

tion, ecclesiastical and secular welfare, and individual safety. The seminar gave a brilliant example to

the everlasting truth of this nearly 500 year old Wittenberg treatise and its contemporary importance.

The Impact of Luther's Hymns

Seminar Leader: Christopher Boyd Brown

Reporter: Christopher Boyd Brown

The seminar sought to explore the theology, influence, and social and liturgical location of Luther's *geistliche Lieder*. Selected hymns and prefaces by Luther and others were circulated in advance as common reading. The seminar began with a discussion of Luther's *Nun freut euch lieben Christen g'mein*, noting its form as proclamation of God's work in dramatic form (rather than as direct address to God or bare dogmatic summary). Its close theological relationship with the theology of the bound will in the *Heidelberg Disputation* and the *De servo arbitrio*, as well as the affective differences in presentation in hymnic form were explored.

Rose Guok Swee-Choo (University of Western Australia) presented from her doctoral research on the role of emotion in Luther's theology of music (as *domina et gubernatrix affectuum humanorum*)

and its implications for liturgy in the contemporary church. Luther's emphasis on the affective power of music was related to his own struggles with depression and the development of his understanding of justification. The alternatives in interpretation presented by modern and early modern psychology (e.g., Melancthon) were discussed by the seminar.

Sarah Hinlicky Wilson (Institute for Ecumenical Research, Strasbourg) presented her work on Luther's 1523 *Martyrerlied, Ein neues Lied wir heben an*, exploring the question of its relation to the Anabaptist martyr-hymn tradition and the possibilities it raises for evangelical veneration of the saints, particularly in connection with Melancthon's proposals and Luther's *Vom Bruder Henrico*. The seminar discussed the theology of martyrdom and the word in the

hymn and made comparisons with other forms of Lutheran sanctoral literature.

Jeannine Olson (Rhode Island College) offered comparisons between the tradition of the Genevan Psalter and the Lutheran hymn tradition. Noting obvious differences in musical practice, the seminar discussed whether or not emphases on praise and proclamation respectively characterized the Reformed and Lutheran theology of song.

Christopher Brown (Boston University, USA) presented on the schoolmistress Magdalena Heymair as a self-conscious imitator of Luther in theology and in hymn-writing. Her engagement with the Gnesio-Lutheran controversies, self-presentation, and support from

Lutheran clergy were explored as one sample of the influence of Luther's hymns and example on the following generations.

Scott A. Moore (Universität Erfurt) presented on his work with the renovations, especially of the font, at Luther's baptismal church in Eisleben. In this connection, the seminar focused in its final discussion of Luther's catechetical hymns on *Christ unser Herr zum Jordan kam* and its depiction of the relationship between word, sign and sight, and faith, pointing to the simultaneous theological depth and clarity of Luther's hymns and their continuing richness as a resource for modern liturgy and theological reflection.

Luther's Critical Concept of Church

Seminar Leader: Kirsten Busch Nielsen

Reporter: Kirsten Busch Nielsen

In Luther's early writings (1520–1523) on church and ministry, an understanding of church is put forward which is both critical and »up-building,« complex and simple. Departing from an analysis of selected

key passages of these texts, it was the aim of the seminar *Luther's Critical Concept of Church* to discuss issues which seem crucial to any contemporary Lutheran »theory of the church.« Participants were in-