

## Summary

### Editor's Note

For the past two years, the covers of the various *Múlt és Jövő* issues featured the artwork of Emil Für – with a view to emphasise the fact that our journal was being published under exceptional (existential and administrative) circumstances because Coronavirus had unhinged our entire Globe from its (supposedly) normal routine. It would have been unfair not to convey this somehow in our publication (many others chose not to follow this route), and we wanted to transmit this situation both in our chosen topics and cover designs in order to reach out to both present and future readers, in a hundred years from now.

Unfortunately, our current 2022 issues (our XXXIII. volume) still cannot do away with these underprints. It would seem that the War in the Ukraine will have an even more defining and tragic impact on our life than the virus, and it will open up a punk-inflected *No Future!* horizon to the whole world. This is the reason why we opted for the visions, inspired by Ukrainian labour camps, by Imre Ámos on the cover, as we fear that such drawings will continue to be relevant for a long time.

The poems of Ákos Szilágyi – as true representatives of a public form of poetry responding to the challenges of our times – react to the threat of this new catastrophe from the perspective of a poet and scholar deeply committed to Russian culture. János Kőbányai's texts – initially posted on the new online platform *multesjovo.hu* (created as a result of Covid) – reflect on the fact that this new war has not given us as much as a breather and we are being transported from one horror to the next and are invited to ponder whether the virus or this war is more dangerous for humankind. Imre D. Magyari (at his first publication in our journal), Ágnes Huszár and Norbert Haklik review books which help us better understand the origins of this war. Tom Teicholz publishes a portrait of Bernard-Henri Lévy, and through the figure of this 'raging' French (Jewish) philosopher presents a liberal intellectual who believes that his work and connections can help the victims of global conflicts. Ágnes Heller's chapter on Kierkegaard, from her posthumous and sadly unfinished work *The History of Philosophy for Beginners IV*, evokes a visionary thinker who had foreseen the dark phases in the 'development' of humankind as early as the 19<sup>th</sup> century. The equally sinister visions of András Jeles chime with this perspective, as the outstanding film and theatre director adds prose writing to his remarkable career.

*Múlt és Jövő* is permanently preoccupied with the topic of the Holocaust, which has gained an even more tragic dimension and urgency in the light of the current war in the Ukraine. Magda Löwinger's concentration camp poems (written in 1944 and early 1945) are moving for their witness quality above all, and perhaps less so for their aesthetic merit. Meanwhile, Louise Vasvári charts the career of a typical 'immigrant' Jewish artist via the portrait of pianist Ágnes Jámbor.

Attila Novák's study takes us back to the thaw during the Kádár era – how did the regime react to the (then) newly reinstated Orthodox Jewish pilgrimages? András Lengyel's study on Immanuel Löw's 'Zionic Theories' draws on a lesser-known chapter in the history of homegrown Zionism. (This piece was initially intended for a special issue of Szeged but sadly the ongoing devastation of Ukrainian cities carries more urgency.) Orsolya Péntek's and Kinga Varga-Áron Eöry's film diaries make an attempt at catching up with the reception of movies we were unable to see during Covid. Orsolya also presents the recent autobiography of Edith Bruck entitled *The Lost Bread*, which had made even Pope Francis visit her in her home and express his shame and solidarity for all the suffering caused by the Holocaust. After a long silence, we reconnect with the poems of Péter Hárs György in this issue, which will be launched at the usual place and time during Budapest Book Week.