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Tel: +40 264 593236, +40 364 405557; fax: +40 264 595927; e-mail: keresztenymagveto@unitarius.org  
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# ABSTRACTS

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## **Miklós Latzkovits – Zorán Mándity: *On József Pákei's Album Amicorum***

The paper focuses on the last phase of József Pákei's peregrination carried out between 1781 and 1785, when he concluded his studies in Vienna with a trip around Germany. The investigation relies on a previously unexplored source, which is by its very nature the best possible document for reconstructing the network of contacts he developed. This is Pákei's *album amicorum*, which contains the first entries from Prague, dated March 1784, and which was later used by its owner primarily during the time of his peregrination. This paper makes an attempt at comparing the entries with the peregrination letters already reviewed by Kelemen Gál, particularly in relation to the contacts made by Pákei in Göttingen, and the encounter between him and Johann Bernhard Basedow, as well as Johann Nepomuk Bartholotti.

Keywords: Album Amicorum, József Pákei, peregrination

## **Pál Ács: *Holbein's "Dead Christ" in Basel and the Radical Reformation***

When one talks about Hans Holbein's (the younger) "Dead Christ," painted in 1521–22, it must involve the interpretation that Fyodor Dostoyevsky gave in his novel *The Idiot*: 'Supposing that the disciples [...] saw this tortured body [...] how could they have gazed upon the dreadful sight and yet have believed that He would rise again?' The message of the painting was researched in the light of four great schools of thought but neither medieval piety, nor Renaissance and Reformation not early modernism could offer a perfectly precise tool for the understanding of the picture. That is why I would like to examine Holbein's painting from a point of view that has not yet been used. I call this point of view "Radical Reformation," even though I am fully aware of the fact that the spiritual-religious movements mentioned under this name were only forming at the time of the painting of the picture. Their radical views were not expressed in the revolutionary transformation of the world but in urging the inner rebirth of man. Their ideas were very close to that of Erasmus – consequently advocating spiritual Reformation – who may justly be called "radical" in this sense. Holbein, Erasmus's

portrait painter, belonged to this intellectual group. We have no reason to suppose that Holbein's painting contributed in any way to the Christological debate of the time. But by emphasizing the real death and true Resurrection of Christ, known as a human being, with such enormous artistic force, he got close to the most important message of radical Reformation, rejecting the dogma of the Holy Trinity: namely the denial of Christ being divine, only recognizing his human nature. We might thus rightly suppose that "Dead Christ" also captures the most important traits of the spiritualism of Radical Reformation.

Keywords: Dead Christ, Holbein picture, Radical Reformation, spiritualism

**Dr. Sándor Selinger: *GIS-based History-Reconstruction and Database Structure of the Transylvanian Unitarian Church***

Geographic Information System (GIS) is a system designed to capture, store, manipulate, analyze, manage, and present all types of geographical data. This paper deals with the part of GIS which supports the historical reconstruction of the Transylvanian Unitarian Church. Our goal is to outline the historical values of the Transylvanian Unitarian Church, to shed light on the important events that shaped its history, to analyze the spatial unfolding of its changes. The sophisticated GIS environments have the potential of analyzing the data from different sources as well as representing the results. In order to show the capabilities of the geoinformatical methods, the paper discusses the historical ambit of Unitarian districts within Transylvania.

Keywords: geographical information system, GIS, geoinformatical, historical reconstruction, Transylvanian Unitarian Church