

SUMMARIES

In her article, Maaïke de Haardt presents the general characteristics of the theology and faith practices of Christian feminists. Key features are her critical ecclesiology and her 'sense of belonging', both of which are not without a fundamental and very creative ambivalence. Other features are the strong emphasis on immanence and the presence of the divine, the preference for the everyday as the locus of revelation, emphasis on the connectedness of all reality, and the focus on well-being and healing. Moreover, orthopraxis seems to surpass orthodoxy. Finally, the question is asked whether such a model is prototypical for a large part of present-day Western Christianity.

Kune Biezeveld examines how Protestant systematic theology is imprinted by the well known negative representation of female corporality. Especially the dialectical theology of Karl Barth has fostered a biblical based theology with a focus on such contrasts as 'nature versus history'. The gender mechanisms that are at stake in this very contrast, connected as they are with the concept of fertility, are not easily weeded out. If either of the poles is reevaluated from a feminist perspective, there is the risk of merely confirming the contrast. In looking for a way out, several new insights are taken on board which fundamentally question the contrastive mindset. New developed creation theology, including the concept of blessing, could possibly open up a way to do more justice to the complex reality in the past and the present than a contrastive theology could ever accomplish.

Until now, historical-theological women's studies research has paid minimal attention to women and wealth. Neither were these subjects of investigation in traditional church history research. By way of a concise tour through history, *Angela Berlis* demonstrates that it pays to trace the history of rich women, from the beginning of Christianity up and until the most recent past. She especially directs her attention to women who invested their money in church innovation movements and thereby influenced the development thereof. Finally, Berlis focuses her attention on a few women from the 19th Century who donated their money for the well-being of the Old-Catholic diocese in Germany, which came into being in 1873. These women contributed to the advancement of the diocese, but also to the development of a women's network. Their actions were neither altruistic nor private, as is evident in further research, which takes into consideration the recent views on the dynamics of giving and the bourgeois maecenatism.

In the article 'Two beliefs sharing one pillow', *Mirjam van Veen* describes John Calvin's view on marriage in general and on mixed marriages in particular. Calvin held marriage in high esteem: if the marriage was right it reflected a heavenly harmony. Like several other reformers, he thought that a family was like a small church and rejected mixed marriages. In the 16th Century however, mixed marriages did not only come about because a Catholic married a Protestant, but also because one partner opted for the reformation while the other one did not. Because in Europe of that time one religion was usually allowed while the other religion was persecuted, a mixed marriage caused a serious (practical) problem.

Some reformers, appealing to the so-called 'Pauline privilege' (1 Cor. 7:15), were of the opinion that a mixed marriage could or even should be dissolved. Calvin on the other hand, opposed the use of the Pauline privilege. Applying his theory, Calvin appears to have treated different people in different ways. Protestant women with a catholic partner, who lived in a catholic area, were summoned by him to face persecution with steadfastness. However, when a prominent nobleman asked for a divorce, having based his appeal on the Pauline privilege, Calvin granted the divorce. How strictly Calvin enforced his marriage rules seemed to depend on the position of the person concerned.

In her article 'Act first, then believe: on ritual and emotion', *Desiree Berendsen* defends the thesis that faith originates in affective appropriation of a religious tradition. This appropriation takes place by participating in rituals. Her thesis is that rituals evoke emotion and thus lead to faith. No faith without rituals. First she defines 'religious emotion' as a concept with three aspects: the cognitive – a concept of the divine, the in-depth dimension of the experience aspect, and the pragmatic – the ritual aspect. In her article attention is focussed mainly on the pragmatic aspect of religion and religious emotions.

Berendsen also demonstrates how the cultural-linguistic approach of the American theologian George Lindbeck can be read as a plea for participation in rituals. Lindbeck states that religious traditions form the grammar of religious language and that this grammar can only be learned by participating in the group that speaks this language. Berendsen continues by introducing the concept 'paradigmatic scenario' from the emotion-theory of Ronald de Sousa. With this concept, in which emotions are cognitively, physically and socially determined, she explains how rituals both evoke and channel emotions and what the importance is of the physical aspect. She demonstrates that religious traditions are paradigmatic scenario's for religious emotions. They are the context in which religious emotions are learned and formed and they provide ways of handling emotions.

By means of a philosophy of life-map of the marketing research bureau Motivaction, *Jonneke Bekkenkamp* investigates the value which three different writers ascribe to the concept 'creativity'. Market researchers base their work less and less on demographic data and increasingly on values people rate highly. The image resulting from the research data is an alternative philosophy of life-map. Motivaction developed a research model which classifies people according to their attitudes to life and their social norms and values. Bekkenkamp investigates the value of creativity in the vocabularies of the Flemish philosopher and writer Patricia De Martelaere, the Polish poet Wislawa Szymborska, and the North-American jack-of-all-trades Julia Cameron. Next she asks the question whether differences in word-value are indicative of differences in philosophies of life. De Martelaere and Szymborska center creativity around opposites: something and nothing, respectively chaos and order. In Cameron's concept of creativity the opposites are stagnation versus stream. All three cherish solitude, and they agree that attentiveness is the midwife of art. Works of art can neither be forced on someone nor are they ever finished. However, their differences are striking. They arise mainly from their different views on the concept 'creation'.

In conclusion Bekkenkamp states that her assumption, namely that following the meaning of one single value in different vocabularies would be an insightful method for detecting differences in philosophies of life, proved to be correct.

The central question in *Sylvia Grevel's* article is whether Georgia O'Keeffe's secular art can be interpreted as being religious art. An affirmative answer is possible if the life and work of O'Keeffe is considered as an utterance of a spiritual and mystical life. An approach rooted in spirituality yields two characteristics of the painting *From faraway nearby*, both of which are interpreted in the article. These characteristics, the mystical character and the possibility for self transcendence contribute to a religious interpretation.

O'Keeffe's life and work are also recognized in the art sciences as transcendent and mystical. However, the transcendent character of the painting *From faraway nearby*, is criticised and reinterpreted on the basis of Luce Irigaray's philosophy as having a *sensible* transcendent dimension. Because of this the viewer gets an experience of self transcendence: the experience of being in the physical and material here-and-now in confrontation with finiteness which coincides with the experience of infinity. This paradoxical experience contributes to labelling O'Keeffe's secular art as religious art.

Aurica Nutt takes Ruth Klüger's memories 'weiter leben. Eine Jugend' as the basis for her investigation as to the relevance it has for Christian feminist theology. The autobiography of the holocaust survivors can be read in three different ways: as a text for the dead; as narrated truth; and as a feminist book. Points of contact for a theological reception of Klüger are found in the works of J.B. Metz, N. Reck, E. Schüssler Fiorenza, C. Schaumberger, B. Jüngst, K. von Kellenbach and H. Meyer-Wilmes. These reflections result in the 'articulation of loss of faith' as the only remaining theological perspective in the face of the Shoah.

Does this perspective change with the theology of 'The female face of God in Auschwitz' of the Jewish Melissa Raphael? According to Nutt a similar Christian theology of the presence of God in Auschwitz is not possible.

Arine Benschop introduces an alternative reading of Acts 16:16-18. In this passage Luke narrates the meetings between Paul and a slave girl with a Pythian spirit. In her article Benschop describes how the slave girl vanishes due to the focus on Paul in the traditional exegesis. Moreover, by placing the narrative in a postcolonial context, it becomes clear that the portrayal of this woman functions in many commentaries in support of the inferiority of other cultures and religions. By focussing attention on the slave girl, her situation and her viewpoints, and by bringing her cultural and religious backgrounds to the fore, Benschop adjusts the image of the woman. Thus, the slave girl emerges as a religious expert who opens her mind to the new way of salvation which Paul proclaims. In her own way, she too proclaims the Christian way. Paul, however, frustrates and treats her in such a manner that she loses her enthusiasm for the new way and becomes *de-spirit-ed*.

The article written by *Dewi Maria Suharjanto* deals with the influence of faith on individual behaviour as a theme of Christian ethics. With the writings of the Swiss moral theologian Franz Böckle as a background, characteristics of moral insight are compared with the significance faith can have. Faith is presented as a reality that is fully revealed primarily in action. The conditions under which Böckle evaluates ethical action are supplemented and relativized from two contemporary feminist studies.