

SUMMARY

The death of Imre Kertész (1929–2016) is an enormous loss whose impact goes well beyond the camp of his literary followers. His contribution to the task of analyzing and interpreting the Holocaust is beyond measure. His signal achievement and perhaps most original and brilliant idea, was to incorporate this apocalyptic catastrophe within our culture. To the end of his life he continued to work on his *oeuvre*, whose last volume (*The viewer*) appeared virtually at the same moment that he passed away. At the founding of our magazine in 1988, we made him our standard bearer and he remained our friend even after he received the Nobel Prize. He contributed new writings and interviews to our magazine and he followed its publications with attention to the end. János Kőbányai bids farewell to Kertész, with the promise that his essay is only the first of a number of studies of Kertész to be published in the course of this year. Indeed, as long as our magazine exists, it will never cease to return to Kertész in search of newer and newer insights contained in his work.

Ágnes Heller's most recent essay collection also reaches back to Kertész's writings, which have been a source of inspiration for her for decades. The question for which she seeks an answer is: "How is it possible to represent the Holocaust?" The ambitious biographical account of Orsolya Péntek attempts to recover the writer Teréz Rudnóy (Léva, 1910–1947, Esztergom), who wrote the first Hungarian Holocaust novel in 1946 (*Liberated women*). Despite the exceptional literary merits of this work, its republication in 2009 has unfortunately not received extensive attention. Anna Marczisovszky appears in our magazine for the first time. Her presentation of the concentration camp experiences of Charlotte Debo, a non-Jewish French writer, expands and generalizes our understanding of the Holocaust. In her interview with Claude Lanzmann, Katja Nicodemus looks at the boundaries of the visual representation of the Holocaust, a topic that finds particular resonance in our recent exposure to the film, *Son of Saul*. (In our number, Juha Tynkkynen gives an account of the film's Scandinavian reception.) Dániel Véri explores the musical representations of the blood libel at Tiszaeszlár, whose fundamental anti-Semitic myth still circulates in popular culture.

István Szilágyi, also a first-time author in our magazine, discusses the impact of the Holocaust in Spain on the basis of a recently published monograph. Levente Olosz, another new contributor to *Múlt és Jövő*, presents Dániel Lówy's monograph in the context of the Holocaust.

Vilmos Voigt wrote an introductory essay to the exhibition about Harry Houdini, the magician of Hungarian-Jewish origins. Soon, a permanent exhibition will be devoted to this world-renown Hungarian.

World News: Röhrig Géza, a regular contributor to *Múlt és Jövő*, has become an international celebrity. His old friends reflect on the phenomenon and experts in his work analyze his new book of poems, which did not appear under our publication this time. These include: Katalin Mezey, János Géczi and József Krupp. We illustrated this number with the work of the poets, Miklós Vető, László Kuti, Tamás Simon, who died at the age when Géza Röhrig was beginning his career and whose work he continues.

