Marko Kerševan
Luther's/the Reformers' "Copernican revolution"
in theology and the habitus of "modern man"

Luther's "return to the pure gospel" acquired its most succinct theological formulation with the four exclusive "only" phrases: sola gratia, solus Christus, sola fide, sola Scriptura, which need to be read and interpreted as interconnected. This means different connections are possible, leading to different emphases and different outcomes. Here I restrict myself to only some of these emphases and outcomes, which led to the "Copernican revolution" in the understanding of the Christian faith. The first aspect of this revolution was the emphasis on the person/believer as an individual, on his inner faith and freedom in the face of all external ecclesiastical and social authority. The second point is the believer's orientation towards secular activity: the Christian religion is no longer "productively" directed in its actions towards the next world and redemption; the only sphere for the believer's endeavours and productivity is secular activity – work and/as a profession – in which he tests the reality of his faith and his gratitude for salvation. Radicalized Christocentricity directed him to renounce the expectation that God as an exalted power will intervene in a person's worldly problems and remove them. In this world a person is independent and responsible for himself.

These features are in keeping with individualism, this world's concentration on work/production and consumerism, and secularity, as characteristics of the "forma mentis", "spirit" (Weber, Troeltsch), "habitus" (Bourdieu) "of modern man". Indisputably these features contributed to their realization in the context of other modernizing processes and factors: as their support, stimulus and also possibly alibi. Can the Reformation mentality contribute today – not to an unrealistic and undesirable removal, but – to a reformation of contemporary individualism, of the production/consumerism ori-

entation, and of secularity, so that they shed their perverted forms of ruthless egoism, globalized and universalized consumerism, the disposability of everything in the interests of capital and privileged individuals?

Keywords: reformation, doctrine of justification/Rechtfertigungslehre, modernity, individualism, secularity

Milena Mileva Blažić
Religious motifs in fairytales by the Grimm brothers

Children's and Household Tales, also entitled *Grimms' Fairy Tales*, have justifiably become part of the world cultural heritage, since they are read worldwide, have been translated into numerous languages, issued in various editions from picture book to scientific-critical versions, and arranged for different types of art. The Grimms' fairytales, which they considered German, express characteristics of the 19th century, which J. Zipes terms the golden age of fairytales. The analysis shows clearly that they are not monocultural, but mirror different cultures through their motifs, truncated motifs and blind motifs, e.g. the motif of ebony (*Snow White*), which is of Indo-European origin, the motif of silk (*The Juniper Tree, The Goose-Girl at the Well, The Skilful Huntsman, Tales of the Paddock, The Water Nixie, Snow White, The Six Swans, The Frog King*), which came from China, the cow motif in *Cinderella* (the cow as a sacred animal in India), jewels and diamonds (*The Shoes that were Danced to Pieces, The Fisherman and His Wife, The Singing, Springing Lark*), the tiger motif (*Little Brother and Little Sister*), the ostrich feathers motif (*The Frog King or Iron Heinrich*), the apple motif (the apple of discord from the *Iliad*) the Argonauts motif (the ship that sails on dry land and water: KHM 54 *The Golden Goose,* KHM 159 *The Ditmarsch Tale of Lies*, and KHM 165 *The Griffin*), the motif of India (*The Three Black Princesses*), the motif of the north (*The Devil and his Grandmother*) and many others, as well as truncated motifs and blind motifs.

The Grimm brothers were brought up in the spirit of the Protestant ethic and in their legends and sagas (*Doctor Luther at the Wartburg, 1521*) and their fairytales they used religious motifs, truncated motifs and blind motifs and values (e.g. purity, diligence, duty, honesty, orderliness and carefulness). Examples are *Cinderella* (asceticism), *Little Red Riding Hood* (decency), *Snow White* (housekeeping), *The Frog King* (duty). Even criticism of the pope is found in the fairytale *The Fisherman and His Wife*, where one of the themes treated is that of the pope or female pope.

The Grimms' fairytales express the values of time and place, and textually are linked with religious and biblical motifs, Protestantism and Luther. Sometimes this intertextuality is on the level of transference, (*Eve's Unequal Children*), imitation (*Mary's Child*) or description (*Faithful John*) (Juvan 2000: 249). On the level of language expressions,

proverbs ("'I see one of them, I hear the other, and I am running after the third,' answered the wise boy." (*The Wise Servant*)) or the textual world (*Doctor Luther at the Wartburg*) the Grimm brothers present mythical figures, stories or situations in their fairytales. Motif-story analogies (a biblical example: *Lot and his Daughters* and the fairytale *All-Kinds-of-Fur*) are also frequent. Sometimes values are expressed directly, through literal quotation (*to be humble*), or indirectly, through actions.

Keywords: J. and W. Grimm, *Children's and Household Tales*, motifs, Bible, religion

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Jonatan Vinkler
Is it possible to write about Luther the same way as in the past?
The imaginary of Luther throughout time – the relation to historiographical paradigms.

In the (non)German-speaking region of Central Europe (the Holy Roman Empire of German nationality and, after its collapse, the countries which had historical dealings with the reception of the Lutheran Reformation) the imaginary and the idearium of Martin Luther underwent a considerable change from the 16th century onwards. The textual and pictorial expressions of Luther's image were predominantly influenced by the dominant social (religious, intellectual, cultural) "explanatory" models.

In the 16th century the religious conceptual framework was the biggest and most complete interpretative model known to European culture at that time. For religion explained everything to everyman – from here to the next world, from yesterday to eternity, and even what everyman could possibly think of "asleep or awake". Thus Luther in his own time and right to the end of the Thirty Years' War (1648) was read in a decidedly one-dimensional- and binary way: as a schismatic theologian (the Catholic view) or as "the apostle of the true old Christian faith" (the Protestant view). Historiography between 1517 and 1738 thus cast him in the images of "bestiae Triumphans" or "God's herald". We find such imaginary and idearium in Lutheran biography which on the Protestant side develops from the obituary sermon of Johannes Bugenhagen Pomoranus at Luther's graveside, as also in the first editions of Luther's collected works and even in editions of pseudo Luther ("Table Talk"). On the Catholic side the imaginary and the idearium of Luther as the foremost champion of Lutheran heresy is especially represented by pamphlet- and biographical literature; the typical nature of Luther's textual image on the Catholic side in the 16th century is presentation through the medieval imaginary of heretics (*arbor vitiorum*).

With the end of the 18th century, the Napoleonic wars, romanticism and the advent of Fichte in German philosophy (*Addresses to the German Nation*, 1807), ideas about national identity begin to take clearer shape in German culture – about the identifying marks "that separate Germans from all other nations". Fichte stresses that it is precise-

ly the German language with which "Germans resist being drowned among the rest". Thus Luther and his contribution in forming standard German and German literature become one of the supporting pillars of the 19th-century German national identity. Together with the imaginary of Frederick the Great it becomes established among German nationalists in the second half of the 19th century even as one of the main images of the imaginary and the idearium of Germanness. Through the linking of Lutheran faith and Germanness in the *Los-von-Rom* movement – German = Lutheran = Luther – this placing of Luther in the German national idearium reverberates in Styria as well in the second half of the 19th century and thus also among Slovenes, who from 1861 were strengthening their identity in the transition from a "cultural" to a "political" nation.

But in the background of changes in the dominant interpretational social practices between the 16th and 19th centuries (religious > rational; corporative/supranational > individual, national) there are shifts in historiography, which with its own development made it impossible for Luther to be read from then on in the same way as he had been interpreted from his own time up to the mid-19th century: there is a shift from genealogy, provincial history and the biography of famous people to a critical and source-based historiographical narrative (L. Ranke, L. Pastor).

With the assertion of rationalistic biblical criticism (J. D. Michaelis, J. J. Griesbach) in the last third of the 18th century, the foundation was laid for the critical reading of sources about Luther as well (in the publication of historical sources such an approach is seen with the collection *Monumenta Germaniae*, G. H. Pertz, 1823–). Thus the discourse about him broadens from the sphere of at first exclusively ecclesiastical and then also political history to the sphere of cultural, musical, literary and intellectual history. Occasionally still other aspects of historiography are added to this latter sphere: e.g. the history of everyday life, economic history and the history of reception, of key significance is the *Weimarer Ausgabe* of Luther's writings (1883–2009), which consists of 127 books with about 80,000 pages comprising a scientific-critical edition of Luther's writings. These published primary sources along with ever-increasing digitalization and web accessibility of other 16th-century sources (the German DFG project for the digitalization of manuscripts and old printed material in German libraries) show Luther as a very multi-faceted personality between the autumn of the Middle Ages and the Renaissance, they reveal his opus as "work in progress", and in particular make it impossible to still write about him from the standpoint of historiography in one-dimensional way. Consequently the present-day knowledge of this material calls for an *integral* historiographical approach in the treatment of Slovenian Protestantism as well and thus also for a new biography of Trubar and – above all – a systematic historiography of Protestantism on Slovenian territory from the 16th century to the present day.

Keywords: Luther, the imaginary, historiography

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