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Kim, Sun-young. Luther on Faith and Love: Christ and the Law in the 1535 Galatians Commentary

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Kim, Sun-young.

Luther on Faith and Love: Christ and the Law in the 1535 Galatians Commentary.

Minneapolis: Fortress Press, 2014. Pp. ix, 311. ISBN 978-1-4514-8772-5 (paperback) \$59.

This book, based on a dissertation, will be welcomed by scholars of Luther's theology. Meticulously researched and clearly written, it gives a refreshingly systematic analysis of Luther's core theology and operative principles through a diligent study of Luther's later Galatians commentary and related secondary literature.

Identifying faith and love as the overriding thematic pair in Paul's letter to the Galatians, Kim argues for the indispensable place of love in Luther's theology of faith. She warns about the dangers of exclusive obsession with "justification by faith only" among Luther scholars and makes a convincing case for the importance of holding love and faith together. She suggests a change in conversation regarding the ever-vexing topic of Luther's theology on the work of Christ and law in the life of a Christian.

Kim offers a comprehensive summary (forty pages) of recent scholarship around these themes, with hefty and rich footnotes, before getting to the main dish: interpretation of Luther's mature theology on Paul's letter, which Luther affectionately called his "Käthe von Bora." Much space is given to the game-changing Luther research conducted in Finland in the last two or three decades; most importantly, Kim digs deep into the work of the late Tuomo Mannermaa and his controversial argumentation on the "real-ontic" transformative presence of Christ in faith. Even the idea of *theosis* is addressed briefly.

Mannermaa's earlier suggestions on the integral connection between faith and love in Luther and the call for re-examination of how Luther actually compares with Thomas Aquinas and the other scholastics in this regard are fairly and critically treated by Kim, who has an impressive handle on the subject matter. Of all the studies of Mannermaa's work, this book offers one of the fairest and most constructive. Kim explains what is at stake, theologically, while honouring different viewpoints. She engages genuinely with other scholars while building her own carefully crafted argument and making her own distinctive contribution. The book leads the reader back to Luther, giving an example of the power of careful source analysis driven by intellectual curiosity.

The meaning of love for Luther is the thread running throughout the thesis, revealing the underappreciated dimensions and, importantly, ramifications of Luther's doctrine of justification—which is not the end but a beginning. The author questions the failure of past hermeneutical traditions to recognize the centrality of love in Luther's theological vision and finds cogent partners to warn against speaking exclusively of faith as the key to Luther's theology of salvation and sanctification; rather, faith pairs organically with love. This becomes clear from Luther's theological deliberation but also from his preaching and teaching: the reformer was keen on stressing the priority of divine grace but also the realization of grace in life—through the acts and expressions of love, human and divine.

As a brief overview of the content: chapter 1 surveys pertinent past research on the topic, before moving on, in chapters 2 and 3, to analyze faith and love as the conflicting factors in alien/passive righteousness and perfect holiness. In chapters 4 and 5, faith and love are considered in harmony with one another as dimensions of what Luther calls proper/active righteousness in which one makes progress in Christ. Through the chapters, the author seeks to show that faith is not antithetical to love. Luther's vision of faith active in love is demonstrated with an analysis of his lectures on Galatians, and in comparison to the preceding medieval theologians.

In her own words, Kim aims for a “macroscopic perspective by advancing faith and love as the overriding theological thematic pair in his major commentary on Galatians” (53). Her framework includes a perspective taken from Luther's personal life and debates, his ministry experience, and exegetical horizons. She demonstrates how a rigid division between justification and sanctification is not warranted in the interpretation of Luther's theology. Her analysis unfolds the ways Luther teaches faith realized in love of God, neighbour, and self. Kim draws from the strengths of previous scholarship of Gerhard Ebeling and the Finnish Luther scholars, as she locates herself hermeneutically.

Because it is based on a dissertation, the work includes a fair amount of technical explanation and rationale for mapping out the assignment. The main argument is repeated throughout the pages, from different angles. The author's bright and personal voice shines through, and in her own way she builds global bridges—perhaps unknowingly—reaching from Korean to Finnish scholarship. Mastering several languages is clearly an asset for this scholar who was advised by Professors George Hunsinger and Scott Hendrix at Princeton Theological

Seminary in person; and who is clearly inspired by Mannermaa. This work belongs under the umbrella of Finnish Luther scholarship, so important is her treatment of the subject.

This book is a welcome contribution to Luther studies, and one that highlights the value of careful systematic analysis. It will be read in classrooms and beyond.

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Pask, Kevin.

The Fairy Way of Writing: Shakespeare to Tolkien.

Baltimore: Johns Hopkins University Press, 2013. Pp. viii, 178. ISBN 978-1-4214-0982-5 (hardcover) \$39.95.

Ranging from the sixteenth to the twentieth century, and covering a sometimes dizzying array of authors and genres, Kevin Pask's *The Fairy Way of Writing* has an ambitious scope for a study that clocks in at under two hundred pages. This literary history contends that the national canon of English literature was constructed through the self-conscious blending of popular and elite cultural formulations. This "fairy way" of writing, a phrase Pask adopts from Addison and Dryden, incorporates oral and popular culture for the fashioning of a national literature, a canonization based on the articulation of creative originality, "a heightened expression of the aesthetic" which emerges "partly because of its lack of credibility" (5).

Pask sees Shakespeare's reception as pivotal in this formation, and he begins by examining how his comedies and late romances appropriate folktales and Catholic ritual to produce theatrical magic, an appropriation made possible in the first place by the disenchantment brought about by the Reformation. The initial focus on *A Midsummer Night's Dream* and *The Winter's Tale* soon turns to *The Tempest*, and to Caliban in particular, a character who integrates the imagination with sexuality—an association that adhered to the fairy way of writing into the twentieth century. Pask then suggests that popular superstitions became linked with empiricism throughout the eighteenth century; folk customs were categorized as part of an observable