

## RÉSUMÉ

*I shall rebuild it*

**Hans van der Laan: *The Versatility of Forms (The Expressiveness of Forms)***

**György Kocsi: „And he built it into a woman...”**

Both the Old and the New Testament confer a key role to the word ‘to build’ (oikodomein). Construction is deeply rooted into the human nature. The essay argues that the human capacity of building something displays the fact that mankind is created in the image of God. Harmony with the creator means that men can re-build themselves and also the created world around them. In other words, God gives both the blueprints and the material come from God for our works, in which he also wants to re-construct his major oeuvre. The essay traces back the story of this twofold construction in the Bible.

**Michel Henry: *Christianity and Phenomenology***

**Zoltán Erő: *Cathedral and Motet. Relationship of Music and Architecture***

What can be the real meaning of Goethe’s saying: „The architecture is frozen music”? Do they have the same nature? Looking for answers, we can follow the basic ideas of construction of edifices and composition of music. Both are searching for harmonies but following their own specific rules, while giving way at the same time for the artistic expression. Looking for attempts of interconnection of the two fields, we can find archaic examples from the Renaissance and experiments of contemporary arts. As a conclusion, we can get an itinerary to enjoy architectural spaces as music.

**Kálmán Torma: *Do Organisations Have Souls?***

The paper examines the basic features of the relationships to organizations, such as attachment, the role of cognitive dissonance, and the importance of psychological contract. Focusing on the coaching empowerment technique the essay also gives a survey on the possibilities of the Organizational Psychology and evaluates its importance for the psychological atmosphere of the organization.

**Ádám Nádasdy: *The Magnanimous Rivals (The Cantos 11–12. of Dante’s Paradise)***

This article presents Cantos 11 and 12 of *Paradise* from Dante’s *Divine Comedy*, in the author’s new Hungarian translation, with ample commentaries in the form of footnotes, and a short introduction, which discusses the difference between the first two books, *Inferno* and *Purgatorio*, which are set on Earth but in fantastic environments invented by Dante, and *Paradise*, which is set in the real physical world (as it was then taught) of the celestial spheres. In the two cantos presented the two „new” mendicant orders, the Franciscans and the Dominicans, which had been rivals for a hundred years, are magnanimously described by a member of the opposite order: the Dominican Thomas Aquinas praises St. Francis, while the Franciscan Bonaventura praises St. Dominic. They both conclude, however, with a bitter diatribe against their own order.

**Dante Alighieri: *Paradise (Cantos 11–12.)***

*János Kelemen: Orthodoxy and Heterodoxy in Dante's Thought*

Dante stresses on several occasions that in his disquisitions he does not rely on any kind of authority, which for the medieval thinkers is undoubtedly the main heuristic device of investigating truth („Inquirere intendamus de hiis in quibus nullius autoritate fulcimur“, *De vulgari eloquentia*, I, ix; „Desidero et intemptatas ab aliis ostendere veritates“. *Monarchia*, I, i.). Moreover, sometimes he refers also to his intentions to give rise to innovative changes in thought and poetry. Those contents of his oeuvre which could be regarded as heterodox are, certainly, inseparable from this new relation to the authority. Beside the sometimes directly phrased contents, it is rather the doubts, the questions and the explicitly formulated dilemmas of the poet which reflect presumable heterodox elements in his thought. In the present are examined two problems relating to Dante's possible heterodoxy: his presumptive “averroism” and his doubt concerning divine justice which prescribes the exclusion of the virtuous but non-baptized spirits from Paradise.

*Miklós Dolinszky: The Invisible Church. The Oratorio and the Enlightenment (C. P. E. Bach: Die Israeliten in der Wüste)*

The miracle narrative of the first oratorio by C. P. E. Bach – the escape of the people of Israel from the thirst death by Moses – comes from the Book of Exodus. In the course of the second part of the work, however, the figure of Moses is unexpectedly taken over by the Redeemer. This place turns out to be a paraphrase of Genesis 3, 15. In the context of the German Enlightenment the biblical story can be interpreted as a reference to the assimilation process of the Jew community. The composed libretto includes an interpolation, which speaks about the real advent of the Messiah, thus taking the work among the representatives of the Messiah-cult of the Enlightenment. The interpolated text section focuses on the religion above religions as imagined by the latitudinarianism of the leading philosophers of the Enlightenment, and testifies the Masonic spirit in it. The text of the final chorus re-interprets the church dedication (the original function of Bach's oratorio) as the dedication of the invisible church: the soul.

*Antal Hirka: The Rhythm of the Construction inside*

*Poems by László G. István, Sándor Tatár, and István Vörös*