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ABSTRACTS

Mark Morrison-Reed: *Ménage á Trois: The UUA, GAUFCC and IARF and the Birth of the ICUU; Part II.* (translated by Dávid Gyerő)

This paper focuses on the birth of the International Council of Unitarians and Universalists (ICUU). The present translation (being the second part of the original paper) includes the origins of the ICUU, and the committees and associations that played crucial role in shaping the ICUU, and summarizes the background that created this more truly international body, the ICUU.

David Usher, the first president of the ICUU, played a crucial role in grounding a world Unitarian council. Initially he encountered resistance from different UU leaders: there was an ongoing debate over whether this new body would or would not take over the roles of previously existing bodies. The 27th Congress of the IARF in Hamburg (1990), World Unitarian Summit in Budapest (1992), the birth of the Unitarian Universalist Partner Church Council (1993) all contributed to forming the ICUU. The founding conference took place in 1995 with the participation of 13 Unitarian or UU delegates over the world (the Philippines, Sri Lanka, Australia/New Zealand, Romania, South Africa, Great Britain, Canada, the Czech Republic, Denmark, Germany, Russia, the USA; plus a delegate from the EUU).

Keywords: ICUU; IARF; GAUFCC; UUA; UUPCC; interfaith; history; David Usher

Botond Péter Koppándi: *Why Do We Preach the Way We Do? – How Could We Preach Better?*

This article explores the past, present and the possible future of preaching. It describes the development of “traditional” preaching from the ancient rhetoric throughout the centuries. The Augustinian approach of the purposes of sermons – to teach, to delight and to persuade – has influenced the shape and style of sermons, and for hundreds of years sermons were formed with precision, and

preached with a deductive style. This article states that this type of preaching is still genuine and accurate, but there is room for a more wide variety of sermons.

The article emphasizes, that the second part of the 20th century has brought a huge change in the way of thinking. Postmodernism had a huge impact everywhere, and churches should face its challenges. The pulpits tend to lose their traditional authority, unless preaching will overcome the difficulties. New philosophies, new currents in the biblical studies, new homiletical methods are emerging, and scholars need to face this. The article's main idea is that in order to renew our preaching, there is a need to learn from the recent developments of the homiletical scholarship, and that Unitarian preaching can, and should be renewed in the 21st century. The renewal should take into account the message of the sermon, the role of the preacher, and the role of the audience in the process of preaching. New forms, new styles, new methods should be explored, but "good old preaching" should not be forgotten.

Keywords: New Hermeneutic; New Homiletic; preaching; renewal of preaching; traditional preaching; Postmodernism; heritage of the ancient rhetoric; sermon

Beáta Bordás: *Regarding to Painter Sebestyén Shakirov's (1893–1966) Relations with Kolozsvár (Cluj-Napoca)*

This article deals with the unitarian painter, Sebestyén Shakirov's life and works as well as his exhibitions held in Kolozsvár. Shakirov was a WW I soldier and prisoner from Kazany (Kazan), Russia who decided not to turn back home. Between 1920 and 1926, he attended the free painting school from Nagybánya (Baia Mare), at that time led by the famous painter János Thorma (1870–1937). In the upcoming years, he travelled and moved several times, discovering and depicting the landscapes of the Zsil (Jiu) valley and the now wiped off Danubian island, Ada Kaleh.

In 1929, he married Mária Labina, and they settled in Nagybánya, populated by the well-known colony of painters. His wife introduced him to the Unitarian religion, and being interested in the origins of this religion, Shakirov started his field days to Déva (Deva). As a result, he created several artworks depicting the ruins of Déva fortress, the place of martyrdom of the first Unitarian bishop, Dávid Ferenc's (Francis David) life.

The present article sums up a research regarding the paintings found in the collection of the Hungarian Unitarian Church from Kolozsvár: there are eight

artworks, five of them depicting the Déva fortress, one representing Dávid Ferenc as he gives his famous sermon that converted the city, one female portrait and a beautiful landscape from Ada-Kaleh island. The acquisition of these paintings was related with the individual exhibitions of Shakirov's works, held in the rooms of the Unitarian College (1929, 1938). Besides these, the painter had several other exhibitions in Kolozsvár, with the support and encouraging critique of Lajos Kelemen (1877–1963), the Unitarian art historian and archivist.

Keywords: Shakirov, Sebestyén (1893–1966); painter, Nagybánya (Baia Mare) school for painters; plein-air; individual exhibition; Kolozsvár, Cluj-Napoca; Deva castle; Dávid, Ferenc; Hungarian Unitarian Church; Kelemen, Lajos (1877–1963); Thorma, János (1870–1937).

Sándor Kovács: *Dávid Ferenc (Francis David) as Figure of Mythography*

Throughout the centuries many portraits of the leading figures of the European reformation were created. The Reformed and Lutheran Churches of Hungary and Transylvania have all drawn up inventories of the artistic works regarding John Calvin and Martin Luther. The Unitarian Church has some deficiency in this area. In 1992 Tamás Török dedicated a small chapter in his booklet (*Unitarians*, Budapest, 1992. 16–21.) to this subject.

There is no authentic portrait of Dávid Ferenc, neither from the 16th Century, nor from modern era. In 1868 when the Unitarian Community celebrated the 300th anniversary of the Diet of Turda, Dávid's life came into the spotlight. In 1879 on 300th anniversary of Dávid's death Elek Jakab's (1820–1897) monograph entitled *The Memory of Dávid Ferenc* was published.

The most well known artwork representing Dávid Ferenc is a 1896 canvas by Aladár Körösfői-Kriesch (1863–1920) entitled *The Diet of Turda 1568*. Dávid's fictional figure imagined by Körösfői-Kriesch became iconic. The artworks depicting the founder of the Unitarian Church bore the hallmark of this first representation. This article lists and describes the artworks – oil painting, print, gravure, pen sketch, relief, plaque, statue – portraying Dávid Ferenc, the outstanding figure of the Hungarian Unitarian Church.

Keywords: art; image; painting; Unitarian Reformation; Unitarian Church; collective ritual memory; Dávid, Ferenc (c. 1510–1579); Jakab, Elek (1820–1897); Körösfői-Kriesch, Aladár (1863–1920)