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**Andraž Kovač**diplomirani zgodovinar (UN), Parecag 170a, SI-6333 Sečovlje
E-pošta: kovac.andraz@gmail.com

Smrt, odrešenje in iskanje smisla: pogrebna pridiga Krištofa Spindlerja za Herbardom Auerspergom in plemiški etos v času konfesionalizacije

IZVLEČEK

Prispevek obravnava odnos do smrti v zgodnjem novem veku, posebej v tako imenovanem konfesionalnem obdobju (1550–1650), v katerem sta bili politika in vera tesno prepleteni. Glavni vir je pogrebna pridiga Krištofa Spindlerja, ki je bila brana na pogrebu Herbarda Auersperga in za katero lahko domnevamo, da je imela velik vpliv na takratno plemstvo. Na to nas napeljuje dejstvo, da je bila kasneje natisnjena in da jo je kot vir za Slavo vojvodine Kranjske morda uporabil Janez Vajkard Valvasor. Kljub temu da pridiga sledi marsikaterim srednjeveškim prvinam viteške kulture, se od starejših del, kot so npr. pogrebni govor Johannes Rota za Ulrikom Celjskim ter objokovalne pesmi Petra Suchenwirta, razlikuje po poudarjeni didaktični noti in večji teološki razdelanosti tematike, kar gre pripisati tako različni literarni zvrsti kot tudi obdobju, v katerem je nastala.

KLJUČNE BESEDE

Herbard Auersperg, Krištof Spindler, smrt, konfesionalizacija, reformacija, viteštvo, plemiški etos

ABSTRACT

DEATH, SALVATION AND THE SEARCH FOR MEANING:
CHRISTOPH SPINDLER'S FUNERAL SERMON FOR HERBARD VON AUERSPERG
AND NOBLE ETHOS DURING THE CONFESSIONAL ERA

The article deals with the understanding of death in the early Modern Period, especially in the so-called confessional era (1550–1650), which was marked by a close relationship between religion and politics. The primary source for the article is a funeral sermon for Herbard von Auersperg, which was written and read by Christoph Spindler and for which we can assume that it had a great influence on contemporary nobility. This conclusion also points to the fact that the funeral sermon was printed and perhaps even used by Johann Weikhard von Valvasor as the source for his *Glory of the Duchy of Carniola*. Even though the sermon follows many elements of medieval chivalric culture, it differs from earlier works like *oratio funebris of Johannes Roth for Count Ulrich of Cilli or totenklage of Peter Suchenwirt* in a greater emphasis on didactics and a more systematic theological treatment of the theme. This was due as much to the difference in literary genre as to the period in which it was written.

KEY WORDS

Herbard von Auersperg, Christoph Spindler, death, confessionalisation, reformation, chivalry, noble ethos

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S U M M A R Y

Death, salvation and the search for meaning: Christoph Spindler's funeral sermon for Herbard von Auersperg and noble ethos during the confessional era

Death attitude was an element of premodern societies and hence social elites. To quote Michel Foucault, death meant a passage from one regime of power (temporal) to another (divine), from one sovereignty to another, to salvation or damnation, whereas on earth the power was passed onto heirs. This was also in agreement with the concepts of the then political reality, which was not perceived as merely temporal. In the premodern period, political community was understood as a community of salvation, a place where souls reclaimed their health, or even as a kind of political purgatory. In congruence with such discourse, premodern political elite was not entirely free to conduct itself as it pleased, but was bound by social meaning. This was particularly characteristic of nobility, which was imbued with chivalric ideas. Chivalric, or rather warrior, culture was the key element constituting the identity of a medieval nobleman, but its bellicose nature often brought it into conflict with Christianity. Medieval chivalric culture thus needed to be brought in line with Christianity, which was attempted by placing an emphasis on making war in the name of God, comparing knights to heroes of the Old Testament, and so forth. Such a view also received affirmation in literature, which dealt with the deaths of heroic knights and noblemen, especially because this culture was further confirmed if its representative found salvation. At the same time, an important knight or nobleman could set an example for others in terms of upholding discipline. Such diction can already be found in the *totenklagen* (laments) of Peter Suchenwirt, and it was even more pronounced in the funeral sermon dedicated to Herbard von Auersperg, which was written by the superintendent of the Carniolan Protestant Church, Christoph Spindler. Herbard von Auersperg was a representative of one of the most important Carniolan noble families, an ardent supporter of Protestantism and an accomplished mi-

litary commander, who died on 22 September 1575 at Budačko, Croatia, in the battle against the Turks. As such, he set a perfect example for the rest of Protestant Carniolan noblemen, which Spindler put to good use in his sermon. Spindler followed Luther's instructions that the purpose of a Protestant funeral was to bring comfort and education to the living, which is best achieved through the exegesis in the sermon. The sermon contains many older, in fact, still medieval elements of chivalric culture, including the central narrative axis, i.e. comparison between Herbard and Judas Maccabeus. In chivalric culture, the latter was recognised as a kind of protoknight. Using Herbard as an example, the clear appeal to release him to God's will, to support the Protestant Church and to fight the Turks, as well as emphasising the idea that Herbard had found salvation, were Spindler's response to the search of meaning in the uncertain times of the early modern period and affirmation of the role of the noble elite in close conjunction with the Protestant Church. Spindler's sermon was in many regards similar to Peter Suchenwirt's song on the fall of the Austrian Duke Albrecht. However, due to its genre and the fact that it emerged during the so-called confessional period, it is theologically much more sophisticated and bears an even greater emphasis on didactic authority. Another important element in the sermon is a kind of "legitimation" of the estates' discourse and resistance against the (Catholic)

provincial prince. The estates' discourse, on the other hand, may be understood as a reaction to the discourse used by the provincial prince and also as a construction of the estates' own process of confessionalisation as opposed to that of the provincial prince. In other words, if the provincial-princely confessionalisation gravitated towards an early absolutist concentration of power, the estates essentially opposed both this concentration and the Catholic politics pursued by the House of Habsburg. The element of the sermon that most evidently points to its disciplining function, however, is the emphasis on Herbard's God-pleasing life and consequently his easy surrender to death. This is especially important in connection with the power and knowledge, as Foucault shows us. Since the same relationship is also observed between the priest and the believer, it plays an important part in Spindler's sermon as well. To put it more accurately: just as Trubar, Spindler stressed the meaning of listening to the right sermons, which may be linked to the assertion of Jacob Andreae that preachers are important because they explain and pass on the faith and thus ensure the salvation of others. Spindler's case reveals the pronounced understanding of Protestantism as an integral part of noble ethos and the accommodation of the chivalric notion to the new religious and political reality in the early Modern Period, when chivalric warfare had already become a thing of the past.