

Summary

The question regularly arises –rather constantly in the last couple of years– in the life of our journal whether we should allow the presence of politics to sink into the realm of clean culture? It is certainly not the first time we feel that we have to face these existential challenges and that there is no other option than to say yes.

Especially now, when the existence of the Central European University in Budapest is at stake. Not only is this crucial because the professors and students from the university's Jewish Studies department are our regular contributors, therefore our intellectual hinterland, but because it is a matter-of-course to show solidarity. This so not only due to the obligation of gratitude we feel towards the Soros Foundation, whom we can thank for the birth and the launch of both the periodical and the publisher *Múlt és Jövő*. But we mainly have to leave a mark of our concern because it is exactly György Soros who represents what is important, just as the Hungarian upper middle class did until it was destroyed: the intensive support of the Hungarian culture, education, and social network. He did so all by himself in the following decades after the end of communism, embodying the role of a vanished social class.

We are publishing the rejection letter from the Hungarian Government of Human Capacities concerning Zalman Gradowski's *Auschwitz-rolls, The Heart of Hell* in order to document both for ourselves and the future researchers how contradictory the Holocaust remembrance is in today's Hungary. (We had offered this most genuine confession from Auschwitz to the most adequate public body to distribute it in schools, libraries, ministry offices, etc. but the ministry rejected to do so with a detailed explanation.)

János Arany's poem and the co-rhyming poem of Ágnes Gergely – to commemorate the 200th anniversary of János Arany's birth – is one of the most beautiful "sensification" of the eternal Jewish fate.

János Weiss's *Diaspora* compilation shows the rather rich German discourse on today's Jewish life forms in the shadow of the culture of memory and of the current migration issues.

Ágnes Huszár's *Reader's Diary* in a course of recensions shows a similar pattern from the Tiszaeszlár affair all the way to the stories of the Jewish spies of the Kádár regime. Sándor Zsoldos expounds István Kamarás's book on Pope Francis, the pope who brought a whole new color and function to his office and significantly enriched the dialogue with the Jewish.

Júlia Vajda's essayistic depth interview depicts the unrecoverable traumas of a Holocaust survivor. Gergely Bikácsy's and Imre Goldstein's fiction also uses the Holocaust as their background. These novels will be published by *Múlt és Jövő* and in this issue we are disclosing the first chapters of both.

Péter Zirkuli and Dávid Lengyel have written a detailed review of Clara Royer's *Imre Kertész: L'histoire de mes morts* – both contributors are appearing first time in our journal, and with an embedded French background, they are analyzing the understanding that the French had on the Hungarian Holocaust, especially on the Hungarian intellectual life through Imre Kertész's oeuvre. Due to his recent death, the remembrance of Imre Kertész will be an outstanding point for our journal, therefore we are republishing the confessional interviews from Dezső Szomory and other Hungarian writers whom he had found important. (This dimension is actually fully missing from Imre Kertész's memoir.)

Levente Olosz explores the phenomenon that is known only superficially, why the Romanian Jewry had such a special position under one of the toughest communist dictatorships. János Dési draws a grandiose course map about László Varga's work, in which the Jewish history of the modern age was the main focus.