

o kateri razpravljam, gradi na ustvarjanju vzporednih, fiktivnih svetov. Ustvarjanje in predstavitev takšnih svetov se lahko uporabljata v pogajanjih o vsakdanjosti, na primer tam, kjer otrokovemu družbenemu statusu ali kompetenci ni podeljeno dovolj teže.

Pauline von Bonsdorff

### **Transformations of the Everyday: The Social Aesthetics of Childhood**

Key words: play, childhood, art, social aesthetics, aesthetic agency

In this article I approach everyday aesthetics through play, especially but not exclusively the play of children. Play constitutes a bridge between the everyday and art, and I argue that it is existentially and ontologically important as a field for the articulation, negotiation, and transformation of the social world, and a construction of the life-world in its complexity. Play also gives opportunities for the sharing of intimate feelings. As a thoroughly social phenomenon, play can contribute to a more nuanced and deeper understanding of the social constitution of aesthetic phenomena in general. In play the participants perform together and for each other, sometimes creating performances that can be repeated (with or without variations), sometimes creating complex fictional worlds. A significant characteristic of play is its interactive character: the participants transform structures and themes from their life-world, mostly through improvising with other people. The empirical examples come from my own family. This is methodologically motivated since play, like art, is best understood contextually. An even stronger reason, however, is that the core meaning of play is created within the play. The materials represent two kinds of play. "Scripted performance" play has a limited number of roles or participants and a limited theme. It can be similar to jokes or action songs in having a rather definite structure, but it can also allow for more improvisation. Structure and form, however, make such play analogous to performance arts, and allow the participants to remember and reflect on the play. The other kind of play that I discuss builds on the creation of parallel, fictional worlds. The creation and presentation of such worlds can be used in negotiations about the everyday, for example where a child's social status or competence would not be given enough weight as such.

Matjaž Vesel

### **Dobri teolog Galileo Galilei**

Ključne besede: Galilei, naravoslovje, teologija, Pismo Castelliju, Pismo Diniju

Članek se osredotoča na Galilejevo razumevanje razmerja med razodeto in naravoslovno resnico. Galilei je v *Pismu Castelliju* zagovarjal ločevanje med teologijo in naravoslovnim raziskovanjem, vendar pa je v tem istem pismu in *Pismu Diniju* Biblijo bral kot kopernikansko besedilo in tako – vsaj na prvi pogled – nasprotoval svojim lastnim načelom in hermeneutičnim postulatom. Avtor zagovarja tezo, da je treba Galilejevo kopernikansko

interpretacijo Psalma 18 v *Pismu Diniju* razumeti na podlagi argumentacije, ki jo je razvil v *Pismu Castelliju*, v katerem je tudi interpretiral pasus iz Jozuetove knjige, obe pismi pa je nemogoče razumeti brez poznavanja in razumevanja konteksta, v katerem sta nastali. Ta pa ni samo teološki, temveč predvsem naravosloven. Po avtorjevem mnenju Galileijevo stališče in argumentacija nikakor nista protislovna, temveč konsistentna. Drugi cilj članka je opozoriti na dejstvo, da Galilei v teh dveh pismih razvije zametek specifične filozofije narave, s katero skuša svoja teleskopska odkritja pojasniti na bolj temeljni filozofski ravni.

Matjaž Vesel

### **The Good Theologian Galileo Galilei**

Key words: Galileo, natural philosophy, theology, Letter to Catelli, Letter to Dini

The article focuses on Galileo's understanding of the relationship between revealed and natural truth. In his *Letter to Castelli* Galileo argued for the separation of theology and natural philosophy. But in the very same letter and in *Letter to Dini* he appears to use the Bible as a scientific authority, in support of his Copernican views, and thus he seems to contradict his own hermeneutical principles. The author argues that Galileo's Copernican interpretation of Psalm 18 in *Letter to Dini* should be understood against the background of Galileo's argumentation in *Letter to Castelli* in which Galileo also interpreted a passage from Joshua and that both letters cannot be properly understood without knowledge and understating of the context of their genesis. Galileo's position is not contradictory but consistent. The second aim of the article is to underline the fact that in these two letters Galileo develops a specific philosophy of nature in order explain his telescopic observations and discoveries on a more fundamental philosophical level.