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Köszönjük.

Summary

This year the ghosts of the past have returned to Hungary. The entire country is plastered with posters, which designate György Soros the chief enemy of the Hungarian people. The phenomenon is not connected with the party conflicts of the approaching elections. It represents a dangerous inferiority complex, whose deadly currents have already swept over Hungarian history in the past. The event once again points to the absence of the work of collective mourning during the three decades after the fall of communism, which might have led to catharsis and reconciliation. The chief goal of the new *Múlt és Jövő* was to create the preconditions for such collective mourning. Today's political campaign, which attempts to solve the traumas of the past with totems, justifiably fills us with hopelessness. It is, however, a hopelessness, which nevertheless gives rise to a gesture of – NO PASARAN – a determination not to allow all of this to penetrate and transform our culture and everyday habits.

A few days ago, a plaque was placed on the wall of 3 Török Street, the building where Imre Kertész wrote many of his world-renowned masterpieces. What a remarkable transformation. Our journal's regular contributor, friend and supporter, later the first Hungarian Nobel laureate, has now been transformed into a historical monument. We register in our current number the new form in which he continues to live among us. We publish at the head of our number the text that was read at the commemoration, which was selected and reconstructed from unpublished material thanks to the unselfish work of his loyal friend and editor, Zoltán Hafner. Immediately following the tribute of friends, we commemorate one of Imre Kertész's early discoverers and mentors, György Kardos G., who has departed from among us twenty years ago. (In his writings he already predicted his friend's Nobel Prize, even if he did not live long enough to see it realized.) János Kőbányai, a student of both men, remembers Kardos in his essay, "Between Palestine and Israel." Júlia Vajda and Mihály Vajda visited the permanent exhibition of the Hungarian Jewish Museum and give an account of this popular Budapest museum from the perspective of the politics of memory. Every year Ágnes Heller reads for her Reader's Diary the work of one of her academic colleagues. (This involves the Departments of Philosophy and History of the Hungarian Academy of Sciences.) This year, her choice fell on Ignác Romsics's book on Horthy, which gave her an opportunity to analyze the historical period in light of its new relevance with our present age.

The major part of our number focuses on the work of three writers, who began their careers in the more fortunate historical period before Horthy, but who spent the mature part of their creative lives in the age of Horthy. Their lives are exemplary in that they suggest that culture is stronger and more independent than the pressures of politics. András Lengyel introduces the early career of Ignatius, one of the founders of *Nyugat*, who still lacks a comprehensive biography. (Lengyel will soon provide us with an introduction to the life and work of Ignatius in the form of a collection of articles.) János Lackfi resurrects in his study one of his great predecessors, Zoltán Somlyó, who is regarded as a member of the *Nyugat* generation, but who actually published most of his poems in the "Jewish cultural space" of the old *Múlt és Jövő*. Endre Bakó writes about the Debrecen years and reception of Ernő Szép. In an abridged version of her forthcoming monograph on Dezső Kosztolányi, Zsuzsa Arany focuses on the author's controversial and much debated "Pardon column". Gábor Kelemen appears in our journal for the first time with an article about the mutual friendship and life histories of Morton Jellinek and Géza Róheim, two leading members of the Hungarian psychological movement, who ended their careers in the United States. János Dési writes once more about his uncle, Jenő Lévai, the first chronicler of the Hungarian holocaust. Between 1939 and 1943, Lévai edited *Illustrated Family Paper* (Képes Családi Lap), one of the rare and little-known examples of Jewish journalism during the Holocaust.

Norbert Haklik introduces us to the world of contemporary publications. (He is also a first-time writer in *Múlt és Jövő*.) Vladimir Rott also appears on our pages for the first time with a Jewish family saga that bridges several continents, but whose central action takes place in Budapest. Katalin Dorogi interviewed Judit Elek about Miksa Eisikovits's adventures collecting Hassid music in Máramaros. The collection has recently been reconstructed and performed in a concert attended by our correspondent. It is always a special privilege to publish a poem by Ágnes Gergely. We have already had occasion to introduce Béla Pásztor, the young Jewish poet who was killed in Ukraine in 1943. We now bring before the public new verses by him, recently discovered in the Petőfi Literary Museum. This unique literary event has brought to light two hundred outstanding poems, which the publishing company of *Múlt és Jövő* will make sure will come before the public.