

SUMMARY

The world historical crisis and catastrophes often overshadow individual tragedies, at least on the pages of newspapers. Yet, our experiences of these losses are often more painful than the cataclysmic events of the larger world, whose impact on our individual lives is only indirect. The death of friends is especially painful, especially since these events have started to show a predictable pattern of late. There is no issue of our journal that does to carry the traces of mourning. What is more, we are increasingly frequently saying good-bye to members of our own generation, rather than to the previous one. The loss of Tünde Kálmán, – reflected in János Kőbányai's commemoration, *Jabrzeit*, remains a source of unending pain. The poems of Itámár Jaoz-Keszt mourn his recently deceased wife Hanna, who was not Hungarian, but Israeli, but as the poet's partner did so much to popularize Hungarian culture in Israel. In this number, we also say farewell to Anikó Fázsy, the editor-in-chief of *Nagyvilág*, our allied publication. Anikó was the life force of this famous publication, which had been in existence since 1957 and could not have survived without her after 1989. How will it survive without her?

The articles of Ágnes Heller are the byproducts of her monographs, which appear in two-year intervals. She applies her unique cultural-historical and philosophic perspective to a wide range of topics from questions of day-to-day politics, (*The Ethics of War in Traditional and Modern Societies*), to the interpretation of the Bible (*Fathers and Sons in the Bible*), to the conditions of public education (*The Paradoxes of University Education*.) János Dési's interview with Benjamin Begin, – whose father, Menachem Begin, is occasionally referred to as a "Jewish terrorist," – explores the hotly debated question of how to distinguish between forceful emancipation and terrorism. In this regard, he also touches on the possibilities of finding a solution for the Israeli-Palestinian conflict in the sea of terror that surrounds present-day Israel.

János Kőbányai's article, which appeared in abridged form in *Népszabadság*, explores aspects of the politics of contemporary Holocaust remembrance (Hóman statue, World War memorial at ELTE). He repudiates in particular the perspective offered by Péter György, according to whom the long desired social and legal emancipation of the Jews found realization in the dictatorship of the Kádár regime. The article of Tibor Péter Nagy, "*The Victim of Fascism*," uses the mirror of the specifically Jewish losses among Hungarian intellectuals, to reject such hypocritical assertions. Ágnes Horváth explores the philosophic dimensions of the artistic creativity of Lajos Vajda and of his wife, Júlia Vajda. István Horváth continues to explore the literary legacy of Gyula Illyés from the perspective of his connections with his Jewish contemporaries. This time, he focuses on the correspondence of Ákos Molnár, the important prose writer and poet-editor, killed in the Holocaust. Emese Ujvárosi examines the friendship of Pál Granasztói and Gábor Thurzó in light of the spiritual atmosphere of Budapest.

The Holocaust and the analysis of the memory of the Holocaust, continues to be among the central themes of our magazine. Dan Diner and Aleida Assmann explore the process of coming to terms with the German past. The translators of the essays, János Weiss and Ágnes Huszár, are themselves outstanding experts in the field. Laura Csonka's study presents the life of father András Kun, one of the iconic figures of Hungarian fascism. István Kamarás reviews a memorial book dedicated to the Jews of Tapolca, which is only one of the many monographs that are beginning to appear about rural Hungarian Jewry.

We offer a real literary delicacy in the conversation between Philip Roth and I.B. Singer about the significance of Bruno Schulz. (We thank Márk Pályi for it.) In this number we publish the writings of Róbert Turán and Zoltán Krulik, the latter of whom has never published in our, nor in any other journal. He is however, a veteran in another artistic branch, being the founder and director of the *Makám* orchestra.