

## RÉSUMÉ

(not) simple

*John Pawson: The Manifesto of Simplicity*

*László Simon T.: With Purified Heart: The Metamorphosis of King David in 2Sam 24*

The kaleidoscopic presentation of David in *Samuel* has always been a challenge to the reader, ancient and modern alike. The author of the concluding four chapters of 2Sam – usually called “appendix” – seems to have intended to tackle this difficulty. In contrast to the previous narratives about Jesse’s son, in these pericopies David’s figure is simplified. If it is true that aetiology was a major concern of ancient historiography, then it might be present here at the end of *Samuel* too. Nevertheless, not as an aetiology of the Jerusalem temple, but providing an attitude paradigm towards foreigners and so justifying a mentality of a certain openness towards them.

*Erich Zenger: „May the Lord Bless You from Zion!” (Remarks on the Theology of the Pilgrim Psalms [Psalms 120–134] – Part 2)*

*J. A. Tillmann: Burke and Turrell: The Sublime in Contemporary Art*

The thesis of Jeremy Gilbert-Rolfe, arguing that the sublime has become by now equal to the technician’s sublime, can generally be considered right, yet, not without exceptions in music, e.g. some pieces of Steve Reich, or in fine arts, such as the paintings of Barnett Newman, and the extraordinary *Sky capes* of James Turrell. Turrell’s works are not representations; rather, it is pure space and pure light that stand in the focus of interest: „In our age of scientific rationalism, we wouldn’t want to say about light, “It’s God,” – says James Turrell – still, at the same time, the experience of light is a phenomenon that somehow tends to nudge us past that. There’s something about light which science can’t quite fully encompass, or reduce.”

*László Székely: Simple or Complicated? – The “Relativity” of Relativity (Relativity Theory and its Reception in Philosophical Context)*

Philosophers and physicists often refer to the simplicity of Einstein’s principle of relativity and the elegance of his theory of relativity as the main argument for Einstein in the choice between his theory and the Lorentzian one. On the other hand, it is well known that Einstein’s simple principle implicates complicated ideas of space and time which run contrary to common sense and generate paradoxes. The character of the Lorentzian theory is exactly the contrary. It is built up on complex principles and ideas, its logical structure is not so elegant than that of Einstein’s theory, but it describes physical reality in terms corresponding to our everyday notions and, therefore, in this particular sense it is simpler than the former. However, as a paradox, this advantage changes into disadvantage when the cultural reception is concerned: it was not the correspondence of the Lorentzian theory to common sense but the complicated ideas of space and time introduced by Einstein that was appropriate to generate a myth around science – a feature playing essential role in the reception of relativistic ideas.

*Abbé Pierre: Let Earth Belong to Mankind!*

*Ilma Rakusa: Idle Times (Tales)*

*Mátyás Varga: Broken Body and Spilled Blood (Theological Implications in Robert Bresson's Film, 'Lancelot du Lac')*

The interpretation of Robert Bresson's film *Lancelot du Lac* emphasizes the director's Jansenist theological and philosophical backgrounds, which calls the attention to the feasibility and the characteristics of representation. The consistency and perspicuity in Bresson's filmic idiom recount the medieval story of the fragile and broken body, which, combined with the both concrete and symbolic meaning of spilled blood, gains theological perspectives.

*László Kolozsi: Films of the Intermediate Existence (On Benedek Fligauf)*

Born in 1974, Benedek Fligauf is one of the most interesting and most successful members of the young generation of directors. He did not follow the orthodox path by attending Simó's class, but rather took his own, and Inforg Studio decided his synopses of short-storiesque qualities had potential. Some of Benedek Fligauf's films would be hard to term films as such; *Tejút* [Milky Way] is more a work of art than a film. International festival reviewers, too, tend to point out that Benedek Fligauf's films are not films in the traditional sense. But there is more to it. Wanting to understand his films, one needs to answer the question why they are not films?

*Bálint Veres: Oeuvre-Path. On Barnabás Dukay's Music and Vladimir Jankélévitch's Ethics of Music*

Barnabás Dukay (\*1950) is one of the most enigmatic figure in the contemporary music scene in Hungary. His music proves to be secluded in the light of academic scrutiny, because his prime interest is not creating single works – the parallel and target of analysis in musicology, but creating a whole and discrete context of musical texts already written and not yet written. This comprehensive context would be the work itself – and the creation of this context realizes an artistic path, which could be interpreted following the hints of the great music philosopher, Vladimir Jankélévitch.

*„You never have to go beyond too-far.“ (Interview with Bent Sørensen)*

*Izsák Baán: Proprium Benedictinum (Property-Relation in the Rule of Saint Benedict)*

*Poems by István Vörös, Sándor Tatár, and Mátyás Varga*