern English Research Group, a graduate student collective at the Department of English Studies, Eötvös Loránd University (ELTE), Budapest. As the conference brought together two fields, Renaissance and Romanticism, the members of EMERG: Bence Levente Bodó, Zsolt Bojti, Ágnes Bonác, and Gergő Dávid, were joined by Kristóf Kiss and Orsolya Komáromi as coordinators. The six of them did much of the heavy lifting, from conceiving the event to taking care of practicalities. They were supported by the two project leaders, Géza Kállay, for the Renaissance, and Andrea Timár, for Romanticism. Andrea Timár edited the collection of papers that emerged from the Romanticism panels of the conference.

The Renaissance volume should have been edited by Géza Kállay, who passed away suddenly in November 2017. Géza was not only the faculty sponsor of EMERG and a mentor of a long list of doctoral students working on Shakespeare, English Renaissance literature, drama, and the intersections of literature and philosophy, but also the organiser of several major research projects at ELTE and beyond, including, as Principal Investigator, a Hungarian Scientific Research Fund (OTKA) Grant for a five-volume history of English literature that involves virtually everyone in the field who writes in Hungarian. Beyond his formal, official roles, he was also the central figure of several overlapping circles and networks of friends, students, and colleagues. He was a contagiously inquisitive mind, a scholar whose contribution to his field is only partially captured by his essays, books, and translations of Shakespeare. These give a sense of the substance, the propositional content of his thinking—those who spent long hours talking to him, whether in the seminar room, in his office, at a restaurant, or at home, over coffee, dinner, or a beer, or watched him perform or lecture, also witnessed the exuberance and capaciousness of his intellect, and benefitted from his ability to conjure up a community around

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a shared interest, whether it was one we brought to him, or one he helped us discover. His gift was to help us believe that thinking about it mattered like nothing else.

Although it can no longer bear his imprint, this collection is also a product of his energy and generosity. Of our contributors, Bence Bodó, Gergő Dávid, Balz Engler, Márta Hargitai, Dániel Takács, and Eszter Törék were among the presenters of the conference. Some of Géza's friends, former students, and colleagues, including Zsolt Almási, Sam Gilchrist Hall, David Scott Kastan, Ivan Lupić, Dávid Marno, Ágnes Matuska and Karen Kettlich, Iván Nyusztay, Miklós Péti, Veronika Schandl, and Erzsébet Stróbl, are joining here the conference presenters.

Renaissance notions of disbelief and belief remain the main focus of our collection. Márta Hargitai and Gergő Dávid explore questions of faith, trust, and belief in Marlowe's plays, David Scott Kastan shows the extent and the limits of religious inclusion in Shakespeare's Venice, while Balz Engler considers the willingness of *Othello's* audience to suspend their disbelief. Dávid Marno attends to the problem of faith as it is highlighted by the phenomenon of religious poetry, Bence Levente Bodó reveals how clothing and disguise serve as vehicles of deception in *Paradise Regain'd*, and Sam Gilchrist Hall identifies the Mosaic underpinnings of seventeenth-century utopianism. Other contributions range more widely, although their concerns also intersect with aspects of religion, faith, and the divine. Erzsébet Stróbl surveys the use of the Judgement of Paris in Elizabethan representation, Eszter Törék traces the metamorphoses of the Muse in Shakespeare's *Sonnets*, whereas Ágnes Matuska and Karen Kettlich invite us to look at *A Midsummernight's Dream* in the context of sixteenth-century theatricality. Ivan Lupić establishes counsel as a central trope of Renaissance dramatic subjectivity, Zsolt Almási uses the paratexts and typography of an early seventeenth-century translation to reveal its religio-political connotations, Miklós Péti exposes Milton's early poetic fragment as a moment of self-reflection, and Dániel Takács identifies a link between Pope's and Hume's notions of the passions and human character. The collection is rounded off by two essays about twentieth-century perspectives on Shakespeare: Veronika Schandl writes about Brecht's and Marowitz's versions of *Measure for Measure*, while Iván Nyusztay compares Shakespearean and Camusian conceptions of the absurd. Our volume concludes with Tamás Pavlovits's review of a posthumous collection of Géza's essays.

We dedicate this issue to the memory of the journal's former editor-in-chief, Géza Kállay.