

SUMMARY

With its latest issue the journal *Múlt és Jövő* steps into the second quarter-century of its history, though one has neither the enthusiasm nor has the energy to celebrate the event: the greater part efforts are devoted to the 'moveable feast' of staying alive – efforts that are not diminished by the current economic and cultural conditions in Hungary as well as in the twilight of the Gutenberg galaxy – a domain to which – maybe with no less conservatism – one holds fast.

Imre Kertész, sadly, is heard from less and less as a writer. Increasingly subject to illness, he can ever-less time to spare for that. The precious minutes he gains from his struggle with pain he has devoted to working on entries in his workbook – a singular blend of essay, philosophy, the articulation of a vast cultivation, and analysis of his own existence with which he has been associated since the first extract of *Galley Boat-Log* first saw light of day in *Múlt és Jövő* very nearly a quarter of a century ago (1991/2). Imre Kertész has granted the magazine a substantial selection of the latest notes, still awaiting finalisation, in which he is able still to find things to say about the Auschwitz phenomenon that hitherto no one, himself included, has formulated. The issue opens with two poems from 1922 by Béla Zsolt about the Hungarian community of Orgovány as to the best available information the Holocaust in Hungary marked its onset with that emblematic deed. Ágnes Gergely (b. 1933) and similarly Hungarian-born but now Israeli writer Itamar Yazo-Kest (b. 1934) – two of the greatest poets who survived as its witnesses make an appearance with new poems. An essay entitled 'Auschwitz the Place' by Ákos Szilágyi (b. 1950), written to mark the occasion of the 70th birthday of Péter Nádas, is an account from a poet of a younger generation, which is necessarily at second hand yet, from the viewpoint of the reception and processing of that scandal of millennial scale, of primary importance. Ernő Kulcsár Szabó essay 'The Incomprehensible Reality' and Mária Ormos's 'In the Eyes of God All Men Are Equal. And in the Eyes of Man?' re-visit the conflicts of Hungarian and Jewish history, exemplifying the necessity for a grieving process. An excerpt from the reading diary of Ágnes Heller's report on the autobiographical memoir *The Patagonian Hare* with which Claude Lanzmann (b. 1925), director of the 1985 documentary film *Shoab*, crowned his life in 2012. Ágnes Huszár, on the other hand, analyses somewhat alarming phenomenon of the recent renaissance of interest in Cécile Tormay (1876–1937), author of a popular right-wing 1925 book about the events of the 1918-1919 revolution, while she sets up a memorial to the brilliant but recently deceased intellectual Vilmos Vázsonyi Jr in connection with book in which he created a work of enduring values not so much as writer but as a witty conversation partner (he was also a keen reader and friends of *Múlt és Jövő*). Mary Gluck, Professor of the Department of History and Comparative Literature at Brown University, RI, has chosen this journal as the first in which to publish he first extract from a forthcoming Hungarian translation of her 2004 book *The Budapest Flâneur: Urban Modernity, Popular Culture, and the "Jewish Question" in Fin-de-Siècle Hungary* – that is, precisely the period in which this city became a true metropolis and Jews played an outstanding role in raising its cultural profile.

With János Lackfi's caustic political poetical squibs – a genre which, gratifyingly, in undergoing a revival – one is navigating in modern day waters, whereas a passage from a new novel by György Dalos (at last a piece of his easy-flowing prose in these pages!) – is virtually the first attempt to provide a fictional account of Hungary's 1989–90 evolution to a more democratic system, Annette Hilbert reports on two film festivals in Budapest: one of a Week of Israeli Films, which can already look back on a long tradition, and the 1st Jewish Film Festival, which was mounted for the first time last year, in 2012. Gábor Andor Tooth reviews a marvellous exhibition of paintings by Imre Bukta (b. 1952) in Budapest's Műcsarnok ('Art Hall') but in doing so points to some of the less appetizing wares of present-day cultural battles.

In that sombre setting refreshing splashes of colour are provided by the presentation of restaurants in Jerusalem and Budapest (in future this journal will place a more serious side of gastronomy) and news of the launch of The Jerusalem Opera.