

László Beke:
Introduction to the Oeuvre of Lajos Fülep

Taking a few personal memories as a starting point, the author extols Fülep's programmes involving Hungarian art and art history (Hungarian Art, 1923; The Task of Hungarian Art History, 1951). He then expounds on the consequences: the "bridge between East and West" of Lajos Vajda and Dezső Korniss or the concept of a "Bartókian path," an approach that was adopted by the European School and further developed by Ernő Kállai with the introduction of a modern natural sciences and media approach and the concept of "bio-romanticism". The modernist programmes were concluded by his student Lajos Németh, with his compendium entitled Modern Hungarian Art (1968).

Keywords: actuality of Lajos Fülep, programmes of Hungarian art and art history, art and "Zeitgeist"

Ernő Marosi:
Lajos Fülep: *The Task of Hungarian Art History,*
Source and/or Conception of
Hungarian Art Historical Writing

The conference held on May 7th, 2010 was organized in commemoration of the 125th anniversary of the birth of Lajos Fülep and the 40th anniversary of his death. It was also the 50th anniversary of his acceptance speech at the Hungarian Academy of Sciences, a talk that was formative with respect to Hungarian art historical scholarship (it was published in 1951). In many respects this can be regarded as the mission of the Research Institute for Art History of the Hungarian Academy of Sciences, first and foremost because it became the task of this institute to compose a historical synthesis of Hungarian art. Three parts of this work (each with its own text and image volume), which was originally planned to consist of eight volumes, were published between 1981 and 1987, but in the meantime not only the process of writing had been interrupted, but the historical treatment of the subject itself had been discredited and views on the goals and methods of art historical research

had changed. It was no longer clear whether Fülep's conception of the goal of art history was a relic of the past or a view that continued to bear contemporary relevance, just as it was no longer clear, as a relic, as a written source, which period it belonged to and which period its relevance bore on.

After 1948 Fülep, who since the turn of the century had worked as an art critic, a philosopher of art, and a scholar of Italian literary history, became in his old age a professor in Budapest and a leading figure in art history, though not without some hesitation. In 1923 he had characterized his scholarship as "philosophy of art history", the metaphysics of history. In 1950, however, he championed an anti-metaphysical approach, partly due to pragmatic reasons (acknowledging the necessity of inventories of relics and monuments, the study of sources and the writing of monographs) and partly in compliance with the dominant Marxist ideology of the period. One can only resolve this contradiction by abandoning the thesis of a uniform oeuvre in the case of Fülep and understanding the activities of his youth in their historical context. The context suggested in some of the earlier research by prominent scholars (such as Géza Perneczky) is Art Nouveau, with its anti-academicism and anti-historicism, which led to the declaration of Cézanne's primitivism as a kind of standard of value in 1906. The appreciation of primitive works remained one of the pillars of Fülep's conception of art history (in other words his thesis regarding the place of masterpieces in world history, rather than according to a simple chronology). More recent philological analysis of sources (Ferenc Gosztonyi) has called attention to the roots of Fülep's interpretations of Cézanne and Gauguin and the ways in which these tendrils led to Symbolism. In 1923 Fülep had already regarded this early phase of his as a closed chapter. His fastidiousness with regards to the philosophy of art was nevertheless manifest in 1950, when he declared Hungarian art historical writing as non-existent from the point of view of theory.

Since the early years of the century the national aspects of art remained well cultivated categories: the distinctions between "Hungarian" and "in or from Hungary" and the premise of the communal roots of art likewise remained in the foreground. The high value accorded to a style seen as organically deriving from an archaic community – as opposed to the notion of individualism that forms the basis of modern society – corresponds to this. At the same time the monograph-subjects referred to by him as part of a pressing agenda include the research programme of the tradition of Hungarian artistic modernity, which was in opposition to the art policies of the 1950s.

There is an undeniable chronology in the development of Fülep's theory of art history, as well as distinctive phases in its development, but the various periods of his life-work cannot be played out against one another.

Keywords: Art historiography, Hungarian, philosophy of art, art history, philology, art criticism, Lajos Fülep

Géza Perneczky:
Let's Turn Against Lajos Fülep!
**A Few Words on the Genesis and the Impact of
 Fülep's *Hungarian Art***

The author attempts to give a critical analysis of Lajos Fülep's 1923 work *Hungarian Art*. The discernment of the place of this collection of essays within the larger context of Fülep's art criticism is of crucial importance to Hungarian art historical scholarship. The essay is essentially a methodical examination of the principles on which Fülep's assessments are based, the point of departure of which is the incompatibility of aesthetic principles and historical concepts. The author attacks Fülep's verdicts on the figures of Hungarian art history by throwing Fülep's principles themselves into question. Fülep's conception of art, which was bound to absolutes, was anachronistic even at the time. The explanation for this phenomenon is to be sought in historical and cultural events. The author writes in a tone of profound esteem and respect on the ideas of a scholar of a conservative mentality who took the notions of Hegel as the starting point of his inquiry.

Keywords: Lajos Fülep, art historical writing, Art Nouveau, criticism, Cézanne, philosophy of art

Ferenc Gosztonyi:
**The Symbolist Fülep (III.) Lajos Fülep
 in Monte Cassino**

The present essay is the third such contribution to the series entitled *The Symbolist Fülep*. The two previous parts were: From the "Primitive" Cézanne to *Hungarian Art* (GOSZTONYI [2009a]) and You Be a Symbolist too! or "Le symbolisme en peinture: Paul Gauguin" [GOSZTONYI 2009b]. According to the basic hypothesis of the research (or at least a considerably simplified version of the hypothesis) and the planned biography on Fülep, during his stay in Paris in 1906 Lajos Fülep, one of the most important figures of Hungarian art historical writing, came under the influence of Symbolist theories of art, more specifically ideas that can be linked to the Nabis and the Parisian circle of József Rippl-Rónai ("le Nabi hongrois"), which subsequently exerted a decisive influence on his conception of art and his views of Hungarian modernism. In the third contribution to the series, published here, I examine the Symbolist context of Fülep's essay *Contemporary Religious Art* (Notes from Monte Cassino), which was written in 1913 on the occasion of the consecration of the Crypt at Monte Cassino, which was decorated by Benedictine artists of Beuron (Beuroner Kunstschule). I compare the essay with its probable sources, texts by Maurice Denis on contemporary art and the artists of Beuron (ex. DENIS [1896]; DENIS [1905]).

Keywords: Lajos Fülep, Beuron, Maurice Denis, Jan Verkade, Symbolism

Károly Tóth:
Lajos Fülep. The Years at the Eötvös Collegium
(1947–1951)

The essay is intended to offer an introduction to the period spent by Lajos Fülep at the Eötvös Collegium from 1947 to 1951. After the Second World War Fülep left the Calvinist Church in Zengővárkony to take a professorship at the Eötvös Collegium. He had been appointed by Dezső Keresztury, who at the time was the director of the institute and the minister of culture. Before its abolition in 1950 by the Communist regime, the Eötvös Collegium for Advanced Studies represented the most outstanding institute for teacher and scholar training. The paper reconstructs Fülep's activities in this period on the basis of the Archives of the Eötvös Collegium, the memoirs of his former students and the published diary of writer András Fodor. The author analyses this period of Fülep's career and the influence his personality and presence had on the students (who included, among others, Lajos Németh and András Fodor), as well as how he returned to university education after his "exile" to the countryside.

Keywords: Lajos Fülep, Eötvös Collegium for Advanced Studies, Dezső Keresztury, Lajos Németh, András Fodor, collection of ethnographic artworks, instruction of art history

László Márfa Molnár:
The Ontological Question of Art in the Writings of
the Elderly Lajos Fülep

One of the main goals of this essay is to point out how Lajos Fülep continued to consider questions concerning the Aesthetics and Philosophy of Art towards the end of his life, with a focus on how the answers to these questions can also be interpreted as the re-thinking of his earlier manuscript from the 1930s. In order to examine this subject, I will offer interpretations of four of his writings (*Aesthetics and Philosophy of Art*, *Art and Reality*, *Precise Meaning*, *Unquietness*) from the 1950s and 1960s. Furthermore, I will emphasize how in his late years Fülep managed to formulate the ontological correlations between aesthetic experience, sensation and meaning. Fülep's endeavour seems to harmonize with philosophical notions of his contemporaries that have retained their relevance to the present day.

Keywords: precise meaning, experience, distinct approach, significance, aesthetic approach

Zsuzsanna Máté:
**The Correlations of the Philosophy of Art in the Studies
of the Young Lajos Fülep**

In his 1911 study entitled *Remembrance in Artistic Creation*, the young Lajos Fülep explains three correlations of the philosophy of art: the categories of existence and being, time and eternity, and the aesthetic absolute and historical relative. These pairs are in correlative relation. His book entitled *Hungarian Art*, which was published in 1923, focuses quite clearly on the universal and national correlation of art. Adopting a view of art that was prevalent at the time, Fülep believed that national art could become universal if certain problems of form could be solved. According to many, Fülep was overly critical of Hungarian art. His critical assessments were due to his speculative and deductive application of categorical pairs to Hungarian art.

Keywords: philosophy of art; Hungarian history of aesthetics; Hungarian art; remembrance

László Percz:
**“National Art” and “National Philosophy”. The Position of
Lajos Fülep’s *Hungarian Art* in the “National Philosophical”
Trend of Hungarian Philosophy**

The trend of “national philosophy” in the history of Hungarian philosophy. The possibilities of the reflection of the trend: history of nationalism, philosophy, history. Lajos Fülep’s theory on “national art”. The deductive structure of the theory: metaphysics, philosophy of culture, aesthetics. The specialties of the theory in the trend of “national philosophy”: lack of national characteristics, open notion of nation, antiracism.

Keywords: Lajos Fülep, “national philosophy”, “national art”

Miklós Csűrös:
Lajos Fülep and János Kodolányi

The object of this article is to outline the relationship between writer János Kodolányi and philosopher Lajos Fülep. The singleton issue in the period between the two World Wars and anxieties over the Hungarian nation troubled Lajos Fülep, Gyula Illyés and János Kodolányi alike. Independently of each other, Illyés and Kodolányi both spent time, in the company of others, with Fülep, who had retreated to Zengővárkony. *Decay*, an influential article by Illyés published in the periodical *Nyugat* [West], and Kodolányi’s volume *Journey in Baranya* were both fruits of these visits. This examination, which is based on contemporary correspondence, offers a more nuanced

understanding of the relationship between Kodolányi and Fülep, which was by no means free of disagreement or dispute, and the concern they shared for the Hungarian peasantry.

Keywords: Lajos Fülep, János Kodolányi, Gyula Illyés, singleton

Márton Kaposi: Lajos Fülep and Italian Literature

The present study investigates Lajos Fülep's works on Italian subject matters. The goal of the article is to summarize the importance of his essays on various significant figures of late Medieval and Renaissance literature within his larger oeuvre, as well as to outline their implications in aesthetic and literary history more broadly. The author sheds light on how, in his unfinished biography on Dante, Fülep emphasizes the creative attitude based on Stirner's concept of the individual and Dilthey's notion of human experience, which he later revised to a certain extent. The article also demonstrates how, according to Fülep's values, in the dualist perception of world view and the creator's individuality Dante becomes the greatest figure not only of Italian – therefore national – literature, but of universal literature.

Keywords: Lajos Fülep, Dante, Saint Francis of Assisi, Petrarch, literary history, Italian studies, aesthetic world view