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## ENGLISH SUMMARIES

- C. BERNER, Philosophical ethics, or the realization of Schleiermacher's «ethical process». RThPh 2011/II, p. 97-113.

*This article presents the main themes of Schleiermacher's ethics, being both the process of unifying nature with reason and the reasoned description of this progressive union. The person in whom nature and reason are connected is its active centre. It is through the person that what is good, in the form of culture and community, is fulfilled in history to make up the supreme good. The analysis of the supreme good is completed by that of virtue, the force which animates ethical action, and the duties that orientate it. Ethics appears then to be a general theory of culture and human history, showing what is rationally organised humanity.*

- D. KORSCH, Reason in history and the unique occurrence. On the relationship between ethics and Christianity in Friedrich Schleiermacher and Karl Barth. RThPh 2011/II, p. 115-131.

*After developing the philosophical and hermeneutical conditions of the idea of free action and having clarified the connection between the universal and the particular, the author shows that, contrary to what one might think, Friedrich Schleiermacher and Karl Barth, over and above all that might separate these two modern theologians, deal with one and the same subject. Schleiermacher's option privileges the universal, though running the risk of underestimating the specifically religious register offered by Christology; on the opposite hand, Barth's option can mean throwing caution to the wind in an ecclesiastical ghetto, to the detriment of the universal implied in Christology itself. Rational and historical ethics needs both poles of the dialectic for balance and pertinence.*

- D. MÜLLER, The supreme good and the question of God in Ethics. What Schleiermacher can give us to think about today. RThPh 2011/II, p. 133-143.

*The relation between philosophical and theological ethics is at the centre of the thought of F. D. Schleiermacher (1768-1834). Proposing an original conception of reason in its connection to nature and to history, the author of Discourses and of The Christian Faith restructures philosophical ethics around the notions of the Good, of virtues and of duties. What connection does such a vision of ethics have with the theological interpretation of themes like the Kingdom of god, redemption, justification by faith and sanctification? Can the teleological focus on the Good (Güterlehre) and on the supreme Good be also understood theologically? If yes, how should one think of the relation between dogmatics, dialectics and ethics, not only in Schleiermacher, but in the modern and postmodern context of our age?*

- C. KÖNIG-PRALONG, Dream bodies and infernal bodies. Sleep in Augustine. Sleep and dreams in ancient knowledge. RThPh 2011/II, p. 145-160.

*In ancient culture, dreams were the vehicle of prophecy and divination. In philosophy, they offered to various sceptics an argument in favour of solipsism, meaning the impossibility of discriminating between the intra-mental world of consciousness*

*and an eventual exterior world. In Augustine, neither of these two uses of dreams is important. The dreamed world acquires rather an ontological and moral dimension, in the context of a theological anthropology accentuating more and more the corporal dimension of humankind. As a medial world, the imagination possesses the same type of being as the infernal. The necessary tying of the human soul to the body presupposes that the soul separated from the physical body immediately acquires a body of substitution, an imaginary body, in order to continue to live, suffer and sin in dreams, as in Hell.*

L. MENOUD, Which critical discourse? Reflections on the *necessity* of esthetical judgement. RThPh 2011/II, p. 161-180.

*In this article, the author tries to determine if esthetical judgement is necessary or not in our appreciation of works of art. Some philosophers, such as Jean-Marie Schaeffer, think that it is possible for us to have an esthetical experience without forming any judgement. For him, judgement is only a possible consequence of esthetical leading and not conditional for its definition. On the contrary, for a philosopher such as Rainer Rochlitz, argumentative rationality is inherent in the artistic sphere, so that to consider a work of art is at the same time to judge its value. The author tries to bring an original response to the problem by introducing the idea of a judgement, that is to say by implicit evaluation, to any perception of a work of art. This permits him to maintain that there is, in effect, an internal relation between our experience of works of art and esthetical judgement, without having to adopt the inter-subjective idea of Rochlitz.*