

SUMMARY

At the beginning of this issue we publish a report on the migrant situation in Hungary in the form of an interview made by Katalin Dorogi with Jewish organizations on their aid work with migrants. As editor of this journal I realize that this is not sufficient material dedicated to this burning topic, but we are not yet in a position to be able to describe or explain in a valid way this new type of migration in Hungary, Europe, in the Middle East, and in a large part of the world. While this is not an adequate excuse it would be worse if we did not make it our assignment to write about these events, which would not be fair to our readers, nor to those who in a hundred years would like to know what happened in the moral world of 2015. Indeed, we are facing an existential disaster situation that overrides our cultural program, in which a Jewish journal has the obligation to react with particular sensitivity because the so-called migrant refugee phenomenon has many echoes in our own history.

Gerda Széplaky, who appears here for the first time in *Múlt és Jövő*, draws aesthetic and historical lessons from public monuments in Budapest where it is indicated that the victims are Jews, which is a new phenomenon. The deep interview analysis by Júlia Dész and Júlia Vajda explores the memory of a Holocaust survivor through the mind-altering layers of language and time, while Balázs Györe studies the painful memory of a Holocaust observer.

One of the biggest enterprises undertaken by the *Múlt és Jövő* Publisher this year was the publication of Anna Lesznai's *In the Beginning Was the Garden*. It was under the influence of the publication of this novel that Ágnes Széchenyi writes about its adventurous publication history, a fantastic document in the context of its contemporary reviewer Zoltán Horváth's report (which unfortunately we could not include in the *Appendix* of the novel). András Lengyel's study investigates the circumstances of the admission of Ignotus to the Freemasons when placed in the context of Jewish intellectual life of the period. Krisztina Kurdi writes about Eastern European Jewish nationalist movements, while Csaba Báthori evokes Karl Kraus's persona. Miklos Konrád paints a sociological portrait of the old Budapest Jewish profession of porter. György Szomorj evokes the life of the great Hungarian Jewish composer Károly Goldmark on the centenary of his birth, and in the second part of his study Szomorj reviews this year's outdoor theater and opera house premiere of Goldmark's main work, *The Queen of Sheba*.

It was after our deadline for this issue that we received news of the death of Ferenc Juhász, the great poet and a supporter of this journal. We close this issue with a poem he wrote for *Múlt és Jövő* and with two poems by János Lackfi and András Ferenc Kovács.