

SUMMARY

This is what the news media are like nowadays. Like vultures, waiting for a sensational coup – they circle and make their ‘inquiries’ about Imre Kertész instead of paying attention to what he has to say. Though he would have plenty if it come to that, because here and now (in Budapest) he is living through a segment of his creative life which is of decisive importance. As a writer and thinker – and not as a sick man. With his trusty editor, Zoltán Hafner, he is preparing for publication in Hungarian (and German) the journal from which we have already had a foretaste under the title *Mentés másként* (‘Save as’) and a further excerpt from which was published in *Múlt és Jövő* 2012 No. 4, with a further extract we are honoured to print.

These journals are, so to speak, pendants to the novels – novels of the novels, at least as gripping as the ‘end-products,’ which one feels compelled to re-read in the light of our new intelligence. With the most recent publications from Kertész an immense span has started to reveal itself – only fragments of which was on show in *Gályanapló* (‘Galley-Boat Log’) of 1992, which has still not appeared in English translation. The underlying novel, a chronicle on a Proustian scale, which, although its has barely broken the surface, shows Hungarian history following the Holocaust in all its true shades. Zoltán Hafner’s interview illuminates the way into this new creative phase, while Imre Kertész’s journal entries introduce us into the 1990s – from what is slowly becoming a historic perspective.

Another Imre, Imre Ámos (1907–1944), traversed that same Apocalypse – breathing in its fumes not as child but as a fully formed prophet. The virtual visual chronicle that he – with Marc Chagall (1887–1985) as protector – left behind as a legacy – will be on view in the Hungarian National Gallery in Budapest. On the occasion of that historic exhibition this issue of our periodical will deal with the pictorial poet of the Apocalypse. All the more so as what one is hoping for from both exhibition and catalogue is that Ámos’s experience will become accessible to the whole world, just as Imre Kertész’s. An essay from János Kőbányai is a passage from the exhibition’s catalogue (which will be appearing in English). This ties in with some writings which appeared during the lifetime of Imre Ámos in the *Múlt és Jövő* of his day, with our predecessor already treating it as befitted their evident value.

Ernő Szép’s poem ‘The Emigrant’ (1941) refers to a situation which holds even now, when half a million of our fellow Hungarians are searching for a future outside the country, mixed feelings in their heart, Ákos Tóth, the editor of the literary periodical *Tiszatáj* [‘Tisza Region’], who is hereby appearing for the first time in explores the very much grown-up origins of that fine, characteristically Szép-like child-like voice in essay entitled ‘Cry, Cry, Cry: Childhood, Trauma and Identity.’ As an illustration we are publishing four pieces of writing by Szép that were originally published in the Jewish community magazine *Új Élet* (‘New Life’) and not so far in editions of his collected works.

Janos Leidal presents some hitherto unknown facts and lessons from the life of the young poet Miklós Radnóti – that, too, is one of this periodical’s traditions. András Kovács’s document throws light on diplomatic relations between Israel and Hungary during the 1960s, which in turn illuminates the recent past of both countries.

In addition to the above, this issue also includes poem by Ágnes Rapai and Hava Pinhas Cohen. In view of the summer break observed by many libraries, the ‘Spectator’ column will be held over for an enlarged space in the next issue.