

## English Summaries

The present issue is edited by Zoltán Kőváry

The **MAJOR ARTICLES** section starts with **ZOLTÁN KŐVÁRY**'s introductory essay **Psychoanalysis, creativity and research in art psychology**.

A strong relationship can be observed between the development of psychoanalytic theory and the study of artistic creativity. Before unfolding his new concepts, Freud used to test his ideas in essays dealing with the psychology of art. That was the case, for example, with the concept of “death instinct” in his essay *The uncanny*, and with narcissism in his biographical study on Leonardo da Vinci. The latter was a starting point of a special psychological research method called psychobiography, which – as a result of a “narrative turn” in psychology from the 1990s – has been accepted and became popular again in contemporary psychology. The article gives a short review of the genealogy of ideas about artistic creativity in psychoanalysis from Freud to present days. Besides, it points at some crucial aspects of this topic, for example the problem of “neurosis versus creativity”, and the possibilities of further psychoanalytic research within this field.

**GEORGE E. ATWOOD, ROBERT D. STOLOROW and DONNA M. ORANGE, The Madness and Genius of Post-Cartesian Philosophy: A Distant Mirror**

The purpose of the paper is to describe essential ideas of four major philosophers, Søren Kierkegaard, Friedrich Nietzsche, Ludwig Wittgenstein, and Martin Heidegger, and to identify the formative personal contexts within which their key insights into human life took form. By psychologically contextualizing philosophical assumptions, we hope to make progress toward discerning the particularization of scope that may be associated with these assumptions, and hence to begin a further opening up of the horizons of understanding that inevitably encircle psychoanalytic inquiry.

**ZOLTÁN KŐVÁRY, Vision and passion in fine arts. Csontváry and creativity from the viewpoint of psychobiography**

Tivadar Csontváry Koszka was one of the most important painters of Hungary. He lived and developed his unique style as an autodidact in the turn of 19th and 20th century. Csontváry was a kind of incarnation of the narrative called “genius

and madness”, since he began to work as a painter after a psychotic episode, which had started to emerge after a trauma; it was the great flood of the river Tisza in Szeged in 1879. The author of a pathographical investigation on him, the Hungarian psychiatrist Rezső Pertorini (1966) insisted that this psychosis was of endogenous nature, because there were no signs of any problems in his early object-relations and self development, although he had always been an extravagant character. In this article the present author, with the help of some models of contemporary psychobiography, shows that there are marks in Csontváry’s autobiography and on his paintings that suggest an early attachment trauma in the painter’s life which determined his personality structure and the deconstruction of the self in the flood trauma. The changes caused not only psychotic breakdown but also the emergence of creativity and prophetic obsessions throughout his later life.

The **WORKSHOP** section contains the following papers:

**HENRIETTA HORVÁTH and LAJOS HORVÁTH, On the boundaries of imagination**

In their comparative study the authors scrutinize the problems of imagination, intuition and the relations of genius and the insane, with the assistance of certain alternatives of psychology and philosophy of art. In the first part, through the analysis of the works of Kant and Benedetto Croce, they exemplify the role of intuition and imagination in the genesis of work of art. After proposing a few claims concerning the psychology of art they move to the domain of phenomenological psychiatry. The new form of phenomenological psychiatry, which takes form in the embodiment-mind research, cannot be regarded as a standalone trend in the psychology of art that is a very heterogeneous discourse *per se*. One can find new contributions regarding the problem of the genesis of conscious ideas in this interdisciplinary tendency that is conjoined intimately with the phenomena of intuition and imagination. Because of the multidisciplinary aspect of the paper the authors will confine themselves to a comparative approach. The authors’ main aim is to pinpoint purely the sharp contrast between humanities and the reductionist alternatives – filled with neuro scientific claims – regarding the dilemma of the genesis of conscious content.

**JÓZSEF KRÉKITS, The *femme fatale* in Antal Szerb’s *Journey by Moonlight***

The author presents a psychological analysis of the novel of the Hungarian writer Antal Szerb *Utas és holdvilág* („Journey by moonlight”, originally pub-

lished in 1937), focusing in particular on the aspects of the phenomenon of *femme fatale*. During the time of writing the novel, Szerb went through a serious life crisis: his second divorce. The story is about a journey all around Italy, and about encounters with friends as well as with his first love. Éva Ulpus from the time of his teenager years. There is an evident connection between the crisis of the novel's protagonist Mihály and the crisis of the writer, at the time of the birth of the novel. In Szerb's diaries we can find notes about his struggle with the *femme fatale* phenomenon, and the novel was an ideal transitional space for him to elaborate his inner conflicts by writing them out and writing them through.

In the ARCHIVES section we publish a Hungarian translation of SIGMUND FREUD's classic essay **A Childhood Recollection from 'Dichtung und Wahrheit'** (1917), dealing with an episode from Goethe's autobiography.

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