

Lajos Horváth:

Field of gestures and archetype – phenomenological incentives in analytic psychology

Despite the biological speculations of C. G. Jung, the phenomenology of the corporality remains in the background in analytic psychology, and research is focused on the comparison of archetypal images. However, the interdisciplinary program of the embodied mind is present in analytic psychology as well, and an increasing number of psychoanalysts put an emphasis to preverbal communication during therapy. The issues of the phenomenology of the perceived body thus indirectly are present in the praxis of analytical psychology as well. In this study, after a review of a few theories and study cases, we are looking into whether there are intersections between the philosophy of Merleau-Ponty and the concept of the “*embodied psyche*” in analytic psychology.

Keywords: phenomenology of the corporality, embodied mind, embodied psyche, C. G. Jung, M. Merleau-Ponty

Ella Csikós:

Antecedents of the Deep Ecology in the German Idealism

In the introductory section, this essay offers an overview of the theoretical reflectivity of the contemporary green thought. If we take the evidence provided by the documents of contemporary discourse, and the works of the “father of the deep ecology,” Arne Naess, it can be concluded that today ecological thinking lacks a serious theoretical root and a real reflection to its antecedents in the history of philosophy. An important candidate for this role is German idealism, especially the systems developed by Schelling and Hegel. An outlined reconstruction of the Schellingian natural philosophy is the topic of the second section, with its possible consequences for the contemporary ecological discourse. An epitome of the Hegelian philosophy, focused on the logic in it, and on its parallelisms and differences with the Schellingian philosophy, is offered in the third section. Possible benefits of the Hegelian philosophy for the ecological thought, focused on the topics of the human-nature relationship, and the (problematic) role of Christianity is discussed in the fourth and last section.

Keywords: Arne Naess, deep ecology, ecosophy, Georg Wilhelm Friedrich Hegel, Friedrich Wilhelm Joseph von Schelling

Horváth Gizella:

The ironic gestures of dead authors

Roland Barthes comes out with the idea of the death of the author in relation to the field of literature. This essay examines those phenomena in the realm of arts that can be interpreted as the death of the author.

I shall present four strategies that inquire ironically into the nature and idea of authorship. The first strategy is the covering/removal of “fingerprints,” which is related to the litotes rhetoric cherished by irony. The second one is the “starring” of the author, which is the ironic use of the hyperbole. The third strategy is the infinite—that is endless, unending—work of art, while the last one is the parasitism on authorship, a strategy that is built on the dual ironic structure of the paradox.

Keywords: the death of the author, irony, contemporary fine arts, Roland Barthes

Sándor Kőműves:

The End of Art (Hegel, Gethmann, Danto)

The present essay offers a comparative analysis of the ideas of Hegel and Danto about the end of art, focused on the interpretation of the Hegelian philosophy of art by Gethmann, with a critique of the use of the Hegelian philosophy of art by Danto as a reference of his own theory. The main question is, whether the idea of Danto about the survival of the (contemporary) art in a separate *world of art*, can be derived from the Hegelian philosophy of art; and is it in harmony with Danto's own theory. The first part is an analysis of Gethmann's interpretation of Hegel's lectures on the philosophy of art. This section is focused on the role of the idea considered as Danto's own by Gethmann in the argumentation of the latter one. An epitome of the Hegelian philosophy of art is offered in the second section of the present essay, based on the interpretation of Pfordten. In the third and last section we provide an analysis of Danto's thesis about *the end of art*, focused on its connections with the Hegelian philosophy, and consequences for the usefulness of Gethmann's interpretation.

Keywords: Annemarie Gethmann-Siefert, Arthur Danto, Georg Wilhelm Friedrich Hegel, history of art, philosophy of art

Erzsébet Rózsa:
The Recent Revival of Hegelian Philosophy in Germany

This essay provides an insight into the literature on Hegelian philosophy in *German* of recent years, focusing only on *monographs*. The range of topics of the monographs written in the last decade is so extensive that it is hard to review; it expands from the *Science of Logic* to the *Philosophy of Spirit* and *Philosophy of Right* to aesthetics and philosophy of religion.

The choice of the examined texts gives a special emphasis to practical philosophy in a wider sense; Hegel himself showed a special inclination for this aspect. However, professional correctness would suffer a shortage, if we did not take into account the stern interest in Hegelian theoretical philosophy. It appears that German philosophy, which continues to be sensitive to basic and systematic issues, searches and finds guidelines in the theoretical philosophy of Hegel. In order to illustrate this, we perform a close examination of the monographs of two outstandingly talented young colleagues, who have already achieved a significant carrier. One is the work of Cristoph Halbig, the other is written by Tommaso Pierini, an Italian philosopher educated in the German philosophical culture. The second part is partly dedicated to the works of Ludwig Siep and Elisabeth Weisser-Lohmann on Hegel's practical philosophy. The exciting studies in the philosophy of art of Francesca Iannelli are a further topic, followed by a review of the main elements in the motif of scepticism of Hegel as viewed in the analyses of Klaus Vieweg. We conclude with a short overview of the *Concrete ethics* of Siep, which presents in an exemplary manner the openness of Hegel's practical philosophy which can be revived in today's trends in applied ethics.

Keywords: Hegelian philosophy, German philosophy, Hegel's practical philosophy, Cristoph Halbig, Tommaso Pierini, Ludwig Siep, Elisabeth Weisser-Lohmann, Francesca Iannelli, Klaus Vieweg

Kinga Dezső:
The art of translation and the philosophy of art
(Georg Wilhelm Friedrich Hegel:
Aesthetics as transcribed by P. von der Pfordten [1826])
– Hungarian translation by Dénes Zoltai)

The Hungarian reader is offered a work, which is not merely a translation, but also an outstandingly compiled note. Unlike the former Hungarian editions of Hegel's *Aesthetics*, the version as transcribed by von der Pfordten reflects a clear, logical lecture. It lacks the contradictory parts found in the

three volumes of the *Aesthetics*, while the aim of the lecture courses illustrated by a multitude of examples is to induce a critical reflection from the part of the reader. The volume is extremely appropriate for dissolving the objections towards the Hegelian aesthetics, since the Hegelian theories are not displayed anymore as the contradictory parts of a complicated system. The work is a decent completion to the lecture course delivered in 1823, it sheds light on the details, and provides an insight into the changes in Hegel's thought on aesthetics. The translation is an excellent manual for the readers, which is indispensable for the thorough acquirement of Hegel's philosophy.

Keywords: philosophy of art, aesthetics, Hegel, Dénes Zoltai

István Drimál:

Law and love, or the law of love. Moral, love and religion in Hegel's *The Spirit of Christianity and Its Fate*

The study looks into an answer to the following: if love is a direct sentiment experienced in everyday life, how can it become the subject of an essay displaying a universal approach? Are *The Spirit of Christianity and Its Fate*, and the analysis of it able to express directly experienced concretes in abstractions and general formulations? It seems that the form of the religion provides an affirmative answer to the question: in a cult, manifested to all, it is only the feelings specific to the individual that become perceivable to all. Thus not only a public space is created, but within this community, the specific (love, the inwardness of the individual) receives an expression which can be objectively considered during worship, and the objective (the religious institution) is also inflicted with life through the specific, through the fact that the individuals display their innermost subjectivity during the religious cult.

Keywords: Hegel, *The Spirit of Christianity and Its Fate*, love, law of love, religion, moral

Enikő Ferencz: The European foundation – a fiction of state theory and historic eventuality

A review of the Hungarian edition of Luuk Van Middelaar: *The Passage to Europe. How a Continent Became a Union* (Hungarian translation: Horváth Viktor, published at Typotex Kiadó, Budapest, 2011)

The book of Luuk Van Middelaar attempts to inquire the issue of the identity of Europe, the existence of Europe as a political body, the future of Europe, and the history of the formation of the European demos. While doing this, the author surpasses the framework of traditional discourse, and he presents the history of Europe through complex decision making processes and the reconstruction of events, instead of enlisting mere facts. Following the reconstruction of the common political field, in the second part of the volume the author examines the impact of external events on the history of the European Community, while the third part gives an account of the strategies used by EU in its search for legitimacy.

Keywords: Luuk Van Middelaar, *The Passage to Europe. How a Continent Became a Union*, Horváth Viktor, identity of Europe, Europe as a political body, the future of Europe, European Community