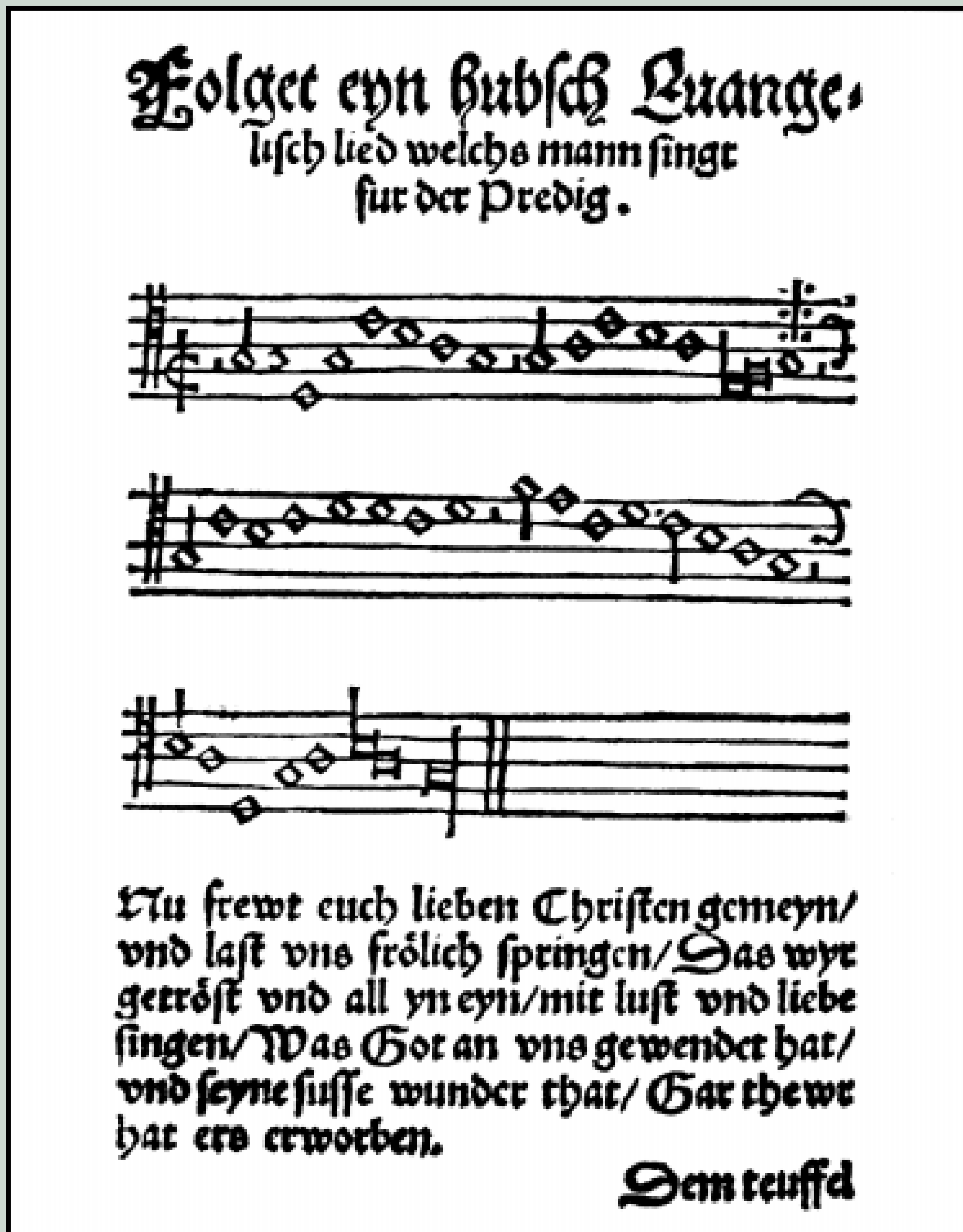
LOGIA

A JOURNAL OF LUTHERAN THEOLOGY


Folget eyn hubsch Euange-
lisch lied welchs mann singt
fur der Predig.

Nu frewt euch lieben Christen gemeyn/
vnd last vns frölich springen/ Das wyr
getröst vnd all yn eyn/ mit lust vnd liebe
singen/ Was Got an vns gewendet hat/
vnd seyne susse wunder that/ Gar thewr
hat ers erworben.

Dem teuffel

HYMNODY & CONFESSION OF THE FAITH

EASTERTIDE/APRIL 1994 VOLUME III, NUMBER 2

εἴ τις λαλεῖ,
ὡς λόγια Θεοῦ

LOGIA is a journal of Lutheran theology. As such it publishes articles on exegetical, historical, systematic, and liturgical theology that promote the orthodox theology of the Evangelical Lutheran Church. We cling to God's divinely instituted marks of the church: the gospel, preached purely in all its articles, and the sacraments, administered according to Christ's institution. This name expresses what this journal wants to be. In Greek, ΛΟΓΙΑ functions either as an adjective meaning "eloquent," "learned," or "cultured," or as a plural noun meaning "divine revelations," "words," or "messages." The word is found in 1 Peter 4:11, Acts 7:38 and Romans 3:2. Its compound forms include ὁμολογία (confession), ἀπολογία (defense), and ἀναλογία (right relationship). Each of these concepts and all of them together express the purpose and method of this journal. LOGIA is committed to providing an independent theological forum normed by the prophetic and apostolic Scriptures and the Lutheran Confessions. At the heart of our journal we want our readers to find a love for the sacred Scriptures as the very Word of God, not merely as rule and norm, but especially as Spirit, truth, and life which reveals Him who is the Way, the Truth, and the Life—Jesus Christ our Lord. Therefore, we confess the church, without apology and without rancor, only with a sincere and fervent love for the precious Bride of Christ, the holy Christian church, "the mother that begets and bears every Christian through the Word of God," as Martin Luther says in the Large Catechism (LC II, 42). We are animated by the conviction that the Evangelical Church of the Augsburg Confession represents the true expression of the church which we confess as one, holy, catholic, and apostolic.

THE COVER ART is a page from the *Zwickauer Gesangsbüchlein* of 1526. It pictures Luther's first hymn (second if the ballad "Ein Neues Lied" is counted) "Nun freut euch lieben Christen gemein" ("Dear Christians, One and All Rejoice"). The hymn was written by Luther in 1523 and appeared in leaflet form. After 1524, it appeared in all Lutheran hymnals. While two other melodies were used with the hymn ("Es ist das heil" and "Es ist gewisslich"), the most commonly used tune, which is found in this reproduction, is probably by Luther.
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CONTENTS

CORRESPONDENCE 2

ARTICLES

That the Unlearned May Be Taught
By Dennis W. Marzolf 4

Lutheran Hymnody: Is it Possible or Even Necessary Anymore?
By Paul J. Grime 8

A Victorian Legacy: The Translating of German Hymns
By Alan C. Hoger 18

We All Believe in One True God: Luther's Liturgical Confession of the Church's Continuity of Doctrine throughout the Ages
By Jon D. Vieker 26

Music: Gift of God or Tool of the Devil
By Richard C. Resch 33

A Call for Manuscripts 39

Hymnody and Liturgy Across Cultures: A Case Study: Papua New Guinea
By Gregory Lockwood 40

"If Stones Cried Out" by James Honig 44

Gender Considerations on the Pastoral Office: In Light of 1 Corinthians 14:33–36 and 1 Timothy 2:8–14
By Robert W. Schaibley 45

COLLOQUIUM FRATRUM 52

Burnell F. Eckardt, Jr.: Reaching the TV Generation

"Inklings" by Jim Wilson 53

REVIEWS 54

Review Essay: *CHRISTIAN WORSHIP: A Lutheran Hymnal*
Hymnal Supplement 1991. Ed. by Robert J. Batastini and John Ferguson
Biblical Theology of the Old and New Testaments: Theological Reflection on the Christian Bible. By Brevard S. Childs
Motivation for Ministry: Perspectives for Every Pastor. By Nathan R. Pope
Modern Fascism: Liquidating the Christian Worldview. By Gene Edward Veith
Catholic, Lutheran, Protestant: A Doctrinal Comparison of Three Christian Confessions. By Gregory L. Jackson
BRIEFLY NOTED

LOGIA FORUM 70

Next to Theology • Sound Concepts or Double Standards? • Catechetical Hymns • Hollywood Squires
Tombstones and Epitaphs • Treason and Tradition • Easter Devotions • House of Prayer or Den of Thieves?
The Hyperactive Church • Myths About Worship • Reflections on the Office • At Life's End
The Glamour of Worship • A Secret Report • One Song, One Voice
Friends of Westfield House • Gift-Bearing Greeks and Geeks

CORRESPONDENCE

■ To the editor:

Permit me to add some comments to Tom Hardt's review of Mikka Ruokanen's "Luther on Verbal Inspiration," *LOGIA*, Reformation 1993, page 15.

Theologian Ruokanen reminds me of people who buy a wooded lot because they say they like trees. Given a short time, however, not a few cut down most of them. There are people who say they like Luther, but then in due time they write a book and saw him down. While seeming to praise him, they praise themselves. There are rascal theologians who want us to think that they have the lungs to inhale Luther's smoke.

To illustrate: while reading the third volume of the St. Louis edition of Luther's works, I marked six places concerning the epistle of James where Luther quotes, propagates, teaches, endorses, loves, enjoys, honors the "straw epistle" (see columns 307, 1324, 1248, 1268, 1270, 1273).

Making Luther say what he did not say is a sport of the devil parallel to scholars who can't leave Scripture alone except to express their unbelief. Common sense would say: If it's not that good, why do you bother?

Thanks to Pastor Tom Hardt for ten pages of trashing the computer wiggles of Mikka Ruokanen.

The Rev. Frederick Hertwig
Lincoln, Missouri

LOGIA CORRESPONDENCE AND COLLOQUIUM FRATRUM

We encourage our readers to respond to the material they find in LOGIA—whether it be in the articles, book reviews, or letters of other readers. Some of your suggestions have already been taken to heart as we consider the readability of everything from the typeface and line spacing (leading) to the content and length of articles. While we cannot print everything that comes across our desks, we hope that our COLLOQUIUM FRATRUM section will allow for longer response/counter-response exchanges, whereas our CORRESPONDENCE section is a place for shorter "Letters to the Editors."

If you wish to respond to something in an issue of LOGIA, please do so soon after you receive an issue. Since LOGIA is a quarterly periodical, we are often meeting deadlines for the subsequent issue about the time you receive your current issue. Getting your responses in early will help keep them timely. Send your CORRESPONDENCE contributions to: LOGIA Correspondence, 707 N. Eighth St., Vincennes, IN, 47591-3111, or your COLLOQUIUM FRATRUM contributions to LOGIA Editorial Department, 1004 Plum St., Mankato, MN, 56001.

That the Unlearned May Be Taught

The Legacy of the Lutheran Chorale

Dennis W. Marzolf

The Lutheran Church has been called the "singing church," and this was the case as long as it was the "teaching church." Luther realized that it was of paramount importance that all the people should have a coherent knowledge of the truth revealed in Scripture.

Luther used a variety of means to communicate this revealed knowledge. He renewed the art of scriptural preaching. He revitalized catechetical instruction. In the vernacular poetry and the artistic melody of his hymnody, the Lutheran chorale was born.

Hymnody in the language of the people existed long before Luther. When Christ and the disciples sang a hymn after their Passover observance, it was probably in a known, albeit archaic language. When Ambrose introduced the octosyllabic rhyme to the citizens of Milan, it was in a known language. There are many examples of hymnody from the Greek, Latin, French, Italian, Spanish, English, and German traditions that pre-date the Lutheran Reformation. This pre-Reformation hymnody found its expression in the office hymn, the sequence hymn of the mass, the carol of Prone and the mystery plays, the Italian *lauda spirituali,* and the German *leisen.*

Most of this vernacular hymnody existed in a vacuum, cut off from the heart of the liturgical experience. Vernacular hymnody flourished as long as it was separated from the canon and the communion of the mass. By the time of Luther and the Lutheran confessors, the canon and communion were said or sung in language that was either inaudible or unintelligible to the majority of European Christianity.

All changed in the Lutheran Mass. Luther followed the example of Hezekiah, who sent the priesthood into the holiest places of the temple to clean and restore that which had been lost through times of neglect and false spirituality. A significant part of this restoration was the reintroduction of vernacular hymnody as an essential part of the chief liturgy of the church, the divine service of word and sacrament.

1523 and 1524 were the years in which the fledgling Lutheran song developed into the mature Lutheran chorale.[1] "Nun freut euch" was first sung in 1523. At the same time "Es ist das Heil" of Speratus was being sung by evangelically-minded Christians from the Vienna woods to the Wittenberg plains. Mrs. Cruciger's profound hymn on the doctrine of the incarnation, "Herr Christ, der einig Gottes Sohn," was sung by the university students of Wittenberg in the lecture hall and in the liturgy. Alongside Spengler's monumental chorale, "Durch Adams Fall," they appeared in Walter's *Little Book of Choral Song* from 1524.[2] Since this was a book prepared for choirs, it may be assumed that the tunes and texts were already being disseminated throughout the Lutheran regions.[3]

By 1526 Luther and his musical advisors prepared a liturgical order that allowed for the singing of at least seven congregational hymns. Three of these hymns correspondended to parts of the ordinary of the Latin mass. Four corresponded to portions of the proper of the Latin mass. The ordinary hymns of Decius were in use by 1525 (Gloria; "Allein Gott") and 1531 (Agnus Dei; "O Lamm Gottes").

On December 5, 1529, two young men stood up and intoned the well known chorale "Ach Gott, vom Himmel sieh darein" in the Church of St. Mary in Lübeck just before the beginning of the liturgy for holy communion. The entire congregation joined them in their singing, the first time a vernacular hymn was sung in this great church. Years of theological and political controversy came to a head with the singing of this chorale. On December 10 the powerful city council gave their assent to the installation of Lutheran pastors and practices throughout the city. By January 7, 1530, the Lutheran clergy were installed in the city churches. In six years the chorale had become one of the chief teaching forces and confessional symbols of the Lutheran Church. It had a place of honor in the liturgical music of the mass and office. It was inseparably linked to the Lutheran way of preaching, praying, and teaching.

Certainly Melanchthon indulged in typical understatement when he described the role of the vernacular chorale in the Lutheran Mass: "All the usual ceremonies of the mass are also preserved, except that the parts sung in Latin are interspersed here and there with German hymns which have been added to teach the people" (AC XXIV 2).

This hymnic "interspersion" led to one of the greatest flowerings of the combined musical and theological arts known to western civilization. Wherever Lutheran teaching took root, energetic singing would be heard. Wherever this teaching and singing appeared, the liturgy of the gospel blossomed forth in the pulpit, at the font, altar, and confessional, in the choir stalls, at the key-

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board, in the pew, and in the instrumentalists' loft. In the Lutheran tradition the hymnbook, choir loft, and organ could function as font, altar, and pulpit, just as font, altar, and pulpit existed to proclaim the same gospel that the people had been taught in the catechism and hymn singing.

Needless to say, the Lutheran congregations had no understanding of "special music" or "musical adornment" in the service. When there was music in the service it was there as teacher. This understanding of the role of music in the service must be traced back to the chorale with its rhyming systematic theology. The chorale was a part of the religious psyche of the people. Melodies played by an instrument or sung by a choir would conjure up mental images and remembrances of the text. The wedding of chorale melody and chorale text became second nature to the minds and hearts of the faithful.

The Lutheran congregations had no understanding of "special music" or "musical adornment" in the service.

Melody and text can be closely related. If we walked into a church on Good Friday and heard the organist playing a prelude based on *Adeste Fideles,* we would think that some sort of liturgical incongruity was taking place. If, however, the organist should play a setting of *Adeste Fideles* during the communion on the festival of the Annunciation, a profound and clear statement of theological truth could be derived by the astute listener; in this case a hymn would teach without being sung. This illustrates the associative power of melody. Luther, Walter, and others understood this associative power, and they began a happy exploitation of this power that came to fruition in the great choral and instrumental works based on the chorale melodies in the cantatas and organ preludes of Pachelbel, Buxtehude, J. S. Bach, Telemann, Mendelsohn, Reger, Brahms, Distler, Manz, and a host of other composers. In a very happy way music can draw our attention to words, even when they are not being sung.

Various denominations use art in various ways. In some denominations the poetic, rhetorical, and musical arts are exploited to "set a mood." In others they are used to manipulate the people into changing their attitude towards God. In a very, very few denominations art from the pulpit and balcony is used to go about the business of teaching.[4]

From the very beginning the Lutheran reformers and composers treated the *new* music of the chorale with the same respect they had shown towards the musical tradition of the Gregorian repertory. For the earlier generations of renaissance composers the Gregorian melodies had been the basis for the majority of the music produced for the liturgy. The Lutheran chorale melodies were purposely constructed to stand alongside the greatest musical traditions of the church.[5]

The Lutheran chorale melodies were designed *for the people,* but they were not *popular* in the modern sense. They were designed to be teaching tools. Luther, Walter, Spengler, Speratus, and all the rest realized that melodies and texts that are easily learned are also easily forgotten. The chorale melodies of the sixteenth century challenged the people. They are no less of a challenge for the people today. Musical integrity is a delight and challenge to people of every age and generation. The reformers and their musical counterparts wisely deemed that it was important for these melodies to have the artistic integrity and strength of the older Gregorian melodies since they were to be used in educational systems that incorporated music as a teaching tool. It is interesting to note that the chorales were equally effective in the environments of the Latin schools, in the German schools, and in the Lutheran homes.

The chorale settings by Johann Walter illustrate the ease with which competent composers could incorporate the chorale melodies into settings of musical worth. Between 1524 and 1551 Walter prepared five different editions of his *Wittenberg Chorale Book.* The chorale collections composed by Walter favored the *tenorlied* style of composition. In these settings the tenor voice would set forth the melody while the other voices (soprano, alto, bass) would dance around the melody in a delightful display of sixteenth century counterpoint. The strong tenor voice proclaimed the melody and text while the other voices would decorate that text. In the edition of 1551 he created an especially lovely and complicated setting of the chorale "Nun bitten wir." In this setting Walter assigns the melody to the tenor while four other voices sing in imitative counterpoint. A fifth voice incorporates the melody and text of two other great Holy Spirit hymns, "Komm, Heiliger Geist" (a chorale) and "Veni Sancte Spiritus" (a melody and text from the Gregorian tradition). It is clear then that Walter understood that the Lutheran chorale was blossoming forth from the musical traditions of the church and the theoretical science of the musical art as it had developed in the course of many centuries.

The chorale composers drew upon three musical sources in the composition of the new melodies for the vernacular hymnody. In one instance they gleaned melodies and melodic fragments from the treasury of liturgical melodies known as the Gregorian chant. "Kyrie, Gott Vater in Ewigkeit" is an example of the old churchly melodies being adapted to the needs of the new vernacular hymnody.

In another instance the chorale composers turned to the non-liturgical sacred song of the middle ages for their inspiration. "Gott sei gelobet" and "Nun bitten wir" are the reworking of two old German sacred songs.

In the third instance the chorale composers drew upon the best contemporary art music of their day. Walter was an experienced composer for court and chapel. He was well informed about the styles of contemporary art music. The Lutheran Church did not hesitate to invite the best contemporary art music into the liturgical service. "Ein feste Burg" and "Christ unser Herr" are examples of two chorales composed in this secular artistic style. This invitation made the Lutheran liturgy the setting for some of the greatest music making of our culture. One can argue that Praetorius, Schütz, Buxtehude, and Bach could not have composed their daring and dramatic music for any other setting.[6]

The Lutheran chorale composers and the generations of the Lutheran *Kantorate* were pious stewards of the musical art. Only the best was good enough, and their understanding of the best included both the venerable and the contemporary. It is amazing that the high musical standards of the chorale were embraced both by those parishes that had a collegiate-academic choir and those parishes whose musical resources were at a minimum. It may be said that the success of the Lutheran musical experiment was even greater in those places where no choir was available to lead the worship. Luther and those who composed the church orders assumed that where no choir was present, the people in the pew would do double duty and function as both choir and congregation in their vernacular presentation of the music of the proper and the ordinary of the Lutheran mass.

We live in a schizophrenic confessionalism that encourages Lutheran congregations to use a variety of worship resources that consciously avoid any Lutheran identity.

The Lutheran choral composers and poets were not afraid to challenge the people. They understood that where there is little challenge there can be little education. They also understood that where there is little education there can be little theological strength. Musicians and preachers worked side by side to educate and strengthen.

The chorale continued to challenge and educate subsequent generations of Lutheran Christians. The texts and melodies were successfully translated and transmitted to other lands and cultures. Lutheran composers and poets are most successful when they imitate the style and spirit of the chorale. The texts and melodies inspired the greatest composers, and they continue to serve as a catalyst to new composers who integrate the strength of the past with the color and hues of the future. The Lutheran chorale will survive. It will be preserved by the academic and musical communities long after it has been abandoned by the Lutheran congregation. It will continue to inspire, challenge, and educate long after an emasculated Lutheranism has abandoned sound educational principles.

There are many who will oppose the reintroduction of the chorale and the musical tradition that is incumbent upon this form of congregational hymnody. Trained musicians and trained theologians may also be among those who oppose this Lutheran birthright. They will relegate the chorale to the ash heap of cultural baggage. They will maintain that the Lutheran tradition cannot grow until it abandons its European associations. Editors of Lutheran hymnals may even suggest that hymns from the turn-of-the-last-century Gospel tradition share a theological and musical equality with the Lutheran chorale. This is not surprising when we live in a schizophrenic confessionalism that encourages Lutheran congregations to use a variety of worship resources that consciously avoid any Lutheran identity (by their titles you shall know them—*The Other Songbook* or *The Christian Hymnal).*

Nonetheless history teaches: when and where the chorale and its attendant musical and theological traditions were strong, there Lutheranism was a viable and powerful representative of catholic, trinitarian Christianity.[7] When the chorale is abandoned in favor of other musical/theological systems, Lutheranism quickly degenerates into a generic Protestant sectarianism.

Lutherans today need the resolve to stand alongside those two youths who led the "Singers' Reformation" in Lübeck. They need the resolve to challenge, teach, and be taught so that their hymnody will help them to engage in the simple and profound theological dialogue that is at the heart of the Lutheran faith. LOGIA

NOTES

1. There has been frequent discussion about the actual point in history when the genesis of the Lutheran chorale occurred. By 1524 congregations had a substantial and growing repertory of German song for use by the academic choirs and congregations. Based on a combination of the old and new in both melody and text, the chorale genre experienced a remarkable growth and acceptance. The fact that Luther himself championed the genre is a source of great comfort and inspiration for the parish musician who struggles to maintain and re-introduce the chorale tradition in parishes where it has been neglected or exchanged for newer vernacular and popular musical and textual forms.

2. Paulus Speratus, 1484–1551, ed. in Paris and Italy (?), DD from Vienna. Prediger at Dinkelsbühl, Würzburg and Salzburg. Expelled and eventually imprisoned and condemned to death in Moravia. Released on condition of his expulsion. Traveled north where he befriended Luther and became important pastor in Königsberg (now Russia). Author of hymns and church orders. "Es ist das Heil" appears in a full English translation in *The Lutheran Hymnary*, 1913. The hymn was abbreviated for the publication of *The Lutheran Hymnal,* and was further abbreviated for *Lutheran Book of Worship, Lutheran Worship* and *Christian Worship.*

Elizabeth von Meseritz-Cruciger, 1504–35. The First Lady of Lutheran hymnody. Wife of Caspar, who was a student of botany, theology, and mathematics at Wittenberg. They were married in 1524, the same year in which her hymn was included in the publication of Walter's *Gesangbuch.* In 1528 her husband was called to be pastor of the Castle Church (All Saints') in Wittenberg. After her death her husband became a Philippist and was expelled from Saxony. He was a Reformed pastor at the time of his death. Along with Katherine Luther and Valborg Bugenhagen, Meseritz-Cruciger was an example of the competence and education expected from the manager of the Lutheran rectory. Her chorale remains one of the gems of the Lutheran repertoire. One must wonder what would have happened if other Lutheran maids and matrons had been encouraged to pursue the poetic and theological course manifest in her poetry. It appears in *The Lutheran Hymnary,* 1913, *LBW, LW,* and *CW.* It was omitted from *The Lutheran Hymnal* in 1941.

Lazarus Spengler, 1479–1534, secretary of the powerful city council of Nürnberg, a center of trade, commerce, art, and education, and site of the first "city" church of evangelical Lutheranism. Spengler studied at the University of Leipzig and returned to Nürnberg, where he became councilman in 1507. The chorale appears in most European Lutheran hymnals. A fine poem, based on, but no translation of, Spengler's chorale appears under the title "All Mankind Fell in Adam's Fall" by M. Loy in some Lutheran hymnals. The only hymnal that includes a genuine (albeit partial) translation in English is the hymnal of the Protestant Conference, *A New Song.*

3. Walter prepared this collection with the assistance of Luther. The first edition contained thirty-two chorale settings (with some *cantus firmus* duplication) and five short Latin motets.

4. The Lutheran reformers were aware of the power of art, especially the arts of language and music, and they were outspoken in their desire to see these arts used in the divine service and in the work of education. Every Lutheran generation is challenged to reclaim these arts for liturgy and catechesis. A grand discussion of the role of architecture and the visual arts could grow out of a discussion of hymnody. Even after harvesting the fruits of the Liturgical Movement there are many in the liturgical church who choose to build "mission churches" according to a pragmatic, artless architectural conception devoid of any defining sacramentality or acoustical environment that could encourage the growth of the musical art. It is little wonder that these "mission churches" are frequently converted to multi-purpose closets or free-for-all space once the real church building is completed.

5. By the time Walter's *Choralbuch* had been published in its various editions, he had composed and collected more than forty Latin choral-motet settings of Psalms, hymns, canticles, and *responsoria* which were printed alongside the vernacular chorales.

6. Johann Walter is sometimes called the *Urkantor* or Father Musician of the Lutheran Church. His example, office, and vocation paved the way for thousands of Lutheran musical theologians. Buxtehude, Bach, and Telemann are names that stand at the pinnacle of the Lutheran art of theology and science of music. They were great teachers, and they were part of a great company of teachers whose musical output was generated by the Lutheran chorale tradition. It has been said before, but it must be said again, that the output of the Lutheran musicians in the years since the Reformation is staggering. English speaking Lutherans tend to be at a disadvantage, since so much of the choral music was produced in what for us is *not* the vernacular. The fact remains, however, that the Lutheran Kantor and the Lutheran organist are part of a tradition of stunning music-making that traces its roots to the genesis of the chorale. Where this tradition is cultivated today education and evangelical proclamation are not far behind. Where the chorale tradition flourishes there is little need for a discussion of liturgical renewal. This cerebral hymnody fosters sound, literate preaching and what the high churchmen call "good liturgy."

7. One must wonder what would happen if every Lutheran seminarian were required to memorize the text and tune of twenty-five of the historic chorales of evangelical Lutheranism, preferably in a strong translation with all the verses of the original chorale. One can only imagine what would happen to the preaching in our pulpits if every Lutheran seminarian would encounter twenty of the greatest musical settings of the chorale, either in their instrumental or choral setting. One hardly dares to imagine what would happen to our teaching and liturgy if every Lutheran seminarian would study and learn the music and text to fifteen of the great chorale cantatas of J. S. Bach. Esoteric? Perhaps. Unlikely? Indeed. Challenging? Without a doubt! ". . . That the unlearned may be taught. . . ."

Lutheran Hymnody

Is It Possible or Even Necessary Anymore?

Paul J. Grime

When Martin Luther issued the call for qualified poets to take up the pen and write hymns in the language of the people, he had no way of knowing what the final result would be. Four and one-half centuries later, we still don't know. Though we have societies and journals devoted to the study of hymnody, it is nearly impossible even for the specialist to get a handle on the thousands of hymns that have been written by thousands of poets in countless languages.

So where are all of these hymns? Why is it that our hymnals contain only a fraction of the many thousands that have been written? Obviously, there is the physical limitation: our pew racks cannot manage a book that is four thousand pages thick nor can our arms hold up such an enormous volume through a ten-stanza hymn! There is, however, a much more significant reason that explains why the great majority of Christian hymns are no longer in use: they simply couldn't cut it. Whether due to artistic inferiority, bad theology, or spiritual triteness, many hymns have not withstood the test of time and can no longer be found in any modern hymnals.

Perhaps the fate of many of these hymns can be explained by using a concept from the theory of evolution. The process of natural selection holds that a weaker species will fall prey to the stronger. Applied to the church's hymnody, such a concept would suggest that over the course of time, many hymns do not survive. When compared to the great hymns of the church, these hymns simply are no match. It is a given that from both a theological and an artistic perspective, many hymns will be of an inferior quality and will eventually fall by the wayside.

Is Lutheran hymnody possible or even necessary anymore? The answers may seem obvious, but the fact that the question is raised suggests that there is a problem. The problem is that the evolutionary process has broken down. The process of natural selection by which weaker hymns give way to stronger ones is not happening. Any survey of a congregation's favorite or most sung hymns reveals that it is not always hymns with a rich theological content that are chosen, but those in which the content plays no significant role.

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Who determines which hymns are the strong ones that should survive, and who decides which hymns do not deserve that honor? Since it is so easy for these decisions to become colored by personal tastes, it is necessary that any discussion of the church's hymnody be set within the larger context of her worship. Thus, before asking whether Lutheran hymnody is possible or necessary anymore, even before tackling the question "What is Lutheran hymnody?" we must first ask, "What is worship?" and, more precisely, "What do Lutherans understand by worship?" This is, to be sure, a return to the basics; yet, if the issue of worship is forthrightly considered on the basis of Holy Scripture and the Confessions, then our questions regarding the church's hymnody will find adequate answers as well.

A LUTHERAN THEOLOGY OF WORSHIP

For worship to be Christian, it must speak about Jesus Christ, just as the apostle Peter confessed with great courage, "There is no other name under heaven given among men by which we must be saved" (Acts 4:12). To speak of Jesus and his work of salvation is to speak the gospel (Rom 1:3–5), for it is in the gospel that the righteousness of God is revealed (Rom 1:17). The gospel is not, however, the only revelation of God. God also reveals his wrath (Rom 1:18), and that revelation we find in the law.

The distinction between law and gospel and the proper relationship of one to the other is a vital concern in any discussion of worship. In his law and gospel God addresses us directly, killing the sinner by means of the law and making us alive through the gospel. The purpose of the word of God in worship is not merely to impart knowledge about God or give rules for holy living, but to confront us with the stark reality of our sinful condition and then to free us through the proclamation of the atoning sacrifice of Jesus, to strip us of our fig leaf behind which we hide our guilt and shame and to reclothe us with the righteousness of Christ.

This authority to kill sinners and give birth to believers should make it clear that all worship is centered on the triune God and that he is the chief actor in worship. The Father bares his throbbing heart of love by sending his only-begotten; the Son willingly lays down his life on our behalf and victoriously takes that life up again; the Spirit delivers to us Christ and all his benefits. The chief action in worship is not the meager thanks and praise that we attempt to throw God's way, but God's gift of himself by which he imparts life and salvation.

Crucial to a proper understanding of worship is the question of how God gives himself to us. The answer, of course, is that it is not through our pious thoughts, our mystical contemplations, or our contrived emotions, but rather through the means that God has chosen, through his word and sacraments. That familiar Lutheran concept of the means of grace means this: both God's word of condemnation and his declaration of pardon must be delivered to us from the outside. The human heart cannot be the source either of true contrition or of confidence in God's mercy. As our Lord himself said, "Out of the heart come evil thoughts, murders, adulteries . . ." (Mt 15:19). Only the harsh word of God's law can strike terror into that heart, and only the sweet news of the gospel can bring peace. When our worship is centered around the means of grace, God does his work in us.

Our encounter with God in what we call worship is not about what we offer him.

God gives himself to us through his means. We receive him through faith. In the Lutheran Confessions, faith and worship go hand in hand. Concerning the words Jesus spoke to the woman who had anointed his feet—that her faith had saved her—Melanchthon writes the following in the Apology of the Augsburg Confession:

> The woman came, believing that she should seek the forgiveness of sins from Christ. This is the highest way of worshiping Christ. Nothing greater could she ascribe to him. By looking for the forgiveness of sins from him, she truly acknowledged him as the Messiah. Truly to believe means to think of Christ in this way, and in this way to worship and take hold of him (Ap IV, 154).

Later, Melanchthon returns to this association of faith and worship and says, "The service and worship of the Gospel is to receive good things from God. . . . the highest worship in the Gospel is the desire to receive forgiveness of sins, grace, and righteousness" (Ap IV, 310).

When speaking of worship, therefore, it is probably best not even to use that word, because it cannot do justice to the uniquely Lutheran term *Gottesdienst*. Our encounter with God in what we call worship is not about what we offer him, something Melanchthon calls the "worship of the law" (Ap IV, 310); rather, it is God's service to us through his means of grace. In worship we do not give, we receive. This emphasis upon the gifts that God gives us in worship is not intended to discount what the Lutheran Confessions call our sacrifice of thanksgiving (Ap XXIV, 25 ff.). Certainly, there is an element of prayer, praise, and thanksgiving in all worship. What we must remember, however, is that even this sacrifice of thanksgiving is the result of God's good gifts to us. As the psalmist says, "O Lord, open my lips, and my mouth shall show forth your praise" (Psalm 51:15).

WHAT IS LUTHERAN HYMNODY?[1]

What place, then, does hymnody occupy in this Lutheran understanding of worship? Toward the end of 1523, Martin Luther wrote a letter to Georg Spalatin, the court chaplain of Luther's prince, Frederick the Wise. In this letter, Luther issued a decisive challenge to Spalatin and others to write German hymns. This is how he explains the importance of this endeavor:

> Our plan is to follow the example of the prophets and the ancient fathers of the church, and to compose psalms for the people in the vernacular, that is, spiritual songs, so *that the Word of God may be among the people also in the form of music.*[2]

The primary reason for writing German hymns was not to provide the people with heart-felt responses of praise and thanksgiving, though these were certainly present in the final product, but to set before them the word of God. In his preface to the 1524 Wittenberg hymnal, Luther endorses the singing of spiritual songs and psalms "so that God's Word and Christian teaching might be instilled and implanted in many ways." This hymnal has been compiled, Luther continues, "so that the holy gospel which now by the grace of God has risen anew may be noised and spread abroad." Finally, Luther writes:

> Like Moses in his song [Exodus 15:2], we may now boast that Christ is our praise and song and say with St. Paul, 1 Corinthians 2[:2], that we *should know nothing to sing or say, save Jesus Christ our Savior.*[3]

Clearly, Luther regarded the congregation's song as a bearer of the word of God. Just as the preached word of God in the service conveys his grace, so does the hymn deliver the mercy of God in song.

Luther's concern that the word of God "be instilled and implanted in many ways" is understandable considering the historical context. Just two years earlier, he had been holed up at the Wartburg, frantically translating the New Testament. Upon his return to Wittenberg, Luther wasted no time beginning his translation of the Old Testament. Within nine months he had completed the entire Pentateuch, and by the end of the following year he had gone as far as the book of Esther. In 1524 Luther also published a translation of the entire psalter. With so much of his time devoted to translating the Word of God into the language of his fellow Germans, it is not surprising to hear Luther call for that Word to be set to music as well.

When Luther encouraged Spalatin to write hymns, he suggested that the Psalms be used as a model. Within the year, Luther had taken his own advice and written six hymns based on the Psalms. His instructions for transforming the Psalms into hymns were simple: "Maintain the sense, but don't cling to the words; [rather] translate them with other appropriate words." The six examples that we have from Luther's pen show that in many cases Luther did cling to the words. His psalm hymns display a remarkable sim-

ilarity to the original Psalms. Not only is the structure of each Psalm closely followed, but often key words and phrases from his 1524 translation of the psalter are also used in the hymn version.

A good example of Luther's devotion to the biblical text can be found in his hymn "Happy Who in God's Fear Doth Stay." Using Psalm 128 as his model, Luther has produced a hymn that closely parallels the original. (See Appendix A.) There is only one departure from the text, but it is notable. In stanza 3, Luther chooses to expand upon the psalmist's announcement in verse 4 that the man who fears the Lord will be blessed. Observe how Luther interprets this blessing:

See, such rich blessing hangs him on
Who in God's fear doth live a man;
From him the [old] curse away is worn
With which the sons of men are born.

The blessing for the one who fears God is freedom from the old curse, the curse of original sin. Here we find that Luther has moved beyond the limited scope of the Psalm, which in verse 3 speaks of wife and children as the blessings that God brings to the God-fearing man. For Luther, such temporal blessings cannot begin to compare with the blessings of being free from the curse of the law. Thus, while Luther strives to maintain the sense of the Psalm, he is not opposed to reaching beyond the message of the individual Psalm in order to provide the soteriological teaching that is so prevalent throughout the psalter and all of Scripture.

Another of Luther's hymns, "May God Bestow on Us His Grace," will further illustrate this point. Based on Psalm 67, this hymn also follows its model closely (see Appendix B). Luther even takes advantage of the repeating refrain in verses 3 and 5, using these verses as the opening of stanzas 2 and 3 respectively. In the German the similarities are even more striking.

But while the structure of Luther's hymn mirrors that of the Psalm, there are also subtle differences that reveal how Luther intended for his hymns not only to bring the word of God to the people, but also to instill Christian teaching in them. We shall consider the two most obvious examples. In Psalm 67:2 King David writes, "That your way may be known on earth, your salvation among all nations." While Luther is content in the Psalm to translate the Hebrew word for salvation simply with *Heil*, in the hymn he takes the opportunity to expound upon the meaning of this salvation. He describes God's way on earth as his work which is related to his action of loving us. God's salvation is then more specifically described as belonging to Jesus Christ and is related to his might and power.[4]

Any translation of the Scriptures that would offer such a blatant paraphrase as this would be immediately rejected. Yet in his hymn setting Luther does not miss this splendid opportunity to draw upon the unity of the Scriptures in order to teach the people about salvation. There is, however, an even more astounding example of this artistic, or maybe we should call it theological, freedom. In verses 6 and 7 of the Psalm David writes, "God, our own God, shall bless us. God shall bless us." How does Luther handle this threefold repetition of the name of God? By invoking the Holy Trinity, of course. The names of the Father, Son, and Holy Spirit can be found nowhere in the Psalm; yet the triune God, and especially Christ, is found throughout the hymnal of Israel, and for that reason Luther does not hesitate to conclude the hymn with this high doxology to the Holy Trinity.[5]

What can we learn from Luther's psalm hymns? First, they demonstrate Luther's concern for the clear and unhindered proclamation of the word of God. There can be no doubt that in these psalm hymns Luther has succeeded in making that word available to the people in the form of music. Second, though Luther displays a great deal of respect for the biblical text, he is not averse to elaborating upon that text when he sees the opportunity to instruct the people on some point of Christian doctrine. Third—and this is related to the second point—Luther savors every opportunity he has to reflect upon the doctrine of God's grace as it is revealed through his Son Jesus.

He is not opposed to reaching beyond the message of the individual Psalm in order to provide the soteriological teaching.

Consider another of Luther's psalm hymns, "Out of the depths I cry to Thee," based on Psalm 130, one of the penitential psalms. Luther makes the most of the psalmist's focus on God's mercy. For example, when the psalmist writes, "Let your ears be attentive to the voice of my supplications," Luther sings,

Bend down Thy gracious ear to me
And grant my supplication. (*ELH* 415:1)

For Luther, God listens with gracious ears. Or consider the final verse of the psalm which reads, "And the Lord shall redeem Israel from all his iniquities." Here is how Luther the hymnwriter puts it:

Our Shepherd is the Lord, and He
At last shall set his Israel free
From all their sin and sorrow. (*ELH* 415:5)

In the preceding stanza, Luther has made it clear that we are God's Israel who have been born of the Spirit. Now he makes the bold assertion that the Lord who redeems us is none other than our Shepherd. Unfortunately, most English translations fail at this point, for in the German Luther clearly calls this Lord *der gute hirt,* the *good* Shepherd.

Luther's hymns demonstrate a clear soteriological thrust. Just as he continuously defended and taught that we are saved by God's grace alone, so did he proclaim that same message in his hymns. The diverse ways in which he portrays God's mercy are most instructive. For example, the opening verse of Psalm 12 reads, "Help, Lord, for the godly man ceases!" In his hymn on this Psalm, Luther does not merely reiterate this plea for help, but uses it as an occasion to call specifically upon God's mercy:

> Ah God, from heaven look down and view;
> Let it *thy pity* waken. (*AE* 53:226, st. 1)

Another example can be found in the hymn "In the Midst of Earthly Life." In all three stanzas God is addressed directly in words reminiscent of the ancient *Trisagion:*

> Holy and righteous God!
> Holy and mighty God!
> Holy and all-merciful Savior! (*TLH* 590)

The emphasis is not on God's transcendence and power, but on his mercy. In the second stanza Luther further explains this mercy of God:

> We should sin and suffer so. (*AE* 53:276, st. 2)

But the decisive portrayal of God's mercy in Luther's hymns is found in the fourth stanza of "Dear Christians, One and All, Rejoice."

> Then God beheld my wretched state
> With deep commiseration;
> He thought upon his mercy great
> And willed my soul's salvation;
> He turned to me a Father's heart—
> Not small the cost!—to heal my smart,
> He gave his best and dearest. (*ELH* 310:4)

In Luther's hymns, the mercy of God is nearly always coupled with an emphasis upon the sinner's inability to save himself.

The words "He thought upon his mercy great" are reminiscent of Exodus 2:24, where God, seeing the suffering of his people who were slaves in Egypt, remembered his covenant with his servants Abraham, Isaac, and Jacob. An even more powerful image is found in the incident on Mount Sinai when God was ready to annihilate the people because of their worship of the golden calf. In this case, it was Moses who reminded God of his covenant (Ex 32:13).

But in Luther's hymn it is another line in this stanza that must occupy our attention: "He turned to me a Father's heart." What image could more appropriately describe God's desire to save? In the Large Catechism Luther speaks of the Father's heart in several places. In the first article God's fatherly heart is revealed to us in the preservation of his creation.

> Everything we see, and every blessing that comes our way, should remind us of it. When we escape distress or danger, we should recognize that this is God's doing. He gives us all these things so that we may sense and see in them his fatherly heart and his boundless love toward us (LC II, 23).

It is, however, in the conclusion to the Creed that Luther connects the Father's heart to his desire to save, specifically through Christ.

> In these three articles God himself has revealed and opened to us the most profound depths of his fatherly heart, his sheer, unutterable love. . . . As we explained before, we could never come to recognize the Father's favor and grace were it not for the Lord Christ, who is a mirror of the Father's heart (LC II, 64, 65).

This soteriological component in Luther's hymns is hardly a minor feature. In nearly every hymn, the mercy of God shines through. Any examination of Lutheran hymnody, therefore, must pay serious attention to this important feature. But in order to understand the full extent of salvation, we must also take into account our need for it. That leads us to a fourth aspect in Luther's hymns, namely, the doctrine of man.

To begin our inquiry into what is a crucial and often overlooked component in Luther's hymns, we turn again to his hymn based on Psalm 130. The biblical basis for Luther's comments on the nature of man is found in verse 3: "If you, Lord, should mark iniquities, O Lord, who could stand?" These words provide Luther with a prime opportunity to highlight man's lost condition:

> The best and holiest deeds must fail
> Of all before Thee living;
> Before Thee none can boasting stand,
> But all must fear Thy strict demand
> And live alone by mercy.
>
> My hope I rest, then, on the Lord,
> And build not on my merit. (*ELH* 415:1,2)

In Luther's hymns the mercy of God is nearly always coupled with an emphasis upon the sinner's inability to save himself.

The best example of Luther's emphasis on the total depravity of man can be found in another hymn that he wrote at the same time as his psalm hymns. Luther's "Dear Christians, One and All, Rejoice" is undoubtedly one of his finest hymns, for in it he brilliantly lays out the entire order of salvation. After a festive introductory stanza in which he invites the congregation to join in praising God for his wondrous deeds, Luther abruptly launches into a scathing attack on the sinner (st. 2 and 3). We are bound in Satan's chains, possessed by the sin in which we were born. Our works are useless, irreparably stained by sin. Our will fights against God's judgment, which declares us dead and lost. Our only option is to despair and die, for it is to hell that we are sinking.

Luther's use of the law in this hymn is most striking. He shows no interest in enumerating individual sins; instead, he goes to the heart of the matter—our sinful heart—describing not what we have done, but who we are. He locks all the gates so that there is no possibility of escape, for it is only after the sinner is brought

into a state of total despair that the sweet news of the gospel can blossom. To highlight this preaching of the law, Luther effects a subtle shift between the first and second stanzas. In the introductory stanza he has the congregation singing to one another, inviting one another to join in praising God for his wondrous deeds. But as he moves into the second stanza, Luther switches from second person plural to first person singular. When it comes time to speak of sin, we can only speak of our own. Luther allows no one to hide in the crowd, for each of us must stand alone before our mighty Judge. Who is in Satan's chains? I am. Who was born in sin? I was. When it comes to the preaching of the law, no one is allowed to escape, and that includes Luther himself.

Luther refused to present the doctrine of grace apart from a clear proclamation of the law.

There are two reasons why this emphasis on the depravity of man can assist us in our examination of Lutheran hymnody. First, it is a prevalent theme in Luther's hymns. The word "sin" occurs thirty-one times. Other, related words such as original sin, misdeed, error, and guilt account for seventeen additional occurrences. Luther seldom depicts sin as an impersonal quality; rather, in nearly half of the occurrences, the word is modified by a possessive adjective. It is quite common to find such phrases in Luther's hymns as "Cleanse us from *our sins* we pray," or "All *our debt*, Thou hast paid."[6] The hymn "In the Midst of Earthly Life" repeatedly emphasizes this personal nature of sin:

> We mourn that we have greatly erred,
> That our *sins* Thy wrath have stirred.
>
> In the midst of utter woe
> When our *sins* oppress us,
> . . . .
> Thy precious blood was shed to win
> Full atonement for our *sin*. (*TLH* 590:1, 3)

In his treatise *The Bondage of the Will*, Luther takes up this matter of the personal nature of sin, writing:

> Not that we should sin or be damned through that one transgression of Adam if it were not our own transgression. For who could be damned for another's transgression, especially before God? It does not, however, become ours by any imitative doing of it ourselves, for then it would not be the one transgression of Adam, since it would be we and not Adam who committed it; but it becomes ours the moment we are born.

In the hymn "Dear Christians, One and All, Rejoice," Luther underscores this personal nature of sin from which we cannot escape by reminding us that Christ came to be sin for us. In stanza 8 we hear our Lord say to us, "Mine innocence shall bear *thy sin*." Throughout his hymns Luther never lets us forget this personal character of sin.

Luther refused to present the doctrine of grace apart from a clear proclamation of the law. Now, for any Lutheran that should be nothing new. We're simply talking here about law and gospel. Yet when one considers what is sung in many churches today, the question must be raised: "Is the law receiving adequate treatment in modern Lutheran hymnody?" The answer may not be the resounding "yes" that it ought to be.

While it is not possible in this brief study to provide an exhaustive investigation of this issue, it is worthwhile to consider one interesting aspect regarding the place of the law in modern hymnody. It has to do with the editing of Reformation hymns in modern hymnals. Sixteenth and seventeenth century hymns often ran anywhere from ten to twenty stanzas in length. To make these hymns more palatable to twentieth-century time constraints, many of them are shortened. But how does one decide which stanzas to omit? Take the hymn "Salvation unto us has come," not a hymn of Luther's but of his colleague and friend, Paul Speratus. Of the fourteen stanzas in the original, ten are included in *The Lutheran Hymnal*. In *Lutheran Worship* that number is reduced further to six. Can you guess which stanzas have been omitted? One of them is a stinging proclamation of the law, two of the stanzas beautifully contrast law and gospel, and the fourth contains an important reference to Baptism.

This criticism is not being directed at the editors of *Lutheran Worship*, because they clearly had difficult decisions to make. Even the editors of *The Lutheran Hymnal* had to make some hard choices. In Luther's Easter hymn, "Christ Jesus Lay in Death's Strong Bands," both the 1941 and 1982 hymnals omit a powerful stanza of law proclamation:

> No son of man could conquer Death,
> Such mischief sin had wrought us,
> For innocence dwelt not on earth,
> And therefore Death had brought us
> Into thraldom from of old
> And ever grew more strong and bold
> And kept us in his bondage.
> Hallelujah! (*ELH* 224:2)

And even though *Lutheran Worship* omitted more stanzas of law than we might like, we can thank the editors for seeing to it that Luther's baptism hymn, "To Jordan Came the Christ Our Lord," has again been made available to us. Consider this marvelous example of how Luther can preach the law:

> But woe to those who cast aside
> This grace so freely given;
> They shall in sin and shame abide
> And to despair be driven.
> For born in sin, their works must fail,
> Their striving saves them never;
> Their pious acts do not avail,
> And they are lost forever,
> Eternal death their portion. (*LW* 223:6)

This examination of the nature of man in Luther's hymns has highlighted a crucial element in Lutheran hymnody. But since the law's proper function of exposing our sinfulness is but a preparation for the proclamation of the gospel, we will now return to the soteriological emphasis in Luther's hymns, focusing specifically on the person and work of Christ.

Luther's focus on Jesus Christ permeates his hymns. The vocabulary that Luther uses to describe Jesus and his work is especially rich. He is "God's Son," "the beloved Son," "God the Father's eternal Son," "Christ the only-begotten," "the virgin's Child," "the dear little Jesus," "the eternal Light," "the Creator of all things." In all, there are some 126 references to Jesus in Luther's hymns. Of those, only 11 use the name Jesus or Christ. The other 115 occurrences are a tribute to Luther's command of the biblical language and the richness of his theological vocabulary.

Luther's focus on Jesus Christ permeates his hymns.

As one might expect, Luther's Advent and Christmas hymns are filled with references to Christ. One common theme is the paradox of God's becoming man. Here is a sampling:

Th' eternal Father's only Son
For a manger leaves his throne;
Disguised in our poor flesh and blood
Is now the everlasting Good.

He whom the world could not inclose
Doth in Mary's lap repose,
He is become an infant small,
Who by his might upholdeth all.

The Father's Son, God ever blest,
In the world became a guest. (*ELH* 147:2, 3, 5)

He who himself all things did make
A servant's form vouchsafed to take,
That He as man mankind might win
And save his creatures from their sin.

Upon a manger, filled with hay,
In poverty content He lay;
With milk was fed the Lord of all,
Who feeds the ravens when they call.
(*ELH* 148:2, 5)

Ah! Lord, who hast created all,
How hast Thou made Thee weak and small
That Thou must choose Thy infant bed
Where humble cattle lately fed. (*ELH* 150:9)

These examples are reminiscent of the early church fathers, who often used similar language to marvel at the mystery of the incarnation.

One aspect of Luther's focus on Christ is his effort to instill pure doctrine through his hymns. For example, he leaves no doubt that Jesus is true God and true man. He recognizes the virgin birth, acknowledges that Jesus is sinless, and frequently mentions his work of salvation. Luther's hymn on the Apostles' Creed, "We All Believe in One True God," is a good example of the thoroughness with which he instructs those who sing his hymns. Consider the stanza that speaks of God's Son.

We all believe in Jesus Christ,
His own Son, our Lord, possessing
An equal Godhead, throne, and might,
Source of ev'ry grace and blessing.
Born of Mary, virgin mother,
By the power of the Spirit,
Made true man, our elder Brother,
That the lost might life inherit;
Was crucified for sinful men
And raised by God to life again. (*TLH* 251:2)

In several of Luther's hymns, Christ's work of salvation takes on a rather strident tone. His Easter hymn, "Christ Jesus lay in death's strong bands," is a good example. Using the language of 1 Corinthians 15, Luther writes,

It was a strange and dreadful fray
When Death and Life contended
But it was Life that won the day,
The reign of Death was ended.
Holy Scripture plainly saith
That Death is swallowed up by Death,
Made henceforth a derision.
Hallelujah! (*ELH* 224:4)

Unfortunately, the stanza preceding this one is not included in either of our hymnals. Yet in it Luther builds on this battle that Jesus waged against the devil:

But Jesus Christ, God's only Son,
To our low state descended,
The cause of Death He has undone,
his power forever ended,
Ruined all his right and claim,
And left him nothing but the name,
his sting is lost forever.
Hallelujah! (*ELH* 244:3)

In his hymn "A Mighty Fortress Is Our God" Luther again takes up this theme of Christ as our Victor. In the second stanza we sing,

But for us fights the Valiant One,
Whom God Himself elected. (*TLH* 262:2)

While volumes could be written on these two lines, it is what follows that must occupy our attention:

> Ask ye, Who is this?
> Jesus Christ it is,
> Of Sabaoth Lord,
> And there's none other God. (*TLH* 262:2)

Though that last line is a strong statement, it is typical of Luther, who was not afraid to use his hymns to teach even such profound doctrines as the Holy Trinity. In his *Treatise on the Last Words of David* (1543), Luther uses this same phrase—and there's none other God—when he speaks of the revelation of each person of the Trinity at the Baptism of Jesus. Of the dove that descends and rests on Jesus, Luther says, "That is God, and there is no other God beside Him." Of the voice of the Father, he repeats the same words. And of the man Jesus, Luther says once more, "That is God, and there is no God beyond that one." On that basis, Luther says that "it is also correct to say that God died for us, for the Son is God, and there is no other God but only more Persons in the same Godhead."[7] In his hymns Luther refuses to shy away from a bold and daring witness to Jesus Christ.

Perhaps it is time to recognize that one of the strengths of Luther's hymns is the harmonious balance between instruction and proclamation.

There are other topics in Luther's hymns that we could also consider. One might be his treatment of the Holy Spirit. Here again, Luther reveals his mastery of the biblical language, for he uses the word "Spirit" in only 16 of 42 references to the third person of the Trinity. Or one could explore Luther's understanding of life and death. The word *leben* occurs 31 times, while a wide variety of expressions for death appear 55 times. The doctrines of creation, the church, sanctification, eternal life, and more can all be found. Indeed, as a corpus Luther's hymns are a veritable systematic theology for the layman.[8]

There is one final topic that we will consider. It is, in a sense, a defense of Luther's hymns. How often has it been said that Lutheran hymnody is too didactic and fails to offer sufficient praise and adoration of God? One can certainly understand the basis for such a charge, for throughout his hymns Luther is continually teaching Christian doctrine. In certain instances, his express goal is to teach. The catechism hymns would certainly fall into this category. Whether he was working with children or adults, Luther was constantly striving to instruct them in the truths of salvation.

In order to answer the charge that Luther's hymns are too didactic, we must remember that one of the reasons Luther wanted to provide hymns in the vernacular was so that the people could be instructed in the word of God and Christian doctrine. To the extent, then, that Luther's hymns succeed in conveying the truths of the Holy Scriptures, there is no reason to deny or apologize for their didactic character. Nevertheless, in the review of the theology of worship at the beginning of this paper, it was shown that the function of the word of God in worship is not merely to instruct, but also to proclaim. That proclamation takes the form of putting to death through the law and making alive by the gospel.

Perhaps it is time to recognize that one of the strengths of Luther's hymns is the harmonious balance that he has achieved between instruction and proclamation. To illustrate this point, we turn to a hymn that not only exhibits didactic characteristics but was expressly written to serve as a teaching tool. It is plainly evident in his hymn on the Ten Commandments that Luther the teacher is at work. In many instances, the stanzas match precisely the explanations that Luther gives in his *Small Catechism*. Compare Luther's explanation of the fifth commandment with the corresponding hymn stanza:

> In sinful wrath thou shalt not kill,
> Nor hate, nor render ill for ill;
> Be patient and of gentle mood,
> And to thy foe do thou good.
> Have mercy, Lord! (*ELH* 391:6)

There can be little doubt that Luther's goal here is the same as in his catechism: to teach.

There is, however, another dimension to this hymn that can easily escape our attention. The hymn teaches, to be sure, but more importantly, it positions us directly before our Judge and condemns us as the sinners we are. For each commandment we hear the sin that God forbids and the holiness that he demands. But in every case the crushed sinner can only respond like the penitent publican in the temple: "Have mercy, Lord" (Luke 18:13). If this were a hymn only of instruction, even the devil could join in. What harm would it do him to learn the commandments? But this is a hymn of penitence and confession. The law is doing its work, as we sing in stanza 11:

> God these commandments gave therein
> To show thee, child of man, thy sin. (*ELH* 391:11)

But this is also a hymn of faith, as the final stanza clearly demonstrates:

> Help us, Lord Jesus Christ, for we
> A Mediator have in Thee.
> Our works cannot salvation gain;
> They merit but endless pain.
> Have mercy, Lord! (*ELH* 391:12)

There are many other examples where Luther both proclaims and teaches in the same breath. We have already considered his severe preaching of the law in the hymn "Dear Christians, One and All, Rejoice." Are these stanzas of law didactic? Certainly, but who has time to worry about such things when the law is thoroughly crushing us? And when the gospel is pro-

claimed in the following stanzas, it does not reach our ears merely as facts to be stored for future reference, but as sweet comfort of sins forgiven, flowing from the lips of the Father and the Son.

What of the corollary complaint that Luther's hymns fail to offer sufficient praise and adoration of God? Consider these selected stanzas from his Christmas hymns:

> All this He did that He might prove
> To us sinners his great love;
> For this let Christendom adore
> And praise his name forevermore.
> Hallelujah! (*ELH* 147:7)
>
> All honor unto Christ be paid,
> Pure offspring of the favored maid,
> With Father and with Holy Ghost,
> Till time in endless time be lost! (*ELH* 148: 7)
>
> My heart for very joy doth leap,
> My lips no more can silence keep;
> I, too, must sing with joyful tongue
> That sweetest ancient cradle-song. (*ELH* 150:14)

Luther's hymns are hardly lacking in their praise of God. There are some 65 occurrences of words like praise, thanks, and glory. In addition, expressions of joy, pleasure, and delight occur 25 times.[9] Listen to the way in which Luther depicts the joy of Jesus' resurrection:

> So let us keep the festival
> With heartfelt exultation.
> Christ is himself the Joy of all,
> The Sun of our salvation.
> By his grace he doth impart
> Eternal sunshine to the heart;
> The night of sin is ended.
> Hallelujah! (*ELH* 224:6)

These examples show us that we are mistaken if we think that we can clearly distinguish between instruction about God and praise of God. We must never forget that Luther did not even view the catechism's function as solely didactic. In his letter *A Simple Way to Pray* Luther explains how he personally used the catechism not only as a book of instruction, but also as a source for thanksgiving, confession, and prayer.[10]

IS IT POSSIBLE? NECESSARY?

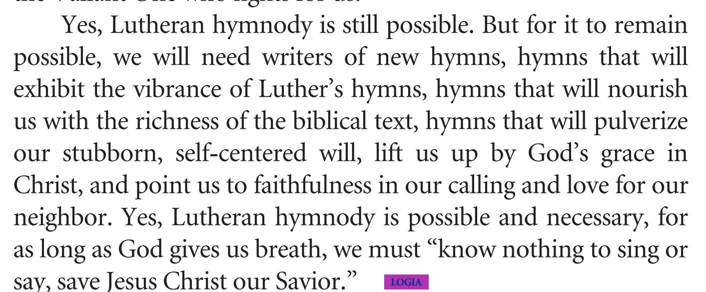
Is Lutheran hymnody possible or necessary anymore? Certainly, Lutheran hymnody is necessary. It is no coincidence that challenges to our Lutheran hymnody have come at precisely the same time as challenges to our church's theology. When the focus of our hymns changes from the God-centered proclamation that we have encountered in Luther's hymns to the man-centered emphasis that permeates much of what is sung today, you can be certain that it is but a reflection of the theological climate in which the church struggles and a gauge of our people's theology and piety.

It is rather curious that so many in the Lutheran church these days are raiding other parts of Christendom for new hymns. Luther would be perplexed if not shocked. When he called for the writing of new hymns at the end of 1523, he may have had another reason besides that of simply providing hymns in the language of the people. Earlier that year, Thomas Müntzer, a leader of the radical Reformation, had published a revision of the liturgy in German, together with German translations of eleven Latin hymns. While there is no historical evidence which proves that Luther was aware of Müntzer's hymn translations, he certainly was familiar with the spiritualizing tendencies of Müntzer's theology. There can be little doubt that one reason Luther called for the writing of new hymns was his desire to provide the people with hymns of sound theological content so that they would not be led astray by hymns like Müntzer's and the false theology contained in them.[11] So what do we do now? Lutherans now sing hymns that would have made Müntzer proud.

Lutherans now sing hymns that would have made Müntzer proud.

Lutheran hymnody is necessary. The faith still must be taught, and through every medium at our disposal. Just because our people have their own Bibles, and perhaps even read them, does not mean that they have grasped the basic teachings of sin and grace, let alone the finer points that are taught in the Scriptures. There is still a need for Lutheran hymnody.

But is it possible? In our examination of Luther's hymns, we have considered several themes that can assist us in making Lutheran hymnody possible for future generations. First, there is the need for God's Word to be proclaimed, and that need shall continue until our Lord's return. But as Luther has so marvelously shown us, Lutheran hymnody need not be limited solely to a repetition of the Word of God. Luther the hymnwriter, like Luther the catechist, is often asking, "What does this mean?" The answers to that question, of course, are the true treasures that are found in his hymns and that should be found in all of Lutheran hymnody. The central focus is always salvation by God's grace alone. If you are ever in need of the gospel, turn to Luther's hymns. But don't be shocked when you run into the law, because we have seen how prominent, and even brutal, Luther's preaching of the law can be. But always, the answer to our sin is Christ, the Valiant One who fights for us.



Yes, Lutheran hymnody is still possible. But for it to remain possible, we will need writers of new hymns, hymns that will exhibit the vibrance of Luther's hymns, hymns that will nourish us with the richness of the biblical text, hymns that will pulverize our stubborn, self-centered will, lift us up by God's grace in Christ, and point us to faithfulness in our calling and love for our neighbor. Yes, Lutheran hymnody is possible and necessary, for as long as God gives us breath, we must "know nothing to sing or say, save Jesus Christ our Savior." LOGIA

APPRENDIX A

PSALM 128

1. Blessed is everyone who fears the Lord,
   Who walks in His ways.
   When you eat the labor of your hands,
2. You shall be happy, and it shall be well with you.
3. Your wife shall be like a fruitful vine
   In the very heart of your house,
   Your children like olive plants
   All around your table.
4. Behold, thus shall the man be blessed
   who fears the Lord.
5. The Lord bless you out of Zion,
   And may you see the good of Jerusalem
   All the days of your life.
6. Yes, may you see your children's children.
   Peace be upon Israel!

WOHL DEM, DER IN GOTTES FURCHT STEHT

1. Happy who in God's fear doth stay,
   And in it goeth on his way;
   Thine own hand shall thee find thy food,
   So liv'st thou right, and all is good.
2. So shall thy wife be in thy house
   Like vine with clusters plenteous,
   Thy children sit thy table round
   Like olive plants all fresh and sound.
3. See, such rich blessing hands him on
   Who in God's fear doth live a man;
   From him the [old] curse away is worn,
   With which the sons of men are born.
4. From Zion God will prosper thee;
   Thou shalt behold continually
   Jerusalem's now happy case,
   To God so pleasing in her grace.
5. He will thy days make long for thee,
   With goodness ever nigh thee be,
   That thou with thy sons' sons may'st dwell
   And there be peace in Israel.

APPENDIX B

PSALM 67

1. God be merciful unto us and bless us,
   And cause his face to shine upon us.
2. That your way may be known on earth,
   Your salvation among all nations.
3. Let the peoples praise you, O God;
   Let all the peoples praise you.
4. Oh let the nations be glad and sing for joy!
   For you shall judge the people righteously,
   And govern the nations on earth.
5. Let the peoples praise you, O God;
   Let all the peoples praise you.
6. Then the earth shall yield her increase;
   God our own God, shall bless us.
7. God shall bless us,
   And all the ends of the earth shall fear him.

ES WOLLE GOTT UNS GNÄDIG SEIN

1. May God bestow on us His grace,
   With blessings rich provide us.
   And may the brightness of His face,
   To life eternal guide us,
   That we His gracious work may know
   And what is His good pleasure,
   And also to the heathen show
   Christ's riches without measure
   And unto God convert them.
2. Thine over all shall be the praise
   And thanks of every nation,
   And all the world with joy shall raise
   The voice of exultation;
   For Thou shalt judge the earth, O Lord,
   Nor suffer sin to flourish;
   Thy people's pasture is Thy Word
   Their souls to feed and nourish,
   In righteous paths to keep them.
3. O let the people praise Thy worth,
   In all good works increasing;
   The land shall plenteous fruit bring forth,
   Thy Word is rich in blessing.
   May God the Father, God the Son,
   And God the Spirit bless us!
   Let all the world praise Him alone,
   Let solemn awe possess us.
   Now let our hearts say, Amen.

NOTES

1. The writer is indebted to Dr. Kenneth Korby for this law/gospel expression.

2. The discussion below will be limited to the hymns of Martin Luther. That limitation in no way implies that only Luther's hymns are worthy of the designation "Lutheran hymnody." On the contrary, Luther's own example is most instructive, for no more than a third of his hymns were actually original. Luther translated ancient Latin hymns and edited and enlarged a variety of medieval German hymns. Thus from the beginning the Lutheran church has recognized that her hymnody is drawn from the best of the church's tradition.

3. *AE* 49:68; WA Br 3:220; emphasis added.

4. *AE* 53: 316; WA 35:474, 15–17; emphasis added.

5. Michael Reu, *Luther's German Bible: An Historical Presentation Together with a Collection of Sources* (Columbus: The Lutheran Book Concern, 1934), pp. 185–87, 195, 199.

6. *AE* 49:69; WA Br 3:220, 10–11.

7. *AE* 53:243, st. 3. Because hymn translations often require some freedom to accommodate both meter and rhyme, I will draw from several translations in order to provide an English version that is closest to Luther's thought. In addition to the fairly literal translations in the American Edition of Luther's Works (*AE*), I will also use the translations in several English hymnals: *The Lutheran Hymnal (TLH), Lutheran Worship (LW),* and the *Evangelical Lutheran Hymn-Book*, 1937 *(ELH).*

8. Luther's psalm translations:

v. 3a—*Es dancken dyr Gott die volcker*

v. 5a—*Es dancken dyr alle volcker*

Luther's hymn versions:

st. 3—*So dancken, Gott, und loben dich*

st. 5—*Es dancke, Gott, und lobe dich*

9. The German is much more direct than any of the translations, which fail to reproduce the word "love" to describe God's work: *Das wyr erkennen seyne werck / und was yhm liebt auff erden / Und Jesus Christus heyl und sterck / bekand den heyden werden / und sie zu Gott bekeren.* Markus Jenny, ed. *Luthers Geistliche Lieder und Kirchengesange: Vollstandige Neuedition in Erganzung zu Band 35 der Weimarer Ausgabe*, vol. 4 (Köln: Böhlau Verlag, 1985), p. 185 (Mi Walt 1524, Nr. xii).

10. This is hardly a fanciful interpretation for Luther. For further examples of his trinitarian exegesis in the Old Testament, see his *Last Words of David*, *AE* 15:276 ff.

11. Patrice Veit, *Das Kirchenlied in der Reformation Martin Luthers: Eine thematische und semantische Untersuchung* (Stuttgart: Franz Steiner Verlag Wiesbaden GmbH, 1986), pp. 119, 180.

12. From the hymns "God the Father, Be our Stay" (TLH 247) and "O Lord, We Praise Thee" (TLH 313:2).

13. *AE* 33:272; WA 18:773, 12–16.

14. Veit, pp. 186–87.

15. While "A Mighty Fortress" is based on Psalm 46, it is not like the other psalm hymns of Luther. He wrote this hymn three to four years later and intended it only as a summary of the Psalm.

16. *AE* 15:304–305, 310; WA 54:59, 24–25, 37–38; 60, 19; 64, 13–14.

17. See the semantic tables in Veit, pp. 167–88.

18. Veit, p. 68, n. 28; p. 171.

19. *AE* 43:200.

20. Veit, pp. 37 ff.

21. Claus Burba, *Die Christologie in Luthers Liedern,* [Schriften des Vereins fur Reformationsgeschichte], no. 175 (Gütersloh: Carl Bertelsmann Verlag, 1956), p. 9.

22. *AE* 53:316; WA 35:474, 16–17.

A Victorian Legacy

The Translating of German Hymns

Alan C. Hoger

The singing of hymns and spiritual songs by Christians, as old as the New Testament itself, has nevertheless witnessed certain periods in which the composition of hymn texts and music for congregational singing became especially intense. One of the glories of the German Reformation is the extent to which the writing and use of hymns proved integral to the reforming of the churches. Luther is renowned throughout the church, not only for his faithful stance in defense of the gospel, but also as a pioneer in sacred music, particularly in congregational song.

Instead of dying out with the initial fires of the Reformation, Lutheran and other German hymn production continued into the nineteenth century. Early Lutheran hymns, just as they benefited from the example of pre-Reformation tunes and texts, were in turn emulated by the hymns of Pietism, although they differed from them in several respects. To note the nature of how Lutheran hymnody evolved in its first century, we need only compare the texts of Luther's hymns to those of Paul Gerhardt, and Luther's tunes to Johann Crüger's.

Overall, the German Lutheran hymn tradition preceded that which developed in England by two centuries, if we view Martin Luther and Isaac Watts as the pioneers who set in motion great ages of hymnody in their respective homelands. Since Luther's influence had spread to England even during his lifetime, German hymns began appearing in English translation as early as 1539, when Myles Coverdale issued his *Goostly Psalmes and Spirituall Songes* (a volume containing the first English version of "Ein feste Burg" and thirty-five other songs from the German). The potential impact of Coverdale's initiative, which contained such an anti-papal song as "Let Go the Whore of Babilon," was both acknowledged and squelched by King Henry VIII, who banned Coverdale's book.[1]

The second watershed in the English translation of German hymnody came with John Wesley (1707–1788), who, impressed with the spiritual value of Moravian hymnody, translated German Protestant hymns into English.[2] Wesley's renditions are notable for their literary quality alone[3] and are still used today (*The Lutheran Hymnal* 349 and 371). He achieved not only a higher level of translation quality than had his predecessors, but the first great measure of success in initiating the widespread singing of German hymns by English-speaking Christians. Long before the latter part of the nineteenth century, therefore, Wesley stands out as the premier English translator of hymns from the German. Like Coverdale, Wesley was motivated by the belief that the spiritual content of German hymns could enhance the reform and revival of church life in England.[4]

When we turn to the work carried out during the Victorian era, therefore, we recognize that its representatives in no way began the work of translating German hymns in England. What made their contribution so great was, rather, the volume of hymnody that they rendered into their own language and the extent to which their work replaced that of previous translators. Although German texts appeared in English at a slow but steady rate in the 1700s and early 1800s, the period of 1850–1900 is marked by a sudden increase in the number of published books containing German hymns in English. The following list, which is by no means exhaustive, at least contains the names of all those who produced major collections of such texts during the latter half of the nineteenth century:

James W. Alexander	*The Breaking Crucible and Other Translations* (1861)
Emma F. Bevan	*Songs of Eternal Life* (1858)
Jane Borthwick	*Hymns from the Land of Luther* (in collaboration with her sister, Mrs. Sarah Finlater; four editions, 1854–1862)
Elizabeth Charles	*The Voice of Christian Life in Song* (1858)
Frances E. Cox	*Sacred Hymns from the German* (1841)
	Hymns from the German (1864)
Catherine H. Dunn	*Hymns from the German* (1857)
John Guthrie	*Hymns Original and Translated from the German* (1869)
John Kelly	*Translation of Paul Gerhardt's Spiritual Songs* (1867)
	Hymns for the Present Century from the German (1886)
Alice Mannington	*A Wreath of Carols from the Fatherland* (1864)
Edward Massie	*Sacred Odes* (2 vol., 1866, 1867)
Richard Massie	*Martin Luther's Spiritual Songs* (1854)

Alan C. Hoger is pastor of Redeemer Lutheran Church, Atwood, Kansas.

Arthur T. Russell	*Hymns for Public Worship* (1848)
Catherine Winkworth	*Lyra Germanica* (1855)
	Lyra Germanica, Second Series (1858)
	The Chorale Book for England (1863)
	Christian Singers of Germany (1869)

What accounts for this surge in hymn translation during this period? In part, we may attribute it to the English interest in German poetry, which developed during the eighteenth century as such names as Goethe, Herder, and Schiller became well known in England. This interest continued into the nineteenth century, resulting in the literary interest in German hymns. This popular cultural engagement with the Continent, which makes the yearlong study by Catherine Winkworth in Germany during 1847 appear quite typical, also accounts for the generally high literary quality of many translators' works.

There was also correlation between religious controversy . . . and the increased interest in new hymn translations.

However, there was also correlation between religious controversy and revival going on in England during most of the nineteenth century and the increased interest in new hymn translations. The year 1833 is commonly cited as the starting point of the Oxford Movement, which sought to counter the Evangelical revivalist trend in English churches with an Anglican return to practices and principles of the church catholic still maintained on the Continent. Richard Massie, in introducing his Lutheran hymns, wrote:

> It would be wrong, however, to attribute the popularity of these hymns altogether to the intrinsic merit of the poetry. There is no originality of thought, no splendid imagery, no play of fancy calculated to attract the reader, whose taste has been formed on the productions of the nineteenth century; but there is a simple beauty, a homely strength and plainness of language, and above all, a scriptural truth, which found their way to every heart of that less refined age.[5]

After citing Coleridge's remark that "Luther did as much for the Reformation by his hymns as by his translation of the Bible," Massie went on to express the religious hope behind his work:

> For my own part, the longer I live, the more I learn to bless God for the Reformation and the Reformers, and the more I feel convinced that in a firm adherence to their doctrines and principles, so admirably embodied in our Articles, Liturgy, and Homilies, lies the best safety of our Church amid the perils which surround her.[6]

We can hear in these words a brief but unmistakable allusion to upheaval in English church life. For Massie, therefore, doctrinal content had to take precedence over poetic style:

> My first aim has been to give the meaning of the original with accuracy and fidelity . . . since the slightest mistake, or, in some cases, even the change in a word, might involve the change of a doctrine, and thus destroy the interest which they possess, as a plain and short Epitome of the great Reformer's views.[7]

Richard Massie's zeal for Lutheran reform in England would explain his decision to publish, not German hymns *per se*, but the hymns of Luther (although he included among them such hymns antedating Luther as "Christum wir sollen loben schon" and "Christ ist erstanden"). Overall, Massie's choice of hymns revealed a strong doctrinal concern, and in this respect he was exceptional among the group under investigation here.

Like Massie, Catherine Winkworth perceived that the beauty of Luther's hymns lay not in their lyrical quality:

> Luther's hymns are wanting in harmony and correctness of meter to a degree which often makes them jarring to our modern ears, but they are always full of fire and strength, of clear Christian faith, and of brave joyful trust in God.[8]

But where Massie on the one hand emphasized pure doctrine more than the merits of poetic beauty, Winkworth and others leaned in the opposite direction. One sign of this tendency is the fact that Winkworth actually published relatively few hymns from the Reformation era itself. In Winkworth's *Lyra Germanica, Second Series*, the sixteenth century was represented by only three hymns, the eighteenth by eight, the nineteenth by nine, and the seventeenth by eighteen hymns in all!

Although she explained in *Second Series* that none of Luther's hymns were included because those that were truly essential had been included already in the original *Lyra Germanica*,[9] only seven of Luther's hymns had been included in the earlier anthology. A survey of her volumes reveals Winkworth's favorite German hymnwriters to have been Paul Gerhardt (1607–1676), Johann Rist (1607–1667), and Gerhard Tersteegen (1697–1769). This preference, noticeable also in such other translators as Elizabeth Charles and Frances E. Cox, betrays the opinion on their part that the hymns of the Reformation had been surpassed by those of early Pietists and Reformed hymnwriters.

There is positive evidence, moreover, indicating that the English translators of the latter nineteenth century were quite scornful of the doctrinal penchant of Lutherans and uninterested in the differences between Lutherans and the Reformed. Winkworth complained at one point that Paul Speratus's "Es ist das Heil" sounded "like a bit out of the Augsburg Confession done into rhyme."[10] So it does, one might argue; but in her English publication of "Schmücke dich, o liebe Seele," Winkworth omitted precisely those stanzas that affirm clearly and forcefully the doctrine of the real presence.[11] Winkworth wrote in *The Chorale Book for England*:

> In truth, any embodiment of Christian experience and devotion, whether in the form of a hymn or prayer or meditation, or whatever shape art may give it, if it do but give to the heart of a common faith, becomes at once the rightful and most precious inheritance of the whole Christian Church.[12]

The recipient of early nurture in the piety of English Evangelicalism, Winkworth was neither Tractarian nor Lutheran. Her own sentiments were expressed well in words spoken by Elizabeth Charles, who wrote of Albert Knapp's anthology of German hymn texts, the collection from which she produced her own versions:

> Reformed and Lutheran are there, side by side, singing parts of the same song; those who suffered for Lutheranism, those who suffered for Calvinism, and also those who contended for both—though probably more of the sufferers than the combatants. Too often the choir of the Church on earth is built like the chapels of prisons on the separate system; each worshiper is walled out from his neighbors. In these hymn books (as we believe it will be in heaven) the barriers are broken down, and we see Luther sitting contentedly beside an Anabaptist, and a Roman Catholic, such as Angelus, beside a Reformed divine.[13]

The mention of "combatants" and "sufferers" is an obvious reference to conflicts of religious struggle and intolerance, and we get the impression that Charles, like Winkworth, felt no desire to become embroiled in any doctrinal battle whatsoever, whether in England or in Germany. Winkworth's appeal to "the heart of a common faith" that is shared by diverse confessional communities within "the whole Christian Church" reveals two principles at work among these translators: the attempt to accentuate the theme of Christian unity above any doctrinal differences, and the belief that this unity is to be discovered in and promoted through hymn traditions.

They made an enormous impact on Lutherans who had emigrated from the Continent to the United States and Canada.

These women, who were living in a period of ecclesiastical controversy and change, found solace in German hymns, many of which were penned during religious conflict in Germany. The hymns most attractive to them were not those of "the combatants," the advocates of controversial doctrines, but those of Christians whose simple but strong faith endured in the face of hardship and loss. Many of the German hymns published in English between 1850 and 1900, for example, are classified in *The Lutheran Hymnal* under the category "Cross and Comfort."

This aversion to using hymn singing to fight doctrinal battles also explains another aspect of these books of hymns: by and large, they were published for use by English Christians in settings other than congregational singing. The books under review here were not published as pew editions; Massie referred above to "the reader" of his work, and in fact Winkworth published the second series of *Lyra Germanica* with private and family use in mind. English Protestant piety as exemplified in the life of the Winkworth sisters emphasized Christian music being sung in the home. When Winkworth next offered up *The Chorale Book for England*, she was attempting to transport the popularity of *Lyra Germanica* into the realm of more formal congregational worship.[14]

But how influential were the Victorian translators on the hymnody of Anglican Christianity? The historical record indicates that their effort was not nearly as successful as they had hoped. The major evidence of this relative failure was published at the turn of the century as the pinnacle of this age of Christian hymnody in England: *Hymns Ancient and Modern*, a crowning achievement of the Oxford Movement.[15] Published at almost exactly the same time as Winkworth's *Chorale Book*, the 1861 edition of this volume of 273 hymns contained only ten from the German, including five rendered into English by Winkworth and four by Cox. This relative disregard for German hymnody in England has continued down to the present; the *New Standard* edition of *Hymns Ancient and Modern*, which first appeared in 1983, contains only ten hymn texts of German origin (the selection also having changed somewhat).

The paucity of German hymns in Anglican hymnody is most striking when viewed in comparison to the abundance of hymns translated from the Latin by the two great Oxford Movement hymnologists, J. Neale and J. Chandler. Although the exclusion of more German hymns from *Hymns Ancient and Modern* may have been due in part to the stinginess of publishers in granting copyright privileges to rival publishers,[16] it also underscored the fact that the translators of German hymns were not actually working within the Oxford Movement, which did greatly influence the evolution of English hymnody. Winkworth's *Chorale Book for England*, the highest achievement among those who sought to introduce German hymns into English worship services, "never really achieved its purpose."[17]

But history also shows that the labors of these Victorians came to be appreciated and appropriated in a quite different sector of Christendom, where we discover their true legacy. Whereas Winkworth and her colleagues failed to achieve their objective in the Anglican Church, they made an enormous impact on Lutherans who had emigrated from the Continent to the United States and Canada. If we consider just the four most recent hymnals published by Lutheran churches in North America, we see immediately the full influence of the people whom we have been studying.

The Lutheran Hymnal was published with about one hundred German hymns translated by the following Victorians: J. W. Alexander, E. Bevan, J. Borthwick, E. Charles, F. Cox, J. Kelly, R. Massie, and C. Winkworth. Winkworth alone provided seventy-three of those hymn texts. When *Service Book and Hymnal* appeared, it contained only forty from this group, including twenty-eight Winkworth versions. In 1978, *Lutheran Book of Worship* varied only slightly in this regard from *SBH:* slightly over

forty altogether, twenty-nine by Winkworth. When the Missouri Synod undertook its own recension of *LBW*, *Lutheran Worship* brought the total of hymn versions by our field of translators back up to fifty-six, with Winkworth represented by forty-one.

Fairly obvious from these figures is the greater attachment that the Missouri Synod has shown to German hymnody, and its greater reliance upon those figures whose works are the object of our present study. Even as *SBH* in following *TLH* reduced the number of German hymns, *LW* followed *LBW* by restoring a number of German hymns that had been excluded.

Focusing more sharply on the transition from *TLH* and *LW* in the Missouri Synod, we might well ask why there has been nearly a 50 percent reduction in the number of hymns under study here. Since the translations of Winkworth represent such a significant portion of the total, we consider the fate of her works in the two books.

Winkworth's translations in *TLH* can be divided into four categories with respect to *LW:* (1) Those which were left essentially intact in *LW,* (2) those preserved in *LW* but altered significantly, (3) those replaced by new or at least different translations of the same hymns, and (4) those found in *TLH* but dropped altogether from *LW*. What we find is that over thirty-five have been left virtually unchanged in the production of the new hymnal, four have been significantly altered, eight have been replaced by alternative versions, and over twenty of the hymns have been dropped altogether.

The greatest reduction in the number of hymns translated by Winkworth has been due, not to replacements for her English renditions, but to the decision not to include certain German hymns at all. Also, the fact that only eight replacements have been found for Catherine Winkworth's translations, which were produced almost a century ago, proves the high quality of her hymn translations. For this reason, she has proven to be, as J. Julian wrote of her, "the most widely used translator in her field and the person most singly responsible for the revived use of German hymns in English,"[18] "the major translator of German hymns."[19] Julian concludes, "Few hymn writers, let alone a hymn translator, have achieved such distinction, influence, and wide recognition."[20]

A threefold legacy has been bequeathed to English-speaking Lutherans by these Victorian translators. The first we have just documented, namely, the very use that Lutheran churches have made of their work. Even after the changes and reductions carried out in the production of *LW*, the work of Winkworth's contemporaries is still in evidence between its covers: Cox, Massie, Borthwick, Kelly, and Russell. It is a matter of fact that we English-speaking Lutherans have in our public worship relied on the work of these non-Lutheran Christians for decades, and through them the faith of our fathers has come down to us in song.

The story of these English translators, furthermore, serves as a loud reminder of the durable quality of our own tradition. With cries arising nowadays for the dumping of traditional Lutheran hymnody in favor of something more "contemporary," we look back one hundred years and find some non-German, non-Lutheran Christians who discovered the heart of our Lutheran hymn tradition and found it to be of great spiritual help in the face of religious upheaval in Great Britain. Perhaps we have at times underestimated the power of these hymns to lift Christian spirits, regardless of the century or the national culture. In an age in which more and more Lutherans are put on the defensive for staying with "those old German hymns," it is refreshing to recall that men and women born in England more than three centuries after Luther—and who were not only Christian but quite literate as well—discovered with delight and translated for use in England hymns of our Reformation pedigree.

The above quotations from Winkworth and Massie about the value of Luther's own hymns serve as a rebuke to those who forget what is most important in our choice of hymns, namely, what they have us say to and about God. They remind us that the appreciation of any artistic work—hymns included—requires thoughtful work on the part of the user.

Finally, these Victorians succeeded in setting a high standard for quality of translation. Their work has not only been used but grown beloved as well. It should not be forgotten, therefore, that even the translation of a work should be regarded and treated as literary art.[21]

Even the translation of a work should be regarded and treated as literary art.

Many English versions of German hymns have become beloved parts of American hymnody, thanks to the labors of Catherine Winkworth, Richard Massie, and company. Tinkering with the text of translated verse, especially on such dubious grounds as the obsolescence of "thee" and "thou," is failing to recognize the literary integrity of a translator's work. It is not utterly different from making alterations in someone's original text.

To be fair, we must grant that the history of hymnody displays a great deal of borrowing, editing, and reworking—water already under the bridge, and in many cases necessary and well done. Has it been proven, nevertheless, that so many of the most recent modifications of, or substitutions for, work done by Winkworth and others was either necessary or wise? It is not a question of whether or not someone's translation can be improved upon: none is perfect, and all are transitory. But the learning of sacred texts, including sacred verse in translation, depends both upon the careful guarding of material that has proven its durability and caution in its replacement.

Moreover, when people have become educated and accustomed to the thought patterns of a text, they demonstrate the ability to surmount apparent obsolescences due to linguistic evolution. Students still become engaged with Elizabethan plays and actually enjoy the turns of phrase used by the Bard of Avon, just as our church members have long demonstrated their ability to understand, pronounce, and ponder hymn texts that others have labelled "archaic."

It can be argued, in fact, that the continued use of older words and expressions is not only possible but enhances the worshiper's appreciation of how words have come down to us from

generations long ago. Modernizing all diction, in other words, may well harm our sense of church history while we worship. We should challenge, therefore, the apparent assumption underlying the countless emendations of hymn texts in *LW*, namely, that the churches have stood in need of having "thee" and kindred vocables removed from their hymnbooks!

When indeed a version begins to grow obsolete, what are the choices? One is to make minor changes in the translation, another is to produce a fresh translation, and a third is to replace the hymn itself with new verse. The burden falls upon the modern translator, or the poet, to produce a superior alternative, a genuine successor. In the case of producing a new translation, the literary quality of those nineteenth century English hymn translations should not only be respected but emulated. Turning again to Winkworth, we may consider the second verse of "Wie schön leuchtet" as found in her *Christian Singers of Germany*:

> *Modernizing all diction . . . may well harm our sense of church history while we worship.*

O king high-born, Pearl hardly won,
True Son of God and Mary's Son,
Crown of exceeding glory!
My heart calls Thee a Lily, Lord,
Pure milk and honey is Thy Word,
Thy sweetest Gospel-story.
Rose of Sharon,
hail! Hosanna!
Heavenly Manna,
feed us ever;
Lord, I can forget Thee never!

Ei meine Perl', du werte Kron',
Wahr'r Gottes- und Mariensohn,
Ein hochgeborner König!
Mein Herz heisst dich ein Lilium,
Dein süsses Evangelium
Ist lauter Milch und Honig.
Ei mein Blümlein,
Hosianna,
Himmlisch Manna,
Das wir essen.
Deiner kann ich nicht vergessen!

Viewed beside Nicolai's German original, this version demonstrates the tenacity with which Winkworth strove to present a faithful yet beautiful rendition of some very difficult verse. It is this caution and energy, along with its literary fruit, which is the contribution that the English hymn translators of the latter nineteenth century have made.

Let us next consider, by way of comparison, Catherine Winkworth's rendition, as well as the more recent fate, of Martin Luther's first hymn, "Aus tiefer Not," in *TLH* and in *LW*. When the original text of the first two stanzas is compared to Winkworth's version, no great surprises appear:

German original (Luther)
Aus tiefer Not schrei' ich zu dir,
Herr Gott, erhör mein Rufen;
Dein' gnädig' Ohren kehr zu mir
Und meiner Bitt sie öffen!
Denn so du willst das sehen an,
Was Sünd' und Unrecht ist getan,
Wer kann, Herr, vor dir bleiben?

Bei dir gilt nichts denn Gnad' und Gunst,
Die Sünde zu vergeben;
Es ist doch unser Tun umsonst
Auch in dem besten Leben.
Vor dir niemand sich rühmen kann,
Des muss dich fürchten jedermann
Und deiner Gnade leben.

***TLH* (Winkworth)**
From depths of woe I cry to Thee,
Lord, hear me, I implore Thee.
Bend down Thy gracious ear to me,
My prayer let come before Thee!
If Thou rememberest each misdeed,
If each should have its rightful meed,
Who may abide Thy presence?

Thy love and grace alone avail
To blot out my transgression;
The best and holiest deeds must fail
To break sin's dread oppression.
Before Thee none can boasting stand,
But all must fear Thy strict demand
And live alone by mercy. (*TLH* 329)

In numerous places Winkworth's version departs from the German in order to maintain the hymn's original rhyme and rhythm, proving the ever-present need to exercise poetic license. Where Winkworth has inserted, for example, "The best and holiest deeds must fail / To break sin's dread oppression," the image of liberation in the latter strophe is created by the translator, not brought out from the original. Here, however, the image is at least a biblical one and carried out with reasonable responsibility.

Now consider the same stanzas as published in Lutheran Worship, which offers a newer substitute:

From depths of woe I cry to you.
O Lord, my voice is trying
To reach your heart and, Lord, break through
With these, my cries and sighing.
If you keep record of our sin

and hold against us what we've been,
Who then can stand before you?

Your grace and love alone avail
To blot out sin with pardon.
In your gaze our best efforts fail,
Develop pride, and harden.
Before your throne no one can boast
That he escaped sin's deadly coast.
Our haven is your mercy. (*LW* 230)

In the first stanza the new version in *LW* borrows the following key phrases from Winkworth: "From depths of woe I cry to . . ." and ". . . grace and love alone avail." A bold innovation appears, however, after "you" has replaced "Thee" in the opening line. Ostensibly done to improve English usage, the new version then needs a new rhyme for "you," and what we receive is most disturbing: "O Lord, my heart is trying / to reach your heart and, Lord, break through"—as if the problem in prayer were that God has barriers that our spiritual struggle must penetrate! This dynamic is equally foreign to the Psalm on which Luther based the hymn, Luther's text itself, and Winkworth's previous work.

LBW has no more improved upon Winkworth's version than has LW.

Yet another major departure from the Urtext arrives in the second stanza, where it is said that "our best efforts pale, develop pride, and harden." Well they might pale, but don't our hearts develop pride and harden? In any event, only the first in this series of verbs actually represents the underlying text. "Develop pride and harden" is a new theme inserted into the text.

Again, when "boast" is moved from Winkworth's penultimate position in the fifth line to the end, thus needing a new rhyme, we receive the following image: ". . . that he escaped sin's deadly coast. Our haven is your mercy." Suddenly, there has been imported into the text a nautical image that also appears, by the way, in the use of "anchor" and "haven" in stanza three—not to mention "dunes of sand," "mercy-tides," and "oceans pouring" in stanza four![22]

This latest version of "Aus tiefer Not" should lead us to ask whether we have not moved below the standard set by our group of Victorian translators in terms of achieving both graceful English verse and fidelity to the original text. The new version of this work appears to strive for the former, and dubiously so, at the expense of the latter, to the point where what is offered is only partially a translation and increasingly a free-style mixture of translation, paraphrase, and pure invention. It is as if, once the imagery contained within the rhyme and rhythm of a text grew too rich, the translator felt compelled to leave the original German utterly behind.

In our opinion, the cause would have been better served if the translator, convinced that such drastic change was called for, had crafted new verse of his own and not attributed such colorful imagery to the author of the original hymn. A more cautious rendition of Luther's German, however, was produced for *LBW*, where we find the following rendition of the second stanza of Luther's text:

All things you send are full of grace;
you crown our lives with favor.
All our good works are done in vain
without our Lord and Savior.
We praise the God who gives us faith
and saves us from the grip of death;
Our lives are in his keeping.

Unfortunately, as a comparison of this version to Luther's German reveals, much has yet been lost. In the first couplet, Luther's "nothing but . . ." element *(sola gratia)* has been erased, and the new wording no longer points to the doctrine of the sinner's justification by divine grace. The closing reference to the gift of faith and to praise sounds good, but is present at the expense of Luther's explicit exclusion of boasting. Finally, the middle statement, "All our good works are done in vain/without our Lord and Savior," might suggest to some that with our Savior's aid our good deeds earn God's favor! Our conclusion is that *LBW* has no more improved upon Winkworth's version than has *LW*.

When *TLH* was produced, in many cases the work of our Victorian translators was not selected, and with good reason. From within the Missouri Synod, for example, came both superior and additional English versions by Professor W. G. Polack (1890–1950) and, before him, Pastor August Crull (1845–1923). Together they were represented in *TLH* by no less than thirty hymn translations and in *LW* by nineteen. Our respect for the Victorian translators whose work we have surveyed, nonetheless, is based upon their respect for the hymns they translated—hymns composed, in turn, by people with respect for God's Word, and for words.

The man or woman in the pew should learn in church a respect for words which, perhaps, is being emphasized nowhere else. Incoming college students on many campuses are being compelled to follow the canons of politically correct speech. Politics and advertising lead us to believe that language is simply there to be manipulated to obtain desired ends. Illiteracy in American schools remains a persistent, lethal malady. "Words are cheap" or, at least, being treated as such.

But the art of translation sends a protesting signal about the value of words. The fact that a hymn is translated shows that we have discovered, and hold dear, a song first sung in a foreign tongue, and that words serve as bridges of faith between Christian communities. Translating a hymn requires great knowledge of, and close attention to, words. Hymns also affirm both the power of music and the power of poetry, and human memory latches onto them. Much is at stake, therefore, in the creation, preservation, and modification of hymn texts. If the job is done poorly, much is at risk. The churches must resist, therefore, the devaluation of verbal currency and insist on nothing but the best. LOGIA

NOTES

1. W.J. Reynolds, *A Joyful Sound: Christian Hymnody*, 2d ed. (New York: Holt, Rinehart, and Winston, 1978), p. 37.

2. Reynolds, p. 45. See also E.I. Miller, *Catherine Winkworth, The English Hymnologist* (Unpublished MA thesis, Columbia University, 1924), pp. 1 ff.

3. Robin A. Leaver, *Catherine Winkworth: The Influence of Her Translations on English Hymnody* (Saint Louis: Concordia, 1978), pp. 4–6.

4. The list of others who undertook like endeavors during the 1700s includes John C. Jacobi, John Gambold, and Benjamin Beddome.

5. Miller, p. 2.

6. Richard Massie, *Martin Luther's Spiritual Songs* (London: Hatchard & Son, 1854), p. v.

7. Massie, p. xiii.

8. Massie, p. ix.

9. Catherine Winkworth, *Lyra Germanica*, 1862 ed., p. x.

10. Winkworth, *Lyra Germanica, Second Series* (1858), p. 9.

11. The quotation is provided in Leaver, p. 59.

12. This fact is noted by W. G. Pollack, *The Handbook to the Lutheran Hymnal* (Saint Louis: Concordia, 1958), p. 219.

13. Catherine Winkworth, *The Chorale Book for England* (London, 1863), p. vii.

14. Elizabeth Charles, *The Voice of Christian Life in Song* (New York: Robert Carter & Brothers, 1865), p. 225.

15. The popularity of *Lyra Germanica*, proven by its numerous reprintings and the publication of *Second Series*, is documented by Leaver, pp. 30–34. Winkworth's attempt to influence congregational song was not the first, a fact borne out by the title of A.T. Russell's earlier work, *Hymns for Public Worship* (1848).

16. See *Hymns Ancient and Modern* (London: Wm. Clowes, 1889); also *Hymns Ancient and Modern: New Standard* (Suffolk: Ancient and Modern, Ltd., 1983).

17. Leaver, p. 42.

18. Leaver, p. 43.

19. John Julian, *A Dictionary of Hymnology,* vol 2 (New York: Dover, 1957), p. 1287.

20. J.R. Davidson, *A Dictionary of Protestant Church Music* (Metuchen, New Jersey: Scarecrow Press, 1975), p. 168.

21. Leaver, p. 84.

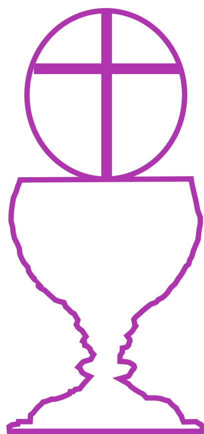
22. In his biographical sketch of Catherine Winkworth (pp. 9–22) Leaver notes that she counted among her friends novelists Elizabeth Gaskell and Charlotte Brontë. In 1863 she completed the translation of a biography of Amalie Sieveking, German pioneer in the emancipation of women (Leaver, p. 18).

23. Beside the most obvious example in English, the Authorized Version of the Bible, we may place such works as John Dryden's rendition of Virgil's *Aeneid*, or the beauty and literary skill with which Butcher and Lang began their version of Homer:

> Tell me, Muse, of that man, so ready at need, who wandered far and wide, after he had sacked the sacred citadel of Troy, and many were the men whose towns he saw and whose mind he learnt, yea, and many the woes he suffered in his heart upon the deep, striving to win his own life and the return of his company (Homer O*dyssey* in Harvard Classics, p. 9).

We would hardly in this case take up needle-nose pliers to extract that "yea" in the interests of updated English diction. For translators, too, are artists, and well-translated verse especially possesses an integrity that should not be violated.

24. One's mind might even leap to hymn 230 in *LW*, where the following mandate is written: "your selfishness throw overboard." Did someone buy a sailboat in the 1970s,—perhaps, considering Missouri Synod geography, by the shores of Lake Michigan?



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"We All Believe in One True God"

Luther's Liturgical Confession of the Church's Continuity of Doctrine throughout the Ages

Jon D. Vieker

The Niceno-Constantinopolitan Creed, which grew from the liturgies of those who came together to forge and confess it,[1] declared for nearly all liturgies that followed the confession of the "one holy, catholic, and apostolic church."[2] Centuries later, Vincent of Lérins would likewise point to the confession of the one church with the so-called "Vincentian Canon:" "that which is believed at all times, everywhere, and by everyone."[3] Article VII of the *Augustana* centuries after would therefore begin: "Our churches also teach that one holy church is to continue forever (*perpetuo mansura*)."[4]

Indeed, to confess the church's continuity throughout the ages, and so its unity in doctrine,[5] is to confess what has always been confessed of the church, and such confession has always gone on in the liturgy, as Prosper of Aquitaine articulated with the dictum *Lex orandi, lex credendi.*[6] The liturgy is where the rubber meets the road.

No one was more aware of this than Luther as he set about "purifying"[7] the liturgies of his time in accordance with the doctrine of justification.[8] Indeed, much has been written on Luther's theology of worship, as it were, and the various results of this reform.[9] The methodology of such studies has often been sound in that it has sought to determine in which ways Luther's reforms differed from what came before and in which ways they were the same.

This study will seek to follow this same methodology with respect to a foundational part of the divine service, the Creed. In this study, Luther's hymn "We All Believe in One True God"[10] ("Wir glauben all' an einen Gott," hereafter, "WGA") will serve as a touchstone for understanding Luther's confession of the catholic nature of doctrine and liturgy throughout the ages. Our study will proceed as follows: (1) an examination of the history, melody, liturgical context, and other matters related to form; (2) a comparison of the hymn's theological content with that of the Nicene Creed, which it seeks to paraphrase; and (3) a theological summary of our study's salient findings with respect to Luther's liturgical reform within the church catholic.

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THE HISTORICAL BACKGROUND AND FORM OF WGA

General Background

Luther's WGA was first printed in the *Geystliche Gesangk Büchleyn* of 1524, which was "edited" by Johann Walther and to which Luther wrote a preface.[11] Designed for the church choir, this hymnal was of great interest to Luther because he observed that the youth of his day needed something to wean them away from love ballads and carnal songs and to teach them something of value in their place."[12] And yet Luther did not wish to go in the other extreme and "blight all the arts"[13] as the Enthusiasts of his day had attempted to do. Luther wished to see "all the arts, especially music, used in the service of him who gave and made them."[14]

Evidence of Luther's personal interest in this hymnal is compounded by the fact that of the thirty-seven hymns that it contained, twenty-four were by Luther himself (*AE* 53:315). Of those twenty-four, six had never been published before, among them WGA.

As was mentioned above, this hymnal was edited by Johann Walther, cantor at Torgau and Luther's musical "Fachmann." Walther's job was to provide four-part (often five-part) arrangements of the thirty-seven hymns with the melody in the tenor line, as was customary during this era (*AE* 53:316).

And yet to assign the entire editorship of this hymnal to Walther is to ignore Luther's editorial contribution. Indeed, Walther Blankenburg notes concerning the Walther-Luther editorship of this hymnal:

> the original title, *Geystliche Gesank Büchleyn,* says little with respect to the most burning question: namely, what was Luther's contribution to this work. So far, this question has in no way been satisfactorally answered.[15]

The *Geystliche Gesangk Büchleyn* of 1524 was produced for use in the church, and so individual personality and authorship were unimportant and at best only secondary. In fact, even the authorship of the various hymns was left anonymous "for fear of vainglory."[16]

Despite this lack of attributed authorship, Luther nevertheless played a significant role in the production of this hymnal. It is clear that he was the theologian of the project and Walther the musician. Each carried out his office, but not without some

crossover. Luther was also "a musician whose capabilities extended beyond those of the amateur,"[17] and Walther was "not only a composer but also a poet" (*AE* 53:319). Thus Blankenburg's "most burning question" has indeed not yet been answered suitably at each point, and it poses a particular set of problems with respect to the origins of the melody for WGA.

Concerning its melodic origins in general, both a Latin text and melody first appeared as early as the fourteenth century.[18] As a paraphrase of the Nicene Creed, they probably found their way into Luther's hands either through a Breslau manuscript or one from Zwickau.[19] The problem is that it is unclear after which of these medieval manuscripts Luther modeled his WGA.

The Breslau Manuscript

The Breslau manuscript appears in Latin with a German text beneath. It has the name "Nikolaus von Kosel" attached to it and is apparently from the year 1417. He does not appear to be the author, however, as other earlier manuscripts use this same melody and text.[20] The Latin text appears as follows:

Credo in deum patrem omnipotentem.
Credo et in filium
sanctum dominum
patri natura uniformem.
Credo et in spiritum
peccatorumque paraclitum,
utrique consubstancialem,
trinitatem individuam,
ab utroque fluentem
et in essentia unum.

I believe in God the Father almighty.
And I believe in the Son,
The Holy Lord,
By nature one form with the Father.
And I believe in the Spirit,
And the Counselor of sinners
Consubstantial with both,
Trinity undivided,
Flowing out from each [Person]
And in essence one.[21]

Significant is the fact that this text begins with the word *credo*. Customary usage of the time would indicate that if this text were actually to be used in the Mass at the place of the Creed, the choir's part would have begun with the word *patrem*, the words *Credo in deum* . . . being intoned by the priest. Likewise, Markus Jenny notes that substantively the Latin is more a confession of the traditional doctrine of the Trinity than a paraphrase of the Nicene Creed.[22] This is evidenced by the somewhat pointed paraphrase of the filioque clause in the ninth line, *ab utroque fluentem*. Indeed, this text seems to place its main emphasis on the Third Person and his relationship to the Father and the Son. The German text entered in later and has a much different relationship to the notes. It was no mere German translation of the Latin text, but rather a self-sufficient German poem,[23] which sought to summarize the content of the Nicene Creed in ten lines, apparently running dry after the Second Article.[24] It reads as follows:

Wir glawben in eynen got,
schöpper hymels und der erden,
mit worten her lis werden
alle ding gar in zeynem gebot.
von der czarten wart her geborn,
Maria der reynen aus irkorn
uns czu trost und aller cristenheit
vor uns her wolde leyden
ob wir möchten vormeyden
swere peyn, den tod der ewykeyt.

We believe in one God,
Creator of heaven and earth;
with words he let become
All things completely by his command.
From the fragile was he born,
Mary, the pure and chosen,
To comfort us and all Christendom.
For us he would suffer
So that we might avoid
Severe pain and eternal death.[25]

Here the most significant change is the shift from an emphasis on the Third Person of the Trinity to the Second. Indeed, unlike its Latin predecessor, which spent a number of precious lines extolling the Holy Spirit and his complex relationship to the Father and the Son, this German version never even gets that far. Here the main focus is on Jesus Christ, signaling a shift in content from the doctrine of the Trinity to an exposition of the person and work of the Son.

Luther was also "a musician whose capabilities extended beyond those of the amateur."

And yet he is never named as such. The indefinite subject of the fifth line (*her* = "he") receives its content from the first (*Got* = "God"). The one born of Mary to "comfort us and all Christendom" is God, the "creator of heaven and earth." Perhaps there is to be seen here, more than anything else, a confession of the two natures of Christ, the stark contrast of God Almighty incarnate in fragile humanity. However one reads it, this German hymn marks a substantive change from the Latin.

Another significant shift from the Latin version is a modification from the first person singular (*credo*) to the first person plural (*glawben*). Perhaps this served the dual purpose of reflecting the original Greek *πιστεύομεν* (*BKS*, 26) as well as the "liturgical context" of congregational song in which this hymn was likely used prior to the Reformation.

One uses the phrase "liturgical context" carefully because this hymn was most likely not used within the liturgy of the Mass proper. Markus Jenny notes:

> These vernacular sacred songs had a liturgical function. True, they were used only rarely, and peripherally, in the Mass. But there was no lack of other occasions to use them, for example: in the late medieval preaching service, in celebrations of the sacrament outside the mass, in processions, on pilgrimages, in short, on all those occasions in which we find vernacular congregational song.[26]

Thus it appears that WGA came into Luther's hands as a German vernacular hymn which, although it did not find its use in the liturgy of the Mass proper, had nevertheless found its way into other liturgical contexts. Most importantly, however, this hymn in German attempted to carry into the hearts of the people the confession of the apostolic faith in their own language. It strove to confess what had always been confessed, but it ended up extolling the Second Article at the expense of the Third.

The Zwickau Manuscript

The Zwickau manuscript is from about the year 1500 and was associated with a certain Stephan Roth, who stayed with Luther during a visit to Wittenberg in the early 1520s.[27] It is doubtful, however, that the text was written by Roth. Rather, it appears within the realm of possibility that Roth was the one to deliver to Luther this hymn, which was already in use at Zwickau.[28] The text appears as follows:

Wyr gelauben all in eynen got,
schoffer himels und der erden,
uns zcu trost gegeben,
alle ding di sten in seym gepott;
von der keusch war er geporen,
maria, der zcarten auserkoren
unß zcu trost und aller kristenheyt,
fur uns er wolde leyden,
das wir mochten vormeyden
swere bein des tods der ewickeicht.

We all believe in one God,
Creator of heaven and the earth,
And for comfort given,
All things which stand by his command.
From the chaste was he born,
Mary the fragile chosen one,
To comfort us and all Christendom.
For us he would suffer
So that we might avoid
The severe pain of eternal death.[29]

Textually this version resembles very much that of the Breslau. Musically, however, the Zwickau manuscript brings some unique additions.

Under the soprano line is written the Latin text of the Nicene Creed, which begins with *Patrem omnipotentem*, and after the second time through, ends in the middle of the Second Article with the words *homo factus est. Amen.* The tenor, which carries the melody, has two sets of words—the first a Latin poem on the creed (*Deum verum colimus*) and the second our German hymn, which for the second time through carries yet another set of German words, a Marian hymn entitled *Wir soln uns alle frewen Nu czu diser czeyt.*[30]

This hymn in German attempted to carry into the hearts of the people the confession of the apostolic faith in their own language.

Inclusion of the Latin text of the Nicene Creed, beginning with the word *patrem*, would indicate that this hymn was probably used within the Mass, part of the choir singing the approved Latin text and another part the German hymn. Although this would seem quite strange today, it was an all-too-common state of affairs in the medieval church prior to the Reformation. Carl Schalk notes that

> popular piety . . . was marked by increasing isolation of the people from the action of the mass. Over the centuries a situation had developed in which the sacrifice of the mass was reenacted by the priest at the altar, the people meanwhile attending to their own private devotions. Such sporadic attempts by the people to involve themselves more directly in worship, as in popular vernacular singing—a movement with its own history in pre-Reformation centuries in connection with popular devotions—were usually opposed, or, at best, grudgingly allowed only on special occasions . . .[31]

Thus it was in this movement of "popular vernacular singing"—primarily a lay movement—that the roots of Reformation hymnody were grounded and from which Luther's WGA sprang forth as a fruitful confession of the church catholic. Thus Luther really sought to do nothing new. He took a text that had been used for well over a century and enlarged and reshaped it to carry better the gospel. So also was the case with the melody he used.

The Problem of Melody

In fact, two melodies were initially used with Luther's text.[32] The first is the traditional melody used even today on Trinity Sunday.[33] It first appeared in the Luther/Walther *Geystliche Gesangk Büchleyn* and represents a slight recasting of the tenor line of the Zwickau manuscript to fit the new eight-syllable lines by Luther.

The second melody is more problematic. It first appeared in a Zwickau hymnal of 1525 and represented a substantial recasting of the earlier Zwickau melody, assigning one note to each syllable, presumably to simplify the melody for congregational singing. This "simplified" version, however, never caught on in congregational use, most apparently preferring the traditional Zwickau melody and phrasing.

The problem with these two melodies concerns who wrote which one, Luther or Walther. Jenny tries to prove that the traditional melody was written by Walther and that the simplified melody was obviously the work of a dilettante—Luther.[34] His argument, however, is not convincing in that it tries to sidestep the simple fact that the traditional melody is the oldest and therefore has the greatest claim to be original. Likewise, simply to say that the simplified melody was the work of a dilettante is not necessarily to prove that it is. A professional such as Walther could have easily attempted such a simplification as well. Jenny's conclusions, therefore, say more than the data support, and there is no compelling reason to assume that the original melody was not written by Luther. One thing is certainly clear, regardless of Jenny's conclusions: the traditional melody was the original melody intended to go with Luther's text.

THE CONTENT OF WGA AS COMPARED TO THE NICENE CREED

The First Article

Having reviewed matters relating to form, we now turn to the specific content of WGA as reflective of the Nicene Creed that it seeks to paraphrase. The first stanza of the hymn reads as follows:

Wir gleuben all an eynen Gott,
schepfer hymels und der erden,
der sich zum vater geben hat,
das wyr seyne kinder werden.
Er wil uns allzeyt erneren,
leyb und seel auch wol bewaren.
Allem unfal wil er weren;
keyn leyd soll uns widerfaren.
Er sorget fur uns, hütt und wacht;
es steht alles ynn seyner macht.

We all believe in one God,
Creator of heaven and earth,
Who gave himself as Father
So that we became his children.
He will nourish us at all times,
Also preserve body and soul.
And prevent all misfortunes;
No sorrow shall come to us.
He cares for us, guards and watches;
All things are in his power.[35]

As compared to the Latin of the Nicene Creed:

Credo in unum Deum,
patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

I believe in one God,
the Father Almighty,
maker of heaven and earth
and of all things visible and invisible.[36]

In keeping with the pre-Reformation hymn, Luther retained the first person plural *wir* in the first line to reflect the liturgical context of congregational song and the original πιστεύομεν of the Greek. Furthermore, while maintaining the ten-line stanzas, he normalized the lines to eight syllables each, alternating between iambic and trochaic form from line to line (*WA* 35:74) and ending with masculine and feminine rhymes in turn (*AE* 53:271).

"All" conveys the significance that the Creed is a confession made by the universal church.

The first line of Luther's hymn also includes the addition of the word "all," which was present only in the Zwickau manuscript. This word conveys the significance that the Creed is a confession made by the universal church as well as the congregation. Indeed, this ecclesiology is carried through in Luther's *Deutsche Messe* of 1526, where he writes concerning the Creed: "After the Gospel the whole congregation [*ganze kirche*] sings the Creed in German: "In One True God We All Believe."[37] The rest of lines 1 and 2 serve as a direct paraphrase of the Latin.

Lines 3–4, however, unpack from the Latin what kind of Father this is. He is one who has "given" himself as a Father in order that we might be his children—a gracious and loving Father indeed. Lines 5–9 unpack what this gracious Father does. He nourishes us at all times, preserves body and soul, prevents misfortune and sorrow. All in all, he guards and watches us, for, as line 10 declares, "All things are in his power."

The Second Article

The second stanza of Luther's hymn reads as follows:

Wyr gleuben auch an Jhesum Christ,
Seynen son und unsern Herren,
Der ewig bey dem vater ist,
gleicher Gott von macht und ehren.
Von Maria, der iungfrauen,
ist eyn warer mensch geporen
Durch den heyligen geyst ym glauben
für uns, die wyr warn vorloren,
Am kreutz gestorben und vom tod
widder aufferstanden durch Gott.

We also believe in Jesus Christ,
His Son and our Lord,
Who is eternally with the Father,
The same God in power and glory.
Of Mary, the Virgin,
He was born a true man
By the Holy Spirit in faith.
For us, who were lost,
He died on the cross and from death
Was raised again by God.[38]

As compared with the Latin of the Nicene Creed:

Et in unum Dominum Jesum Christum,
filium dei unigenitum
et ex patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem patri,
per quem omnia facta sunt:
qui propter nos homines
et propter nostram salutem
descendit de coelis,
et incarnatus est de spiritu sancto
ex Maria virgine
et homo factus est;
crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est;
et resurrexit tertia die
secundum scripturas,
et ascendit ad coelos;
sedet ad dexteram patris,
et iterum venturus est in gloria
iudicare vivos et mortuos,
cuius regni non erit finis.

And in one Lord Jesus Christ,
the only-begotten Son of God,
begotten of his Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made;
who for us men
and for our salvation
came down from heaven
and was incarnate by the Holy Spirit
of the Virgin Mary
and was made man;
and was crucified also for us
under Pontius Pilate.
He suffered and was buried.
And the third day he rose again
according to the Scriptures.
and ascended into heaven
and sits at the right hand of the Father.
And he will come again in glory
to judge both the living and the dead,
whose kingdom will have no end.[39]

In contrast to Luther's first stanza, which had to expand the shorter First Article, his second stanza had to compact the much longer Second Article. He had to avoid the problem that the pre-Reformation text had in devoting an excess of precious space to this central article.

To that end, the word *auch* is substituted for "all," and along with *seinen* of line 2, the continuity of what was just confessed of the Father in the first stanza is carried into the second. Luther then summarizes the dual *foci* concerning this Second Article: that Jesus Christ is the Father's Son as well as our Lord.[40] This carries on well the German Zwickau-Breslau contrast between the two natures of Christ.

Luther confesses in lines 3 and 4 that Jesus Christ, as the Father's Son, was eternally with the Father and is the same God in power and glory—a fine summary of all that is confessed in the Nicene Creed with the words *filium Dei unigenitum . . . per quem omnia facta sunt*. Lines 5–7 confess that Jesus was born a true man by the Holy Spirit of the Virgin Mary in faith. Here the *incarnatus est* of the Nicene Creed is unpacked, with the *propter nostram salutem* aptly extolled. Mary's faith, *ym glauben*, is then tied to Jesus' incarnation and conception, for Mary is confessed as having conceived by the word of God: "Let it be to me according to your word" (Luke 1:38, RSV).

Luther continues in lines 8–10 to summarize and yet unpack the Creed's confession of Christ's suffering and death *pro nobis*. Indeed, the German *für uns* could not be a more straightforward translation, the *uns* being those who are *vorloren;* for us he died on the cross and was raised again by God from the dead. Missing from Luther's stanza is the *secundum scripturas* . . . and on to the end of the creed. Nevertheless, Luther has done an amazing job at paraphrasing the central details of the Second Article, in spite of the limitation of a ten-line stanza.

The Third Article

The third stanza reads as follows:

Wyr gleuben an den heylgen geyst,
Gott mit vater und dem sone,
Der aller blöden tröster heyst
und mit gaben zieret schone.
Die gantz Christenheyt auff erden
hellt ynn eynem synn gar eben.
Hie all sund vergeben werden,
das fleysch soll auch widder leben.
Nach diesem elend ist bereyt
uns eyn leben ynn ewigkeyt.

We believe in the Holy Spirit,
God with the Father and the Son,
Who is called the comforter of all the weak,
And adorns us with beautiful gifts.
All of Christendom on earth
He holds even in one mind:
Here all sins are forgiven;
The flesh shall also live again;
After this suffering, there is prepared
For us a life in eternity.[41]

As compared with the Latin of the Nicene Creed:

Et in spiritum sanctum,
Dominum et vivificantem,

qui ex patre filioque procedit,
qui cum patre et filio
simul adoratur et glorificatur,
qui locutus est per prophetas.
Et unam, sanctam, catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum
et exspecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.

And I believe in the Holy Spirit,
the Lord and giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son
together is worshiped and glorified,
who spoke by the prophets.
And I believe in one holy Christian
and apostolic Church,
I acknowledge one baptism
for the remission of sins,
and I look for the resurrection of the dead
and the life of the world to come. Amen.[42]

Here Luther unpacks the Third Article. As in the original Latin hymn, line 2 confesses the *filioque* of the Latin Creed as well as "together is worshiped and glorified." Line 3 returns to the previous "giver of life" and unpacks its meaning in terms of the Spirit as comforter of all the weak, a fine paraphrase of the work of the Paraclete, as the Latin hymn calls him. Such a Spirit is therefore the giver of all good gifts, as line 4 confesses. Missing from this stanza is "who spoke by the prophets."

Lines 5–6 confess the "one holy Christian and apostolic Church" that the Spirit holds together in one "mind" (*synn*) over all the earth. Line 7 confesses the "remission of sins"; such forgiveness is given out *hie* ("here") where the Spirit has promised it. Line 8 confesses the *resurrectionem mortuorum* and lines 9–10 the "life of the world to come." Yet such eternal life will come only after this present "misery" (*elend*). Thus Luther concludes this third and final stanza with a contrast between this present suffering and the eternal joys to come.

CONCLUSIONS

Luther's WGA first appeared in a hymnal with no attributed authors or editors. This was to say that its hymns belong to the church and its Lord, not to any man or institution. Luther and Walther worked together on this hymnal, each within his calling and according to his natural abilities given from God.

The pre-Reformation origins of WGA reveal a history all the way back to Chalcedon. From the Latin version of the Nicene Creed was formed a Latin summary. From this summary was formed a single-stanza German paraphrase, from which Luther fashioned the three stanzas of WGA. Luther did not set out to whip up a brand new creedal hymn out of his own creative spirit. The spirit of Chalcedon, and so the church catholic, was good enough for him.

First, with respect to melody, Luther stayed with the traditional melody that had been associated with the pre-Reformation text for over a century. Indeed, the attempt to improve this melody, which had found its place in the minds and hearts of the German people, only proved futile. The traditional melody was with them, and onto that melody Luther fashioned a new text that better carried the gospel into their minds and hearts.

Second, Luther's text did not seek to banish what had preceded it, springing on the scene in a sectarian way. Rather, it represented an enlargement and refinement of what had come before. It ran much more closely with the Nicene Creed and managed as a paraphrase to confess Scripture in a vital and substantive way. It sought to remain relevant by taking what had come before, yet reaching back to Chalcedon for further content. Indeed, there was very little that was "new" about Luther's WGA.

What was new about Luther's hymn was how the Creed now found its rightful place as a congregational confession in the divine service, and on the wings of song. The *Credo* was no longer the property of the priest and choir, but now it became the confession of the congregation, and so the church at large.

And yet this was not really new, because such confession has always been at the heart of the Christian faith to acknowledge all that the Lord gives. Thus, both in form and content, Luther's WGA carries on the unity of doctrine received from the Lord and his apostles. For it too says the same thing as Chalcedon, Prosper, Vincent, and the *Augustana.* LOGIA

NOTES

1. J.N.D. Kelly, *Early Christian Creeds*, 3rd ed. (Essex, England: Longman Group Ltd., 1972), p. 205.

2. *Unam, sanctam, catholicam et apostolicam ecclesiam. Die Bekenntnisschriften der evangelisch-lutherischen Kirche*, 10th ed. (Gottingen: Vandenhoeck & Ruprecht, 1986), p. 27, 7 ff., hereafter cited as *BKS*.

3. "*Quod semper, quod ubique, quod ab omnibus creditum est.*" As cited in Werner Elert, *The Structure of Lutheranism*, trans. Walter A. Hansen (St. Louis: Concordia Publishing House, 1962), p. 288.

4. AC VII, 1 in Theodore G. Tappert, trans. and ed., *The Book of Concord* (Philadelphia: Fortress Press, 1959), p. 32; see also *BKS*, p. 61, 1 ff.

5. Hermann Sasse, *We Confess the Church*, trans. Norman Nagel (St. Louis: Concordia Publishing House, 1986), p. 104, notes: "genuine succession of the apostles is that which lives by the pure proclamation of the Gospel and celebration of the sacraments, and not by the myth of an unbroken chain of consecrations going all the way back to the apostles."

6. Roger D. Pittelko, "Worship and the Community of

Faith," in *Lutheran Worship: History and Practice* (St. Louis: Concordia Publishing House, 1993), p. 57. *Lutheran Worship: Agenda* (St. Louis: Concordia Publishing House, 1984), p. 10, notes: "*Lex orandi, lex credendi* (the rule of praying [i.e. worshiping] is the rule of believing) . . . constituted an important principle in the early Church. Simply stated, the liturgy is a way in which the Christian Church confesses its faith."

7. Christard Mahrenholz, "Zur musikalischen Gestaltung von Luthers Gottesdienstreform," *Musik und Kirche* 5 (1933), p. 285, notes: "*Luther will keine neue Kirche, sondern eine gereinigte Kirche, keine neuen Gottesdienst, sondern einen gereinigten Gottesdienst.*"

8. Bryan Spinks, *Luther's Liturgical Criteria and His Reform of the Canon of the Mass*, Grove Liturgical Studies, no. 30 (Bramcote Notts.: Grove Books, 1982), p. 25, notes after ample data: "It is with the conviction that justification is the key to Luther's reform of the canon that we shall proceed to examine his proposals in more detail."

9. For a comprehensive summary of the recent literature available, see Frieder Schulz, "Der Gottesdienst bei Luther," in *Leben und Werk Martin Luthers von 1526 bis 1546: Festgabe zu seinem 500. Geburtstag*, Helmar Junghans, ed. (Berlin: 1983), pp. 297 ff.

10. "Wir glauben All an einen Gott," in Martin Luther, *Luther's Works: American Edition*, vol. 53, gen. eds. Jaroslav Pelikan and Helmut T. Lehman (St. Louis: Concordia Publishing House and Philadelphia: Fortress Press, 1955–86), pp. 271 ff., hereafter cited as *AE;* also, *D. Martin Luthers Werke: Kritische Gesamtausgabe*, vol. 35 (Weimar: Hermann Boehlaus Nachfolger, 1883–), pp. 172 ff., hereafter cited as *WA*; see also *Lutheran Worship* (St. Louis: Concordia Publishing House, 1982): 213, hereafter referred to as *LW*.

11. *AE* 53:315 ff. Because of Walther's musical editorship, this hymnal is often called *Walther's Gesangbuch* or *Walther Choir Book*.

12. Martin Luther, "Preface to the Wittenberg Hymnal" (1524), *AE* 53:316; *WA* 35:474, 19 ff.

13. *AE* 53:316, *WA* 35:475, 3 ff.

14 *AE* 53:316, *WA* 35:475, 4 ff.

15. Author's translation of Walther Blankenburg, "Johann Walthers Chorgesangbuch von 1524 in hymnologischer Sicht," *Jahrbuch fur Liturgik und Hymnologie* 18 (1973–74), p. 65.

16. Martin Luther, "Preface to the Weiss Hymnal" (1528), *AE* 53:318; *WA* 35:476, 3 ff. Eventually, because of the thievery and poor workmanship of various publishers, Luther was forced to include the authors' names in later hymnals.

17. Carl Schalk, "Sketches of Lutheran Worship," in *A Handbook of Church Music* (St. Louis: Concordia Publishing House, 1978), p. 59.

18. Gustav Polack, *The Handbook to the Lutheran Hymnal* (St. Louis: Concordia Publishing House, 1958), p. 185.

19. Konrad Ameln, "The Roots of German Hymnody of the Reformation Era," in *Hymnology*, Church Music Pamphlet Series, no. 1 (St. Louis: Concordia Publishing House, 1964), pp. 6–7.

20. Markus Jenny, *Luthers geistliche Lieder und Kirchengesange*, Archiv für Weimarer Ausgabe vol. 4 (Cologne and Vienna: Bohlau, 1985), p. 89. A Leipzig manuscript with minor variants dates back to 1305.

21. Jenny, *Luthers Lieder*, pp. 91–95.

22. Jenny, *Luthers Lieder*, p. 89.

23. Martin Luther, "Against the Heavenly Prophets" (1525), *AE* 40:141, *WA* 18:101, 8 ff., notes: "For to translate the Latin text and retain the Latin tone or notes has my sanction, though it doesn't sound polished or well done. Both the text and notes, accent, melody, and manner of rendering ought to grow out of the true mother tongue and its inflection, otherwise all of it becomes an imitation, in the manner of the apes." Indeed, this forerunner of Luther's hymn grew out of such a "true mother tongue and its inflection."

24. Jenny, *Luthers Lieder*, p. 89.

25. Jenny, *Luthers Lieder*, pp. 91–95.

26. Markus Jenny, "What Was New in Reformation Hymnody," *Response* 12 (1972), p. 19.

27. Walther Blankenburg, "Johann Walther—der Urheber der endgultigen Gestalt der Weisen von 'Wir glauben all an einen Gott' und 'Mit wir im Leben sind,'" *Jahrbuch fur Liturgik und Hymnologie* 22 (1978), p. 147.

28. Jenny, *Luthers Lieder*, p. 90.

29 Jenny, *Luthers Lieder*, pp. 91–95.

30. Jenny, *Luthers Lieder*, p. 90.

31. Schalk, p. 58.

32. See Jenny, *Luthers Lieder*, pp. 91 ff. for an excellent comparison of the various melodies and manuscripts.

33. Indeed, although the 1524 *Geystliche Gesank Büchleyn* had no headings and its table of contents was alphabetically organized, it appears that the large part of this first hymnal followed the church year (Blankenburg, "Walthers Chorgesangbuch" has an excellent outline of this hymnal and attempts to grapple with its organization). "*Wir glauben All*" appears as a hymn for Trinity Sunday, and this is where it has since been used in the Lutheran tradition, i. e., *LW* 213.

34. Jenny, *Luthers Lieder*, p. 95.

35. Author's translation of Jenny, *Luthers Lieder*, p. 239. For an excellent compendium of recent German translations, see Mark Bighley, *The Lutheran Chorales in the Organ Works of J.S. Bach* (St. Louis: Concordia Publishing House, 1986).

36. *BKS*, p. 26. Translation from *LW*, p. 141.

37. Martin Luther, "The German Mass and Order of Service" (1526), *AE* 53:78.

38. Author's translation of Jenny, *Luthers Lieder*, p. 239.

39. *BKS*, p. 26. Translation from *LW*, pp. 141–42.

40. So also Luther would later approach the explanation of the Apostles' Creed in the Small Catechism (SC II). Markus Jenny, "The Hymns of Zwingli and Luther: A Comparison," *Cantors at the Crossroads* (St. Louis: Concordia Publishing House, 1968), p. 47, notes: "the *Credo* hymn was not originally intended for the Mass but for the instruction (and perhaps the worship service) of the catechism."

41. Author's translation of Jenny, *Luthers Lieder*, pp. 239–240.

42. *BKS*, p. 27. Translation from *LW*, p. 142.

Music: Gift of God or Tool of the Devil

RICHARD C. RESCH

GIFTS ARE USUALLY MEANT FOR THE GOOD OF THE RECEIVer. the child of God is baptized into a beautifully manifold plan of gifts, and there is no reason to doubt the intention or result of those gifts. But these are not the only gifts that are offered in life. The subject of gifts would be simple if it were not for another plan devised and skillfully implemented by an enemy of God's children—the great deceiver. He purposely twists everything in the world and in the church to his evil end. His twisted gifts promise delight, but bring anguish; they appear to be innocent, but are masterpieces of deception; they claim to be true, but are lies. The children of God are surrounded by two opposing plans. Nothing is as easy or simple as it may at first appear. Good gifts can become harmful tools.

But let us look first at God's plan, within which he gives the sublime gift of music to his children and church. His plan is found throughout his Word. Robin Leaver writes:

> Although there is no specific chapter and verse in which is to be found a clear theological statement concerning the nature and function of music, there is nevertheless hardly a page of the Bible from which some musical inference cannot be drawn. Music is the accompanying counterpoint to the divine message and in all the mighty acts of God music is never very far away. From eternity to eternity, from creation to judgment, from Genesis to Revelation, the sound of music is to be heard.[1]

A THEOLOGY OF MUSIC

The scriptural theology of music may be summarized under the following ten points:

(1) *Music is a divine gift.* It accompanies creation ("and the morning stars sang together," Job 38:7) and is given to man in the calling of Jubal to be father of all who play the flute and harp (Gn 4:21). This gift of music accompanies the highest divine gift, faith. The Psalmist sings: "While I live I will praise the LORD; I will sing praises to my God while I have my being" (Ps 146:2). These are words that can only be sung by faith.

(2) *Music is a gift in which all angels and heavenly hosts join mortals without ceasing.* "Praise the LORD from the heavens; praise him in the heights! Praise him, all his angels, praise him, all his hosts!" (Ps 148:1, 2). The book of Revelation describes the activity of those in the presence of the Lamb. "They do not rest day or night, saying: 'Holy, holy, holy, Lord God Almighty, who was and is and is to come!'" (4:8). This heavenly anthem is the joyful future of all saints.

(3) *Music is ordained for use by the church.* "Sing to the LORD a new song, and his praise in the congregation of saints" (Ps 149:1). "When the builders laid the foundation of the temple of the LORD, the priests stood in their apparel with trumpets, and the Levites, the sons of Asaph, with cymbals to praise the LORD, according to the ordinance of David king of Israel. And they sang responsively, praising and giving thanks to the LORD" (Ezr 3:10, 11).

(4) *Music teaches doctrine to the church.* "Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord" (Col 3:16). And the LORD said to Moses: "Now therefore, write down this song for yourselves, and teach it to the children of Israel; put it in their mouths, that this song may be a witness for me against the children of Israel" (Dt 31:19). The practice of the church teaches the church.

(5) *Music carries the confession of the faithful.* "They shall utter the memory of your great goodness, and shall sing of your righteousness" (Ps 145:7). "One generation shall praise your works to another, and shall declare your mighty acts" (Ps 145:4). Music helps the memory of the church in rehearsing what God has done. It is an integral, powerful part of the church's proclamation to young and old.

(6) *Music is to be a full-throated response of praise and thanksgiving to God.* "Let the saints be joyful in glory. . . . Let the high praises of God be in their throats" (Ps 149: 5, 6). "Shout joyfully to the LORD, all the earth: break forth in song, rejoice and sing praises!" (Ps 98:4). "Sing to the LORD with thanksgiving: sing praises on the harp to our God" (Ps 147:7). The object of this praise and thanksgiving is always God.

(7) *Music heals, soothes, and drives away the devil.* "And so it was, whenever the spirit from God was upon Saul, that David would take a harp and play it with his hand. Then Saul would become refreshed and well, and the distressing spirit would depart from him" (1 Sm 16: 23). Psalms, hymns, and spiritual songs com-

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fort and strengthen the saints in times of trial. Paul and Silas sang praises to God as they sat in a dark dungeon (Acts 16: 25).

(8) *Music is powerful.* The power of music can be used to point to God: "When the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord, and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord, saying: 'For he is good, for his mercy endures forever,' the house, the house of the Lord was filled with a cloud, so that the priests could not continue ministering because of the cloud; for the glory of the Lord filled the house of God" (2 Chr 5: 13:14). But the power of music can also point to other gods: "So at the time, when all the people heard the sound of the horn, flute, harp, and lyre, in symphony with all kinds of music, all the people, nations and languages fell down and worshiped the gold image which King Nebuchadnezzar had set up" (Dn 3:7).

Though the world might be free to use music without discipline, the church is not.

(9) *Music in the church requires understanding and a proper spirit:* "I will sing with the spirit, and I will also sing with the understanding" (1 Cor 14:15). Music serves the word. It is to be disciplined in the church by an appropriate reverence for and interpretation of the divine message it carries.

(10) *Music in the church is led by those who are skilled.* Chenaniah was chosen by David as chief musician of the Levites because "he was instructed about the song, and was skillful" (1 Chr 15:22).

Martin Luther and his Cantor, Johann Walter, addressed this very subject in a poem, *In Praise of the Noble Art of Music.* The poem of 332 lines was written in Wittenberg in 1538 by Cantor Walter as a compilation of Luther's thought on the subject of music. The introduction concludes:

> I have just named two reasons why
> God gave us music from on high.
> Those reasons teach us we must use
> The gift from heaven as God would choose:
> By it let God be glorified;
> Then let it be our help and guide.
> Since this high art most certainly
> Was given by God, as all can see,
> It outshines other arts in name,
> Nobility, and lasting fame.
> For music and theology
> Were given by God concurrently.
> No other arts with it compare
> For it breathes purest Gospel air,
> Exalting Holy Writ on high
> And earning highest praise thereby.[2]

The scriptural theology of music does not present music as a capricious art. Though the world might be free to use music without discipline, the church is not. God's plan for music in the service of his church requires skill, understanding, a proper spirit, attention to what is being taught, a careful vigilance over a power that could harm souls, and the high purpose of serving the gospel of Christ. The world's tendency to do as it wishes with music must never be envied by the church. For when the church follows the guidelines from her Lord she has all the freedom she needs for a satisfying and glorious church music practice.

We should also now consider the Lutheran theology of worship, which is the context for church music. For the Lutheran theology of worship is surprisingly unique in the whole picture of Christendom. And in these complex end times, when the devil is working with great energy also within the church, it is crucial for Lutherans to understand who they are, what they believe, and why they worship as they do, especially since they are surrounded by very different notions of worship and the church.

The Lutheran theology of worship is uniquely based on grace. Thus the name given to worship: the divine service. These simple words say it all. God here serves his gifts to his children. He is the gracious giver in the divine service who gives gifts through his means of grace. As the saints are gathered around word and sacrament they receive exactly what they need most: forgiveness of sins and the strengthening of faith. God has set the agenda, namely, his feeding his children. Our agenda, whatever it may be, must be subsumed in his.

What is the role of the saints in this theology? Reception. The saints must first receive before they can give. Every word of their response comes from the divine gift of faith. In the divine service they confess to each other and to God what they have received by faith as God puts the words in their mouths. "If anyone speak, let him speak as the oracle of God" (1 Pt 4:11). As the the Book of Concord states: "Faith is that worship which receives God's offered blessings. . . . It is by faith that God wants to be worshiped, namely, that we receive from him what he promises and offers" (Ap IV, 49). The Lutheran Church is a liturgical church because in the liturgy the saints hear, say, and sing Scripture. The readings, Psalms, responses, canticles, and prayers from the Word say back to God exactly what needs to be said. Such scriptural, liturgical worship, centered around receiving the means of grace, will naturally have the proper balance of law and gospel.

Music fits into the divine service as servant of the means of grace. Music in the world serves the pleasure of man, but in the church music serves the purpose of God. Since the plan of God is very different from that of man, the One whose will is being served must be made clear. The desires of the individual regarding the gift of music must conform to God's plan. If music takes on a free or undisciplined, perhaps even a rebellious spirit, it is no longer a proper servant of the means of grace and therefore has no place in the divine service of the church.

The theology of music as articulated in Scripture, Luther, and the Confessions is surprisingly simple. But in reality, church music practice today is anything but simple. Those responsible for music in the church often find themselves in a veritable hornet's nest concerning the appropriateness, choice, influence, and role of music in their parish. Such tension and controversy are

not God's plan for his gift, and are thus the result of another plan. *Too often, music is used as a tool in the service of the great deceiver.*

In the Old Testament God speaks through the prophet Amos against offerings of music that lack a proper spirit and understanding: "Take away from me the noise of your songs; to the melody of your harps I will not listen" (Amos 5:23). "Woe to them that are at ease in Zion . . . that chant to the sound of the viol, and invent to themselves instruments of music, like David" (Amos 6: 1, 5). Isaiah speaks negatively of music as a worldly excess of the rich in Israel: "The harp and the strings, the tambourine and the flute, and wine are in their feasts; but they do not regard the work of the Lord, nor consider the operation of his hands" (Is 5:12). Clearly, music can be used to serve a master other than God, and if so, God does not wish to hear it.

The power was not questioned until the 1960s, when it was first argued that music is neutral.

While Old Testament references to musical instruments abound, New Testament references are limited to a few that describe the trumpets and harps of heaven. In other words, the New Testament says nothing about the instruments of worship here on earth. Something has changed to quiet the trumpets, lutes, harps, strings, pipes, and loud clashing cymbals of Old Testament worship.

By the time of the New Testament, instrumental music had become closely associated with the life, games, rites, and worship practices of pagan religions. These influences surrounded Christians in their daily life. "There is hardly a church father from the fourth century who does not speak against pagan musical practice using the strongest language."[3] Novatian says: "By a trick of the devil sacred things have been transferred into illicit ones."[4] Chrysostom refers to musical instruments along with obscene songs as "rubbish of the devil."[5]

The fathers recognized that instruments had been used for the service of pagan gods, the lust of the flesh, and the ways of the world. These dangerous associations had consequences that the fathers did not ignore. They stated emphatically that instruments were no longer suitable for expressing the sacred in the church. A good thing had been twisted to the point that it had to be expelled from the divine service.

As a result of the fathers' counsel, the human voice became the instrument of the young church.[6] The "new song" was now the unaccompanied vocal (solo, choral, and congregational) offered in a proper spirit. Clement of Alexandria said: "The Lord made man a beautiful breathing instrument after his own image; certainly he is himself an all harmonious instrument of God."[7] The silence of the New Testament and the protest of the fathers concurred. Something had happened to a practice of the church that needed to be addressed by the church for the sake of the church. A good gift had become a harmful tool. Paul Henry Lang writes:

> The task of the young church was made difficult by the hostile atmosphere in which it lived, an atmosphere opposed to Christian conceptions of the purpose of life and the vocation of man, and one in which music had sunk to the lowest regions of lascivious amusement. Indeed, it is surprising that music found entrance into the severe young church at all. The admission was assured in principle because of Scripture, but the extent of its use and its character and nature gave rise to grave problems.[8]

The early church approached the use of music with caution, aware of both its dangers and its potential. Their attitude may be summarized as follows:

- Music was respected as a power (even without a text).
- Music was regarded as one of the best teachers available for both good and bad.
- Music was expected to serve the glorification of God and edification of man.
- Music was feared as a carrier of pagan influences to young and old.
- Music required and received vigilance by church authorities, and concerns were addressed decisively by modifying the practice of the church. (Unaccompanied vocal music became the practice while instruments had to wait for a time when they no longer carried the message and the baggage of the world.)[9]

These concerns have much to say also about church music practice today.

MUSIC AS A POWER

Music was respected as a power. The power was not questioned until the 1960s, when it was first argued that music is neutral. The argument was raised, not on the basis of any new findings, but in order to remove the fear of music so that it could be used with complete freedom. The argument could be defined as a battle of the ancients and traditionalists on one side and the materialists on the other. The ancients and traditionalists believe that music affects character and society, and therefore artists are to be responsibly moral and constructive, not immoral and destructive. The materialists disclaim responsibility and the need for value judgments, and therefore pay no heed to the outcome of their sounds. The materialists want to sell a product at any cost, and so they play with fire. But they must first convince their audience that playing with fire is harmless.

One example of the materialists' campaign is to make MTV (Music Television) appear as a harmless, normal, accepted part of our modern culture. They would have us believe that MTV is simply the normal progression of popular music history, acceptable enough to be a standard offering in the family cable TV package. Before the 1960s such a notion would have been decried from every quarter. But a multi-billion dollar industry has developed, and it must sell itself by breaking down the paradigms of responsibility and values. So music is said to be neutral, meaning that it has no power, message, or baggage of its own. Yet MTV itself masterfully depicts the images behind its music for all to see and feel.

The campaign of the materialists is brought into the church in the form of marketing. Churches are compared to businesses, where success is measured by numbers and response. Old paradigms must make way for whatever works now. One of the old paradigms said that music is potentially a harmful power. In the name of successful marketing it is argued that *any* music may carry a sacred text because the power is contained only in the text. Thus whatever music is able to attract people's interest may be employed for the sake of marketing the church.[10]

When church music serves the will of man, emphasis is placed on how the music is received instead of what is being taught.

Apart from denying the directives of God and the salutary advice of the church fathers concerning the power of music, church marketers have also developed their own "incarnational" theology. They are led by their agenda to say that all things are made new by service in the church. But neither sinners nor music are made new by *their* service! Service in the church requires coming under the cross and being changed by *it!* The "all things have become new" passage is followed by an extensive (and often ignored) admonition about what it means to be holy, separate, and forgiven (2 Cor 5:17, 2 Cor 6 and 7). Adding sacred words to music from the secular realm does not automatically make that music "new." To believe otherwise requires that music be neutral. But music is a power, and any agenda to convince the church otherwise should be exposed for what it is—part of the great deceiver's plan to harm the church.

MUSIC AS A TEACHER

Music was regarded as one of the best teachers available for both good and bad. As a servant of the church, music helps teach the timeless and universal truths of the faith. The problem in the church today is that music is seldom seen as a teacher of anything, good or bad. But whether the teacher is recognized or not, the teaching does go on; *something* is being taught. When church music serves the will of man, emphasis is placed on *how* the music is received instead of *what* is being taught. However, if the music of the church is seen as a divine method of catechizing the faithful, then saving truths are easily given to even the youngest saints. Then the difference between music as a slave of the flesh and music as a servant of the Spirit becomes evident to young and old by witness of the church's practice.

Sunday schools, Vacation Bible Schools, and Lutheran elementary schools each have excellent opportunities to use music to teach the faith. Unfortunately, these are the very agencies that often trivialize the faith through music. Music is indeed "used," but often in ways contrary to a proper theology of music. The title "fun songs" has for many years described the music given to children in the church setting. That practice has been bad enough, but now the marketing campaign from within the church has extended the use of "fun songs" to include adults and the divine service. Something is very wrong when the word most commonly associated with children's singing and so-called "effective worship" is *fun*. Fun is a man-centered goal and must not be confused with true Christian joy, which is a Christ-centered result of faith. Every trend that seeks to satisfy the individual rather than to feed the faithful should be exposed for what it is—the work of the great deceiver.[11]

MUSIC FOR THE GLORY OF GOD AND EDIFICATION OF MAN

Music was expected to serve the glorification of God and edification of man. Even though the whole spectrum of music fills our lives, the spectrum must narrow when music serves the church. Here it must glorify God and edify man. But much of the music that surrounds us cannot serve this high purpose, for it already serves and glorifies man and his world. By contrast, the worship of the saints points heavenward and seeks to separate itself from worldly associations. Athanasius says:

> That is the true life, which a man lives in Christ; for although they are dead to the world, yet they dwell as it were in heaven, minding those things which are above. . . . While we walk on earth, our dwelling is in heaven. Now those who thus live, and are partakers in such virtue, are alone able to give glory to God.[12]

Martin Luther is one of the most misunderstood church fathers with respect to the use of music in the church. Claims that he used tavern tunes for his hymns are used in defense of a music practice that freely accepts worldly associations. Such conclusions bear no resemblance to Luther's writings on the subjects of worship and music. In fact, Luther's actions teach us quite a different lesson. In his search for the right tune for his text *Vom Himmel hoch, da komm' ich her*, Luther learned about the power of worldly associations. According to the Luther scholar Markus Jenny, Luther's first wedding of this text with a tune was "a classic example of the failure of a contrafacta." He set it to a secular dance song that begins, "I step eagerly to this dance." The dance and tune were closely associated with a Christmas wreath ceremony that was often held in taverns. Luther found the secular associations to be so strong that he eventually wrote a fresh tune that was free of worldly associations. He then indicated on the manuscript that this new melody was to be used in the Sunday service and with children. Luther's modification of this beloved hymn is indication of his sensitivity to the harmful power of worldly associations in the worship practice of the church.[13]

The music of the world serves the likes and dislikes of man. That is why a separate music expression for the church is so important. For music that carries the agenda of the world throughout the week cannot then serve the church on Sunday.

Yet given the choice, man will choose the music of the world. From the earliest days of the church God has given his church a wealth of music that is separate and able to serve worthily his glorification and our edification. He has in every century contributed to this body of musical expression. Athanasius describes the context for such music: "Let us not celebrate the feast after an earthly manner, but as keeping festival in heaven with the angels. And let us rejoice, not in ourselves, but in the Lord, that we may be inheritors with the saints."[14]

MUSIC AS THE CARRIER OF PAGAN INFLUENCES

Music was feared as a carrier of pagan influences to young and old. The campaign of the materialists in the secular realm has been extraordinarily successful.[15] Due to masterful desensitizing by the materialists' campaign, there is no limit to what the worldly music of today can say. The texts that outraged the church fathers were tame compared to the musical influence surrounding youth today.

The undisciplined music of today is problematic for more than textual reasons. Steve Lawhead observes in his book *Rock Reconsidered*:

> As rhythmic creatures, we cannot help but be affected by the powerful, overbearing rhythms of rock music. These rhythms short-circuit centuries of refinement and sophistication, exciting our baser primitive instincts. Subjection to rock's beat can cause harm mentally, physically and emotionally. . . . It is a rough music, dealing with the lower side of human nature. It creates an unhealthy mental environment for its listeners through suggestive lyrics and obscene connotations. Rock excites a person's sexual drives, and projects an atmosphere where immorality is acceptable.[16]

Pagan influences are alive, well, and readily available to young saints in concerts, cassettes and compact discs, videos, radio, and cable television. Anyone with any agenda can reach the young by writing a song. The early church feared and preached against such influences. But the church today does not fear the powerful influence of music, as is evidenced by her amazing silence.

MUSIC AND VIGILANCE BY THE CHURCH

Music required and received vigilance by church authorities, and concerns were addressed decisively by modifying the practice of the church. Because the fathers fervently believed in music as a power to be feared, respected, and carefully directed for use by the church, they addressed music as a major issue in the life of the church. I believe there are four underlying reasons why today's bishops and pastors are for the most part silent on church music issues: (1) The marketers of the church have successfully confused the subject, (2) the reign of individualism has forced music from the realm of substance to the man-centered role of appeasement, (3) most pastors do not feel equipped to speak about musical matters, and (4) too often pastors separate theology and practice and therefore see no problem.

The Confusion Wrought by Church Marketers

The confusion wrought by church marketers is the result of music being used as an effective manipulator. When pastors are surrounded in their circuit, district, and synod by suggestions for how music can and should be used for bigger numbers and "effective ministry," they either follow this misguided advice or stand firm with an orthodox understanding of the church, ministry, worship, and music. Music as manipulator may fit Protestant Evangelicalism—it may fit every other church in town—but it does not fit orthodox Lutheran theology. For Lutherans, music has the high purpose of building up the faithful as a part of preaching and teaching. Lutherans are bold to do this because of God's directives concerning his gift. God does not teach that music is a tool of the church to manipulate emotions to increase numbers.

The Man-Centered Role of Appeasement

Pastors are also faced with pressure from members not to take music so seriously. A sample request: "Pastor, I don't know much about music, but I do know what I like. What harm can it do if we sing our favorites and occasionally have some contemporary Christian music in the service?" Perhaps such a person cares deeply about music, but he has not been taught music's serious, high, and beautiful work of proclamation in the Lutheran Church. Pastors must remember, perhaps daily, that no one is born with an orthodox view of music. It requires patience and a willingness to impart, through a gentle and consistent pastoral practice, that these are not matters of personal preference for him or anyone else in the church; that music is not a tool for appeasement; and that these matters are not theologically insignificant.

Pastors must remember that no one is born with an orthodox view of music.

Requests for contempory Christian music (CCM) in the divine service are on the increase, especially for weddings. According to the rock band Petra, CCM is "a blend of ministry and entertainment."[17] No doubt their assessment is correct, which is precisely why CCM is not suitable for the divine service. CCM has its source, its vocabulary, and at least one-half of its message in the popular music of today's culture. While the music may at times be beautiful and appealing, it carries an underlying message—the world's message. Because much of CCM's purpose is to entertain the masses, it is by definition an informal, popular, man-centered expression with immediate appeal. It should be obvious that such music cannot faithfully serve the church, for it already has two other masters: man and this world. By its very nature, CCM is in rebellion against the sanctified and heavenly. Its proclamation is a confused attempt to blend the sacred and the secular. The church should beware when the great deceiver tells her that the music of Saturday night and that of Sunday morning should be the same.

The Silence of Pastors

Pastors are often silent on these issues simply because they have not been trained in music. The church fathers spoke even when they were not musicians because of their respect for and fear of music's power. Today's silence is not healthy for the church. Music issues need to be addressed in seminary education. Because the message and function of music is integral to both the gathering of saints around the means of grace in worship and the life of those saints in this world, it warrants the time and study necessary to equip pastors to speak in an informed and pastoral way about this gift.

The Separation of Theology and Practice

Other pastors are silent because they separate theology and practice. They preach and teach orthodoxy from the pulpit and in the classroom, but they do not see the connection between doctrine and worship life. There is therefore an inconsistency that cannot help but confuse the flock. Worship practice teaches the faith. Pastors who are consistent in theology and practice have the significant aid of liturgy, hymnody, and church music as a reinforcement of their proclamation. When attention to the union of word and music is not regarded as important, it is the word that suffers. Peter Brunner says:

> Music which lays hold of the word, and the word, which is clad in the music, become a sign of that peculiarly uncommon, unworldly, exuberant, overflowing element of Christian worship, which is something stupendous and something extremely lovely at the same time.[18]

SOME CONCLUSIONS

The fathers modified the church music practice of their day. Instruments were put away until they could again worthily carry the holy. What now needs to be removed from church music practice in our time?

- All music that serves other gods.
- All music that has the goal of pleasing men rather than God.
- All manipulative uses of music.
- All that regards the church as a business and thus exalts the methods and ingenuity of man.
- All that brings the world's influence into the gathering of saints around the means of grace.
- All inconsistency in doctrine and practice.
- All that refuses to point heavenward.

How often we hear today that the church must change to meet the changing times. The true church will beware of such advice. For the needs of man have not changed since the Garden of Eden; nor has the cunning of Satan. And thus the church must ever guard against his deceptive advice. As our Lord once said even to Peter: "Get behind me, Satan! You have not in mind the things of God, but the things of men" (Mt 16:23). In truth, the faith once delivered has not changed. The need for God's gifts in his means of grace has not changed. And the need for a stable worship life that points heavenward has not changed.

The music of the church serves the needs of men, in the context of changing times, when it directs the hearts and minds of men to the unchanging things of God. In so doing, the music of the church—as with all the gifts of God to his church—preserves the church upon the rock of Christ, "even when steeples are falling." In the words of Johann Gerhard:

> Beautiful as a lily is the church, but it is as a lily among thorns. She is the daughter of God, but she is greatly despised by the world and looks expectantly to her heavenly inheritance. She is as a chaste virgin and those who are true to her abstain from the embraces of the world. They belong to her and do not wish to dishonor themselves or her by an unholy alliance with the devil. Let her children beware that they not cling to Satan in an unholy union.[19]

Thanks be to God for his good gift of music! The true church delights and rejoices in the use of this gift as God intended, even as she surely will in heaven. LOGIA

NOTES

1. Robin Leaver, *Duty and Delight* (Norwich: Canterbury Press, 1985), p. 48.

2. Carl Schalk, *Johann Walter: The First Cantor of the Lutheran Church* (St. Louis: Concordia Publishing House, 1992), p. 15.

3. James McKinnon, *Music in Early Christian Literature* (New York: Cambridge University Press, 1987), p. 2.

4. McKinnon, p. 48.

5. McKinnon, p. 86.

6. Egon Wellesz, *Ancient and Oriental Music* (New York: Oxford University Press, 1957), p. 303.

7. McKinnon, p. 30.

8. Paul Henry Lang, *Music in Western Civilization* (New York: W.W. Norton Co., 1941), p. 40.

9. As an aside: such a time came after Gregorian chant gained ascendency and reigned for centuries as the supreme musical influence overshadowing all music-making in both the church and the world (Lang, p. 78).

10. I have written on this subject in my essay "Church Music at the Close of the Twentieth Century: The Entanglement of Sacred and Secular," *Logia* 2, no. 2 (1993), pp. 21–27.

11. I have written on the subject "Hymnody as Teacher of the Faith" in *Concordia Theological Quarterly* 57 (1993), pp. 161–176.

12. Athanasius *Easter Letter* 7.3. English translation is from *Select Writings and Letters of Athanasius, Bishop of Alexandria*, ed. Arichibald Robertson, The Nicene and Post-Nicene Fathers, 2nd series, ed. Philip Schaff and Henry Wace, vol. 4 (Grand Rapids: William B. Eerdmans, 1981), p. 524.

13. Markus Jenny, *Luthers geistliche Lieder und Kirchengesänge* (Köln: Böhlau Verlag, 1985) pp. 109–111.

14. Athanasius *Easter Letter* 6.12. English translation is from *Select Writings of Athanasius*, p. 523.

15. By way of example: The Sex Pistols sing:

> Right now!
> Ahhhhhhhhh!
> I am an anti-Christ
> I know what I want
> And I know how to get it
> I wanna destroy passers by
> For I wanna be — anarchy (Tame, p. 31.)

And Ozzy Osbourne sings in his song "Suicide Solution":

> You're living a lie
> Such a shame, you're wondering why.
> Why don't you just kill yourself,
> Because you can't escape the master reaper.

(Gary L. Krug, *Rock—the Beat Goes On* [Milwaukee: Northwestern Publishing House, 1987], p. 77.)

Some recent rap texts on MTV are so shockingly perverted and base that they cannot be printed in this essay.

16. Steve Lawhead, *Rock Reconsidered* (Downers Grove: InterVarsity Press, 1981), pp. 61, 72.

17. Dan Peters, Steve Peters, Cher Merrill, *What About Christian Rock?* (Minneapolis: Bethany House Publishers, 1986), p. 129.

18. Peter Brunner, *Worship in the Name of Jesus* (St. Louis: Concordia Publishing House, 1968), p. 273.

19. Johann Gerhard, *Sacred Meditations* (Fort Wayne: Concordia Theological Seminary Press, 1991), pp. 127, 128.

A CALL FOR MANUSCRIPTS

The editors of Logia hereby request manuscripts, book reviews and forum material for the following issues and themes:

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Hymnody and Liturgy Across Cultures

A Case Study: Papua New Guinea

Gregory Lockwood

As I have become increasingly aware of how sensitive the issue of proper liturgical practice has become in the United States, I have been led to recall the proverb: "He who meddles in a quarrel not his own is like one who takes a passing dog by the ears" (Pr 26:17). Nevertheless, it is always a joy to speak of the church's worship. "It is good to give thanks to the Lord, to sing praises to thy name, O Most High" (Ps 92:1). And it is a special joy to have this opportunity to speak of the worship my family knew in Papua New Guinea, to be reminded of Christian brothers and sisters there with whom we were and are one body in Christ through our common baptism and our common sharing in our Lord's body and blood.

I would like to begin by acknowledging my debt to an article entitled "Mission Across Cultures and Traditional Lutheran Cultus," by Larry W. Vogel, pastor of English Lutheran Church of the Redeemer, St. Albans, Long Island, New York. The article appeared in *Concordia Journal* in May 1986. I first read it while still serving the Evangelical Lutheran Church of Papua New Guinea at its Highlands Seminary. As one immersed in the cultural setting of the PNG highlands, my reaction was: "Vogel is right on target. This pastor in New York is correctly addressing our situation too."

Vogel begins by affirming the proper Lutheran view of worship as *Gottesdienst*—God serving man with his grace. Regardless of the cultural setting, the congregation is only built up by the means of grace, the gospel proclaimed in its truth and purity, the sacraments administered rightly. But how do we apply this in detail in specific situations? "What happens to the church of Bach in the black community," for example, or among the people of the New Guinea highlands? How do you solve the problem of the relationship between cult (worship) and culture?

Vogel mentions three solutions that he thinks are out of order. The first is to accept without discrimination the perspective of the Church Growth Movement, suggesting (as some Lutherans have done) that traditions such as the church year, the liturgy, textual preaching, frequent celebration of the sacrament, and traditional hymns are obstacles to mission and should be dispensed with. This view, he says, amounts to having no doctrine of worship at all. Another solution he rejects is to retain the liturgy but get rid of our Lutheran hymns. Just sing what you like. But then, says Vogel, false doctrine can easily enter the church through favorite hymns: "the songs can deny what the liturgy affirms." A third approach is to maintain Lutheran worship traditions without any variation in the black or other communities. This, too, he finds unsatisfactory. It prevents further growth of Lutheran worship traditions, it can needlessly alienate people by excluding all music unique to their heritage, and it shows a lack of love.

The solution, Vogel believes, begins with pastors and missionaries being theologians.

> The pastor's duty as theologian in the cultus is to see that the gospel is purely preached and the sacraments are rightly administered, and that this is done via forms which are intelligible to the worshipers, so that they may join in prayer in Jesus' name and in the confession of faith of the church, and be guided and encouraged in the holy lives to which they have been called. . . . The cultic products of such theology will be marked both by Lutheran and therefore catholic traditions, as well as by unique aspects of the congregational situation and culture of the worshipers.

I would like to illustrate for you by means of a case study how both Lutheran traditions and unique cultural aspects mark worship in one specific setting, the Highlands Lutheran Seminary in Papua New Guinea, where our family worshiped from 1977 to 1987. As background to the case study, it will be helpful to say something about the debates on liturgy that took place among PNG's Lutheran missionaries as early as 1914.

In order to have a sympathetic appreciation of the simple worship life of Lutherans in a place like PNG, we need to avoid overdrawn definitions of what it means to be Lutheran. According to a definition I came across recently, to be truly Lutheran (that is, a "sacramentalist" Lutheran) rather than merely a "traditionalist" Lutheran, one must have chanting, chasubles, the frequent sign of the cross, kneeling, a full calendar of saints' days, and so forth. Those who lack such things are somehow less than Lutheran, even crypto-Calvinist. We are fortunate in having Wil-

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helm Löhe's reaction to such one-sidedness: "We protest against . . . an overestimation of externals. The church remains what it is even without the liturgy. It remains a queen, even if dressed in beggar's rags."[1] Not that Löhe was against the liturgy—he loved it! But he knew that pure teaching and preaching was top priority, and if doctrine remained pure, its services would have "light and life" even with very simple liturgical forms. The Lutheran church today, I believe, has enough on its hands with the introduction of "campfire liturgies," shallow songs ("if you're happy and you know it, pass the peace"), and alternative names for God (such as "Gentle Trickster!" "The Hang Loose One,"—*Forum Letter*, September 21, 1992), without turning our guns on fellow liturgical and sacramental Lutherans. My hope and prayer is that all liturgical Lutherans will unite in striving for pure worship and in combatting the carelessness and lack of reverence characteristic of our age.

The struggle between the churchmen and Puritans still goes on in PNG, as it does in different forms around the world.

We turn, then, to the Lutheran church in PNG and its founding father, the Neuendettelsau missionary Johann Flierl. Flierl first arrived in PNG in 1886, where he remained as senior missionary until 1930. From the start he followed a sensible policy on liturgical matters. In February 1914, we find him reading a short paper "on simple liturgical forms" to the missionaries' annual conference. In his book *Christ in New Guinea*, we find him describing the very early days of church planting and the important role of good hymns:

> We were all unanimous that when commencing work among heathens the word of life had to be imparted in an informal manner. In season and out of season we had to bear witness of him. By singing hymns to the children and teaching them to sing the hymns also a knowledge of salvation is imparted. A New Britain missionary once told me how the Raluana people had accepted faith through being taught the singing of hymns. The same applies to our Simbang and Sattelberg boys whom we taught hymns. They were poor translations, to be sure, but sing they did, with heart and soul. It devolved upon me to do this in three languages: in Dieri at Coopers Creek (South Australia), in Jabim at Simbang, and in Kate at Sattelberg. *Every hymn contains a Gospel truth and sows a seed that will sprout sooner or later.*
>
> Before long our first converts in New Guinea sang songs composed by themselves and often delighted us on our visits with new songs. . . . All tribes now praise the Lord with hymns in their own tongue. [Here Flierl mentions "Br. Zahn's Shell-Band"—a South Sea island version of a "Posaunenchor" (choir of trumpeters), using the large conch shells.]
>
> For a quarter of a century after the founding of our mission the missionaries were all of one accord as regards our method of work. Then gradually a difference of opinion arose as to the form or order of service. We may call the one party the Puritans and the other the Churchmen. Sattelberg [Flierl means Christian Keysser] and a few brethren maintained that the work in the mission should retain its informal character, while we Churchmen were of the opinion that having established large congregations in our Lutheran mission, the plain and simple rituals in use in our dear Lutheran Mother Church should come into operation also in a Lutheran Mission Church in heathenland. For a number of years the pros and cons were keenly debated at our Annual Conference. . . .
>
> A dead, stereotyped form of religious service is certainly without value, but a good form need not necessarily be a dead form. Good customs are a great help in the Christian education of our children. Our native Christians are weak children and sorely in need of uplifting forms and customs.[2]

In general, I think it would be true to say that the churchmen won out in PNG: simple liturgical forms in the various languages have been used widely. But the struggle between the churchmen and Puritans still goes on in PNG, as it does in different forms around the world. One of the graduates of our Highlands Seminary wrote to me a year ago, complaining of the influence of the charismatics ("Hallelujah missions") in some congregations in his area. The worship he had known at the seminary was simple, dignified, and gospel-centered, intended as far as possible to set a good example for the 250,000 Lutherans in the five highlands districts of the Evangelical Lutheran Church of Papua New Guinea (ELCPNG). I will now describe its main features. The 200–250 people who worshiped in our seminary chapel on Sundays consisted of students and their families, expatriate and New Guinean faculty and staff families, and a few people from nearby villages. We followed the Melanesian Pidgin *Lotu Buk* (Worship Book), first printed by Kristen Press in 1963. By 1973 it had been reprinted four times, with a total printing of 44,000 copies, rapidly establishing itself as the church's standard book of worship.

The main liturgies (pages 1 and 5) correspond closely to pages 5 and 15 in *TLH*. They are based on the liturgies of the American Lutheran Church. Unfortunately, as in *TLH*, the *Liturgi bilong Sande* precedes the *Liturgi bilong Sande i gat Komunion*, but this has been offset by the increasing frequency of Holy Communion in recent years. Other liturgies follow: a simple Vespers, and orders for Infant Baptism, Adult Baptism, Confirmation, Baptism-together-with-Confirmation, Marriage, the blessing of those already married according to local custom, and a funeral service. There follow two general prayers, a handful of collects (one each for Advent, Christmas, Epiphany, Lent, Easter, and Pentecost. These supplement the one collect provided in the two

main service orders which was intended for Trinity season). Then we find five other prayers (communion preparation, table grace, and so on). A fine translation of the Small Catechism follows (portions were often recited during morning chapel, just as is done here at Concordia Theological Seminary). Finally, there is a collection of 287 Pidgin hymns.

This *Lotu Buk* has served the Lutheran Church well for nearly thirty years. It clearly needs revising and enriching. Obvious weaknesses are the lack of any introits (perhaps because the whole book of Psalms only became available in Pidgin in the late 1970s), and the small number of collects. Our faculty was unhappy with the words immediately following the absolution ("If you don't truly repent and truly believe . . ."), and made it a policy to omit them. The hymn selection also needs to be improved and supplemented. However, our community was happy to use it, with the addition of some local flavor.

I would now like to show you how I understand Vogel's criteria ("Lutheran traditions . . . as well as unique aspects") to apply in that situation. We will consider in turn preaching, the liturgical framework itself, the hymns, and, last but not least, the sacraments.

PREACHING

Lutheran/catholic traditions

I have deliberately placed preaching first as the high point of Lutheran worship. A German missionary working in the circuit where our seminary was located told me how much the Mount Hagen highlanders appreciated an *ik rontogl,* a strong oral word. Good, evangelical preaching enlivens the whole service. Luther knew this, of course. His whole concern, according to Ulrich S. Leupold, was "with the preaching and teaching of the Word." In fact, Leupold tells us Luther recommended "the placing of the sermon at the beginning of the service"—a reform which "he failed to work out in practice" (*AE* 53, pp. xiii–xiv). But regardless of where the sermon was placed, Luther regarded "the preaching and teaching of God's Word [as] the most important part of divine service" (*AE* 53, p. 68). Likewise, in the Smalcald Articles he puts preaching first. His attitude is in keeping with the way the New Testament makes a priority of the apostolic doctrine (Acts 2:42).

Preaching at our seminary and in most congregations in PNG was, according to Lutheran tradition, done biblically and liturgically, that is, on the lessons of the day. The historic pericopes were followed until five or six years ago, when the three-year lectionary was introduced. The lectionary is printed in the church's pocket diary, carried by every church worker.

One of the struggles of the PNG church has been to resist legalistic and social gospel preaching, the latter often being introduced under the guise of "contextual theology." A colleague at the seminary, a fine evangelical preacher, assured our students in his farewell sermon in 1985 that when he took up his call in Australia he would continue to preach the same gospel he had taught them—the one and only gospel that "Christ died for our sins" (1 Cor 15:3).

Unique Aspects

Most highlands congregations were more restrained than those American black churches who encourage the preacher ("Preach it, brother!" or "Help him, Lord"). Sometimes preachers would directly catechize the people through questions and answers, though this is now not so common. But the obvious uniqueness is in the distinctive language (we "whiteskins" had to concentrate hard to follow everything) and the distinctive illustrations from the context. In explaining John 10:28–30, for example, you couldn't follow Herman Gockel and talk of a father holding his three-year-old son Bobby's hand on an icy road; you had to talk of slippery mountain paths, or an evangelist holding the missionary's arm as they crossed a swift river. The pruning of grape-vines had to be explained in terms of pruning coffee trees. Sometimes in villages the missionary or native pastor had to have his sermon translated into the local vernacular. This has its own unique hazards. If it is well prepared, not much is lost, as when a member of Billy Graham's team preached to a large crowd at the fairground in the PNG city of Lae. Preacher and translator followed one another with hardly a pause. But if you don't prepare well, or the translator is not on your wavelength, it can become awkward. On one occasion in a large circuit church I made a reference to the need for moderation in drink, saying that if you couldn't restrict yourself to one or two bottles and just had to go on until you were drunk, it was better not to drink at all. I knew just enough of the local language to know that my translator increased the number to "two or three." Carefully prepared, however, a good translation can even be an enrichment to worship.

One of the struggles of the PNG church has been to resist legalistic and social gospel preaching.

THE LITURGICAL FRAMEWORK

Lutheran/catholic traditions

The main elements of traditional Lutheran worship are retained in the *Lotu Buk*: the Trinitarian Invocation, the Confession and Absolution, Collect, Scripture Readings, Creed (the Apostles' Creed is the only one provided in the *Lotu Buk,* but worshipers at our seminary had a translation of the Nicene Creed pasted inside the cover and this was used frequently), Sermon, Offertory ("Create in me"), Offering, General Prayer, Preface, Sanctus, Lord's Prayer, Words of Institution, Agnus Dei, Nunc Dimittis, Benediction.

The pastor's part was spoken; congregational responses were sung to the tunes of the ALC liturgy.

Unique Aspects

Apart from the use of Pidgin and some simplification of the service, there was nothing unique about the service. Occasionally we sang the Gloria to a vigorous melody of the Chimbu people in

the Central Highlands. Many of us loved this tune, but Chimbus made up only 20–25 percent of our student body, and it never really caught on. Perhaps the American tune was perceived as more neutral for use in a common service.

HYMNS

Lutheran/catholic aspects

About two-thirds of the 287 hymns are translations of European hymns. Many of these the New Guineans loved and sang extremely well, such as "Nau yumi bungim maus" ("Now Thank We All Our God"), "God i strongpela banis b'long mi" ("A Mighty Fortress"), and "Harim ensel ol singsing" ("Hark, the Herald Angels Sing"). Sometimes missionaries have advocated a kind of cultural purism, claiming these Western hymns should not be imposed on Melanesian Christians. But the New Guineans regard these hymns as their own. "Now Thank We All Our God," for example, is part of the heritage of the church universal. Anglicans and Wesleyans include it in their hymnals. Why not fellow Lutherans in PNG?

Unique Aspects

Pre-service music and music during distribution of the sacrament is provided by the different highlands groups (such as Melpas, Southern Highlanders, Chimbus, Gorokas) taking turns to sing hymns in their own vernaculars. Like the congregational hymns, these are usually sung a capella, but occasionally with drums and/or guitars and ukeleles. Sometimes, especially on major festivals, a group of students and staff would prepare a special treat, accompanied not only by guitars but by the melodious bamboo drums, played with a rubber thong.

The indigenous hymns in the *Lotu Buk* add a unique local flavor. One favorite is Number 144: *Jisas Kraist i karim skin b'long em antap long diwai kros, na sin b'long yumi tu. Kristen, harim!* ("Jesus Christ, our faithlessness in his body upon the tree he bore, our filth also. Christians, hear this!") One cannot help noticing that the best of these, whether gathered in the *Lotu Buk* or in local vernacular hymnody, are truly Biblical. "My sins are like Mount Hagen," begins one Melpa hymn, written in the shadow of that 14,000-foot range. Jabon of Siar wrote:

> This abode, this place is a springhead
> bubbling forth; come running; do drink; don't hold back.
> This great headwater spring all people have agreed to dig clear;
> come and drink.
> Yes, Jahweh stands upon this mount;
> hands raised he calls and says,
> You indigenes come!
> The wells your ancestors dug, abandon them;
> for when the great drought comes they'll dry up.
> We know, this stream has a springhead,
> therefore it cannot fail in all eternity.

Los of Gedaged wrote: "O Christ, you became like me: Your death you gave me, because of my yaws" (an abhorrent skin disease, framboesia, which attacked the great majority of people in the Madang Province).

Lapan of Sangana wrote:

> We all walked the road to doom.
> That's why Jesus did come.
> Anut [God] gave him freely—no strings.
> The place was all built already
> where we'd enjoy salvation.[3]

The gospel and Scripture have inspired the best of these hymns, not self-conscious efforts to be indigenous or "contextual." Contrast the attempt some years ago to remedy Australia's lack of any truly Australian Christmas carols. A recording of fifteen carols was produced, with a mass choir backed by the Melbourne Symphony Orchestra. The carols are replete with local color, but lack that power which can only be inspired by the Word of God. One Christmas during my years in the parish, the recommended worship order included one of these carols, which begins: "The north wind [the hot wind blowing off the desert] is tossing the leaves, the red dust is over the town." That Christmas happened to be extremely cold; many of us were wishing for a little north wind. Luther, by contrast, wasn't self-consciously trying to be German when he wrote "From heaven above to earth I come." His hymns are biblical from beginning to end, as are the best hymns from indigenous New Guineans.

A final note on hymnody: Since I have been in the U.S., I have been guest preacher at a black congregation (Timothy, Indianapolis) on two occasions. Our family enjoyed the worship: the traditional liturgy sung with joy, the choir responding to the sermon (one sermon was on the Good Shepherd; the anthem was along these lines: "I'm not afraid . . . He knows my way . . . He'll lead me like a shepherd"), unique features like everyone shaking *everyone's* hand during the passing of the peace, joining hands for prayer around the altar. As reported to me, this black congregation had its origins in a dispute over whether black music should be permitted in a black congregation. Such a dispute would be inconceivable to the 600,000 black Lutherans in PNG. The only question for them would be, "Is it a good hymn, or isn't it?" According to Harley Kopitzke, missions professor at our sister seminary in St. Louis, Lutherans in PNG's Enga Province carefully discriminate between indigenous hymns they consider suitable for worship, such as those composed by their own bishop, Waima Waesa, and tunes they consider completely unsuitable, like those reminiscent of the lewd ditties of the *pasindia meri,* the prostitutes who ply their trade along the Highlands Highway.

THE SACRAMENTS

Lutheran/catholic aspects

The liturgies for baptism and the Lord's Supper are simply translations of the traditional Lutheran orders, and call for little comment. The New Guineans treasure both sacraments as gospel. Since 1986 they have had the Large Catechisem in Pidgin to deepen their understanding of the sacraments. As a family-minded people, they normally have no difficulty appreciating infant baptism. Holy Communion is celebrated with reverence and solemnity. When I was a graduate student at the St Louis seminary, a New Guinean

colleague also happened to be in the U.S. on study leave. His studies were at a higher-critical institution. I recall our family sharing Thanksgiving with them, and my colleague and his wife pouring out their distress at the attitude toward Holy Communion they had encountered. "Nothing is holy," was how they put it.

Unique Aspects

Baptismal candidates put on white garments and receive a new name. Thus Anda Rumints, the old fight-leader from the village across the stream from our seminary, received the new name "Matthew" at his baptism in 1978. Dr. Cameron Mackenzie told me that you can tell when an area in Europe became Christian by noting when the people adopted new names. Renunciation of the devil and all his works and ways has often been spelled out very precisely in PNG baptismal orders, with renunciation of tribal fighting, sorcery, and other forms of magic, and the breaking of spears and destruction of sorcery materials. Holy Communion in PNG has in the past often been preceded by a lengthy process of private confession and an insistence on reconciliation of enemies. This persists in some areas.

The newcomer to PNG is struck first of all by the unique aspects of most Lutheran worship services. If the service is in Pidgin, or even a local vernacular, he will experience some culture shock: the language is strange, sermon illustrations unfamiliar, songs are unfamiliar or familiar ones are sung to unfamiliar rhythms, perhaps there is no musical accompaniment, and so on. But as long as the gospel and sacraments are treasured in their purity, even if they seem dressed in beggar's rags, we can be sure that, in Wilhelm Löhe's words, we are among "the multitude of redeemed, sanctified children of God" who "dance in worship around the universal Father and the Lamb," while "the Spirit of the Lord of lords guides their steps."[4] LOGIA

NOTES

1. Wilhelm Löhe, *Three Books about the Church*, trans. James L. Schaaf (Philadelphia: Fortress Press, 1969), p. 178.

2. Johann Flierl, *Christ in New Guinea* (Tanunda, South Australia: Auricht's Printing Office, 1932), pp. 134–135.

3. The hymns by Jabon, Los, and Lapan are recorded in the article by Rufus Pech, "An Early Indigenous Theology Expressed in Worship," in *Christ in Melanesia* (Goroka, Papua New Guinea: Melanesian Institute for Pastoral and Socio-Economic Service, 1977), pp. 107–119.

4. Löhe, p. 177.

If Stones Cried Out

You, stone—a partner among so many that lined the wall
in the room where the Master ate and drank the Blessed Meal.
What was it to behold the bent form, splashes of water,
as God became servant and washed the feet of another?

You, stone—a boulder in a cluster where the Master's hand
clenched as he prayed; far away, a lonely wilderness land.
What was it to bear tiny drops of sweat—or was it blood—
as the anguished heart of a man on a mission poured its flood

You, stone—a cobblestone joined with others in a staid column
on which the Master stood, the crowds blindly beating death's drum.
What was it to view the small men around condemn the king
with a thorny crown to die? "Crucify him!" spitefully they sing.

You, stone—chiseled to a purposeful shape, hammered against
rough-hewn timber, into earth's cavity pinned taut the cross.
What was it as from hands, feet, side, blood dripped, then not?
Brother rocks thrashed, crashed, crumbled, tumbled; the Master, Death caught.

You, stone—carefully carved to guard Death's hideous house, rolled
into your place and sealed; ages to come must not have told
of resurrection fancy. What is it? See the ruptured
Grave? Where Death was; Life is; the Master the sting has captured.

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Gender Considerations on the Pastoral Office

In Light of 1 Corinthians 14:33-36 and 1 Timothy 2:8-14

Robert W. Schaibley

Johann Konrad Wilhelm Löhe, the bavarian lutheran pastor who was instrumental in establishing Concordia Lutheran Theological Seminary at Fort Wayne 144 years ago, gives the following advice to one who would be a wise teacher in the congregation:

> He does not desire to interpret precisely each conjunction and preposition, each noun, each verb, but everywhere there are clear passages which he selects and uses to confirm what the congregation already knows and to present it in a new light. His proclamation is always similar to the Creed, and he always gives his people what they can understand on the basis of the light they have already received, the light from their catechism and the gospels. Not primarily explaining obscurities but confirming and maintaining what is clear—this is his aim and intention.[1]

It is in this spirit of Pastor Löhe that I take up the consideration of a pressing issue for our day, namely the question of whether a church is biblically justified in limiting the pastoral office to males, among the other limitations that it likewise imposes upon those who would be called into the pastoral office. This is, as you know, not a new question. But there is a new and driving intensity to this question, fueled without doubt by social and cultural pressures of our day. The current status of the question in confessional Lutheran churches is that we do limit the pastoral office to males, and we make the claim that this limitation is by biblical mandate.

This claim is under attack today, from many quarters and in many different forms. It is my intention to touch briefly on several of the forms of attack with which we have become familiar in recent times, and then to address more particularly a new approach that has arisen among us.

By way of introduction, it is important to note some patently true but often forgotten facts about our church's current practice of limiting the pastoral office to men. Our practice is not just a matter of some convenient device (notably the two passages in question, 1 Corinthians 14:33–36 and 1 Timothy 2:8–14) that we have used for centuries to limit the ministry of women in the church.[2] Our practice is consistent with that of the historic, orthodox, catholic church throughout her millennia of existence, with the history of the Old Testament people of God, and with the explicit teachings and actions of our Lord Jesus Christ, with regard to what we now call the pastoral office. While it might be argued that the church was in error for millennia, that the Old Testament practices are of no import to our question, and that the actions of our Lord are merely coincidental or culturally conditioned, the starting point yet remains that we who continue to recognize the validity and necessity of limiting the pastoral office to men have not been guilty of perpetrating some new fraud upon the church. Nor can one correctly assert that the question of the appropriateness of the church's practice never before arose until it was examined and corrected in the light of twentieth century discoveries. On the contrary, evidence is abundant that the question of admitting females to the pastoral office has arisen from time to time throughout the life of the church, particularly among heretical groups who advocated and practiced it, such as the Marcosians, the Quintillians, and some groups of gnostic or spiritualistic enthusiasts in the early middle ages. Moreover, such a change in practice was usually urged on the basis of the same biblical evidence often adduced today, namely Galatians 3:28.[3] So the church's historic practice cannot simply be excused and removed by an assertion of premodern-day ignorance.

Nor can one simply write off this two-thousand-year history as a matter of a low view of women. Dr. William Weinrich has shown:

> Nor, it must be said, did the church's faithfulness to the Apostle's prohibition of women in the pastoral office rest upon some notion of the natural inferiority of women to men in either intellect or virtue. One can, of course, find evidence of such thinking. But as common and certainly more true to Biblical models were other much more positive evaluations of the innate gifts and abilities of women. John Chrysostom (4th cent.), often castigated as a misogynist, could write that "in virtue women are often enough the instructors of men: while the latter wander about like jackdaws in dust and smoke, the former soar like eagles into higher spheres."[4]

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In our day of the wholesale castigation of everything and anything that can be labelled "western, male, patriarchal, and linear," these words may offer little compelling evidence; however, it remains true that grounds other than male chauvinism stand under the historic practice of the church. I say this because most of the arguments against our current practice at least tacitly accuse the historic church practice regarding limitations on the pastoral office of having been in error all these years, an error we are now perpetuating.

What are some of the typical challenges to the historic practice of the Christian church? First, the earliest arguments, as noted above, appealed to Galatians 3:28: "There is neither Jew nor Greek, there is neither slave nor free, there is neither male nor female; for you are all one in Christ Jesus." This verse is marshalled regularly, also in our day, to argue that no distinction on the basis of gender should exist in the affairs of the church. But then, what about the Pauline passages cited above, which have been cited by the church throughout her history?

Grounds other than male chauvinism stand under the historic practice of the church.

Three methods of facing these passages have been proffered over the years. Argument A maintains that these passages are not authentically Pauline, but rather are later additions to the sacred text, and therefore they are not authoritative for us, and women preachers are home free on the basis of Galatians 3:28. Now, there is no evidence, outside of twentieth century prejudice, that the 1 Timothy passage is not Pauline. The 1 Corinthians passage (vs. 33–35) is found in a different place in some ancient manuscripts (namely, after v. 40), leading Semler as early as the eighteenth century to suggest that these verses are not original.[5] Most scholars have found this argument quite unconvincing, leaving us with the conclusion that Argument A, namely, that these verses are not authentic and authoritative for us, is a severely wounded duck.

Argument B approaches the authority issue from a different perspective. Argument B maintains that these statements from Paul are culturally conditioned; that is to say, these arguments are what Paul had to say because of the culture in which he was raised and in which his original readers lived. They applied back then, and if we were today like they were back then in thought, tradition, and upbringing, then they would apply also to us. But, since that was then and this is now, they are not authoritative for us, just as is the case with the prohibition in Acts against eating blood of animals, and the prohibition in this very book of 1 Corinthians against women praying without the benefit of veils, and so forth.

Well now, what is to be said about Argument B? Those very texts have something to say about Argument B. Paul clearly shows that his appeal is not to some cultural way of thinking, for in 1 Timothy 2:13 he bases his argument on the creation of Adam and Eve: "For Adam was formed first, then Eve";[6] also, in 1 Corinthians Paul refers as the basis of his argument to the "law": "as even the Law says" (14:34), which at the very least refers to Genesis 3:16 as a result of the fall into sin, and more likely refers generally to the Torah and more specifically to the story of creation.[7] Least likely is the suggestion that this is a reference to the fourth commandment.[8] In any case, Paul seems not at all to be modifying his instructions along the lines of cultural bias, so that if his word is authentic at all (and, recalling the fate of Argument A, it is authentic), then it remains applicable to us today, thus dooming Argument B about being culturally conditioned.

This brings us to Argument C. Argument C became the godchild of the ELIM movement in the Missouri Synod in the 1970s, and goes like this: Yes, these texts are authentic (Argument A is wrong); and yes, these texts are authoritative also for us (Argument B is wrong). But these texts are law, and we live now under the gospel! Thus we are free from the law, free from 1 Corinthians 14 and from 1 Timothy 2; and that, according to Argument C, is precisely what Galatians 3:28 means when it says, "there is neither male nor female; for you are all one in Christ Jesus." This position is a clarion example of what became known as "gospel reductionism," which regarded the gospel not only as the center of the Scriptures but also, in the end, as the extent of the Scriptures.[9] Gospel reductionism was rejected by our church, and this particular argument is seldom, if ever, heard any more, even in the former AELC circles of the ELCA.

So Arguments A, B, and C have failed. But the pressure remains, and is, in fact, increasing, to admit women to the pastoral office. Whence this pressure? The pressure is sociological, cultural, and even political. And in an age when concern is rising that our church be well-regarded in society, that pressure can be unbearable. All that seems to stand between our church and capitulation to this sociological pressure are these two passages, 1 Corinthians 14 and 1 Timothy 2. If there is to be a change in our handling of the pastoral office, one of two things will have to happen: (1) we will have to eliminate the distinctiveness of the pastoral office, so that more and more it is merged into a general and murky collection of churchly functions called "ministries," (and I must say that there are many signs that just such a merging of identities is occurring),[10] but this is beyond the scope of this paper; or (2) some new argument will have to arise that will remove the binding character of these two passages on our treatment of the pastoral office. It is this second option that does fall within the parameters of this paper, and it is the case that a new argument has arisen, which I have chosen to call Argument D, because D stands for what comes after A, B, and C.

Let me tell you about Argument D. Argument D is very subtle, very persuasive, and very dangerous. Argument D masquerades as an innocuous linguistic study, as an unbiased exercise in semantic field analysis, as a scientifically disinterested effort to evaluate the Scriptural passages to which the church has been pointing for nearly two thousand years, as having no axe to grind on the results of the study, and as even seeking to help both sides in the controversy. I should like to maintain that Argument D is none of these things. It is not unbiased; it is not scientifically neutral; it is not even conducted in a methodologically appropriate way in order to answer the basic question it seeks to address.

Argument D is, first and foremost, an exercise in logic. It makes a significant case because it asserts the following syllogism:

Major premise:	To be binding on the church, any doctrinal position in the church must be supported by at least one clear, distinct and unambiguous Bible passage.
Minor premise:	The Bible passages cited in defense of limiting the pastoral office to men (1 Cor 14 and 1 Tim 2) do not clearly, distinctly, and unambiguously support our church's doctrinal stance.
Conclusion:	Therefore, our doctrinal position is not binding on the church.

To be fair to Argument D as currently constituted, the conclusion stated above has not been so stated; rather, the conclusion as stated in Argument D, to date, is that *if* we are to continue to maintain our doctrinal position on limiting the pastoral office to males, *then* we shall have to find some other passages that can clearly and unambiguously uphold our position.[11] On the other hand, to be fair to our current position as a matter of church doctrine for some two thousand years, the conclusion that our doctrinal position is not binding on the church is what Argument D finally amounts to, since the idea of having to chase around the Scriptures to find other passages that have somehow eluded the church for two millennia, if we are to continue our present practice, is tantamount to conceding that our position is not binding on the church, that 1 Corinthians 14 and 1 Timothy 2 have, after all these centuries, been successfully removed as impediments to progress, and that the confessional Lutheran churches can let the ordination of women begin. Argument D is very significant and very dangerous indeed.

We begin by considering the logic: if it were the case that to be binding on the church, any doctrinal position in the church must be supported by at least one clear and unambiguous Bible passage; and further, if it were the case that the Bible passages cited in defense of limiting the pastoral office to men (1 Corinthians 14 and 1 Timothy 2) do not clearly and unambiguously support our church's doctrinal stance; is it true that, therefore, our doctrinal position is not binding on the church? The answer, it seems to me, is affirmative. The logic stands; the syllogism is sound; the conclusion flows from the premises. However, it remains to examine the factuality of the premises themselves. And we must start with the major premise.

Is it true that, to be binding on the church, any doctrinal position in the church must be supported by at least one clear, distinct, and unambiguous Bible passage?[12] The answer is, clearly, "No!" It is not the case that to be binding on the church, any doctrinal position in the church must be supported by at least one clear, distinct, and unambiguous passage. Everyone in the church would love it so to be, but that is not the character of *sola scriptura. Sola scriptura* embraces us through its historical-grammatical sense, its context, its unity and diversity, and through the *analogia fidei.* It is in this matrix that the perspicuity of Scripture resides. But this does not guarantee at least one "clear, cogent, unambiguous" proof text for every doctrine that Scripture teaches. For example, there is no single clear, cogent, unambiguous prooftext for the *filioque (*"and the Son" in Latin), the doctrine concerning the Holy Spirit that he "proceeds from the Father and the Son." We read in John 15:26 (the passage often cited in our catechisms as a proof text for the *filioque*): "But when the Counselor comes, whom I shall send to you from the Father, even the Spirit of truth, who proceeds from the Father, he will bear witness to me." Is this a proof text for the *filioque*, clear, cogent, and unambiguous? It hardly seems so, for when Jesus says, "I shall send to you from the Father," he is *not* speaking about the eternal procession of the Spirit from the Father and the Son, for if he were, the Son would also be said to be "proceeding" from the Father, since the Father "sends" the Son (John 20:21). No, this is a reference to what happens "in time," specifically to Pentecost and the new relationship of the Holy Spirit to the church which ensues from that point in time. All that we find in John 15:26 about the internal relationship among the persons of the Holy Trinity, "outside of time," is that the Spirit "proceeds from the Father." But where do we get the phrase "and the Son"? Where is the clear, cogent, unambiguous passage that teaches us "and the Son"? The closest thing we have is Galatians 4:6: "Because you are sons, God sent the Spirit of his Son into our hearts. . . ." The phrase "Spirit *of* his Son," which by itself does not clearly, cogently, and unambiguously teach the *filioque*, but when taken together with John 15:26 concerning the Spirit "who proceeds from the Father," grounds the confession of faith to which all of us, as Lutherans, are bound, that the Holy Spirit is distinguished as that person of the Trinity who "proceeds from the Father and the Son." But it cannot be said that the *filioque* or, for that matter, the entire doctrine of the Blessed Holy Trinity is supported by at least one clear and unambiguous Bible passage.

> ***Is it true that, to be binding on the church, any doctrinal position in the church must be supported by at least one clear, distinct and unambiguous Bible passage? The answer is, clearly, "No!"***

In short, either Argument D's major premise or else the church's doctrine of God has to go. This choice leaves a Christian with no option but to reject the major premise of Argument D, and thus falls to the ground the entire argument; its conclusion does not follow, it is not proved that our doctrinal position is not binding on the church, and we can all go home!

However, that the minor premise might remain true, namely, that 1 Corinthians 14 and 1 Timothy 2 do not clearly and cogently teach what the church has for two thousand years taught, is such a troubling possibility that it demands that we stay around and take a careful look at it. Does Argument D have a point? How does Argument D make the case that these two venerable passages do not provide the necessary support for our doctrinal position?

Argument D, as recently raised among us, asserts on the basis of a word-study analysis that certain terms in both 1 Corinthians 14 and 1 Timothy 2 are vague enough, ambiguous enough, to allow for an interpretation that has nothing to do with the question of women proclaiming God's word or teaching in the worship life of the church, and therefore, it is possible to understand them in a very different light than the one holy, catholic, and apostolic church has heretofore understood them. As recently expressed here in the Texas District, Argument D points to the term λαλεῖν (the infinitive form, "to speak") in 1 Corinthians 14:33–34: "As in all the churches of the saints, the women should keep silence in the churches. For they are not permitted to speak, but should be subordinate, as even the Law says." Concerning this term, Argument D suggests two things: (a) for the passage to apply to the limitation of the pastoral office to men, this word would have to mean "to preach" in its use here; and (b) most likely, the word means "to babble" in its use here. Therefore, because it has to mean "to preach" in order to sustain the old view of limiting the pastoral office to men, but it most likely means "to babble" when referencing the manner in which women were speaking, this passage does not address in a clear, cogent, and unambiguous manner, the issue of limiting the pastoral office to men.

In the corporate worship life of the congregation, women are not to "speak," in the sense of public proclamation for edification, the activity we today call "preaching."

How does Argument D defend this observation? By conducting a "word study" of all the ways in which the term λαλεῖν is used in the New Testament. Such an analysis leads to the conclusion that when a direct object is connected to the word, such as "speak wisdom from God," then and only then could the word mean "to preach," unless, of course, the speaker is Jesus; in this case, it is preaching whether a direct object is attached to the verb or not. On those occasions when someone other than Jesus is described as "speaking," but without a direct object, then "to speak" does not mean "to preach" but only "to talk." Moreover, because of the assumed situation in the text, namely, people gathered for worship in the manner of the Jewish synagogue, when the women are speaking, this must mean "chatter" or "babbling," since they would be hidden behind a screen, separate from the men, while the latter prayed and participated in the service. So on the basis of the word study that showed that λαλεῖν could be used in other ways than to refer to preaching, together with the assumed background of a synagogue setting, Argument D asserts that 1 Corinthians 14 has nothing to say about the question of women exercising the pastoral office.

What are we to make of this? First, we need to consider the question of how one might discern the meaning of λαλεῖν in this context. While word studies may shed some secondary light on the matter, they certainly are not decisive. In fact, in this instance Argument D commits what is known as the "illegitimate totality transfer," which James Barr describes as "obscuring the value of a word in a context by imposing upon it the totality of its uses."[13] It doesn't matter if 297 of the 298 uses of λαλεῖν in the New Testament all meant "to babble." That fact would not determine the meaning of λαλεῖν for the 298th passage. It is context that is determinative for the meaning of the word, because, as Barr puts it:

> The linguistic bearer of the theological statement is usually the sentence and the still larger literary complex and not the word or the morphological and syntactical mechanisms . . . but as a whole the distinctiveness of biblical thought and language has to be settled at sentence level, that is, by the things the writers say, and not by the words they say them with.[14]

What is the context of 1 Corinthians 14? It is the context of corporate worship; it is the context of a Greek, not Jewish, gathering in which males and females are not segregated by gender nor separated by privilege; it is the context of rampant confusion[15] born of the loss of the centrality of proclamation for edification. In the context of "proclamation for edification," to λαλεῖν in tongues must be curtailed or even eliminated, because it does not bring edification. To λαλεῖν in spontaneous and unordered testimony (prophecy) is disruptive of edification, and must be controlled. In this precise context, with λαλεῖν being used consistently to describe the activity that either enhances or hinders edification, Paul says, "the women should keep silence in the churches, for they are not permitted to speak, but should be subordinate, as even the Law says." It is the context that compels us to understand λαλεῖν as a public proclamatory speech.

When Argument D posits a collection of women who are jabbering among themselves, who must be corrected by St. Paul as he interrupts apostolic admonition concerning the nature of edification in order to hush up a group of people whose murmuring causes confusion, and then follows this assumption with the conclusion that the passage is not clear and unambiguous, such a move commits the logical fallacy *petitio principii* (begging the question). Nothing in the context invites such an assumption, and therefore nothing in the context robs this passage of its clear and unambiguous message. As Barr again reminds us, it is the sentence (and of course the still larger literary complex) that is the linguistic bearer of the usual theological statement, and not the word (the lexical unit) or the morphological and syntactical connection.

As a result of the context of this verse in 1 Corinthians 14, namely the clear and unambiguous intention of Paul to rein in and regulate the corporate worship life of the church at Corinth when it came to who "speaks," the verse in question can mean nothing else than the long held belief of the historic Christian church that, in the corporate worship life of the congregation, women are not to "speak," in the sense of public proclamation for edification, the activity we today call "preaching." In this context it cannot mean anything else, not the least of which would be a reference to disturbing noises of gossiping women coming from behind some screen in a synagogue-type setting. Therefore,

1 Corinthians 14, the first focus of Argument D's minor premise, is not the victim of ambiguity that Argument D asserts it to be.

While we are considering 1 Corinthians 14, I would like to note the nature of St. Paul's argument on account of which he asserts that women should not engage in public proclamation for edification in the corporate life of the church. After all, Paul does not just command; rather, he asserts an argument, the conclusion of which is his admonition that women are not permitted "to speak" in the church. The argument is prefaced by the assertion that this is not just Pauline opinion, or just local custom, for he begins with the reminder that this practice is true "in all the churches of the saints" (v. 33). His argument embraces four facts:

1. Women "should be subordinate, as even the Law says" (v. 34)
2. Women should deal with questions through asking their husbands at home (v. 35a)
3. "It is shameful for a woman to speak in church" (v. 35b)
4. What Paul is writing is not open to debate: "what I am writing to you is a command of the Lord" (v. 37)

These four factors boil down to one overriding issue. Paul bases his admonition on the matter of *subordination.* Both the direct reference to the role of women in the services and the relationship between his instruction and the resistance he expected from his readers boil down to the matter of subordination.

Perhaps in our social and political environment this is the most grievous part to bear of the whole matter: subordination. Our women hear that word, and they do not like it. It brings to mind all that is socially unholy and culturally intolerable today: second-class citizenship, wife abuse, rape, discrimination, and the list goes on. The word fares little better with most men, who have

Subordination finds expression within the mystery of the Blessed Holy Trinity.

grown tired of being labelled chauvinist-pig, misogynist, patriarchal boor, part of that breed that is responsible for all that is wrong in the world, namely, western-European males. Many men have also grown a little tired of their fellows who truly still fit some of these labels. But most of all, both men and women have been raised in the American world of self-reliant, self-focused, self-centered individualism that rebels at the thought that anyone could inform any others that they are subordinate. Subordination just cannot be tolerated in today's world, but subordination remains Paul's chief premise in this passage under examination. What is this subordination?

To subordinate (Greek: ὑποτάσσω) is predicated of many things in the sacred Scriptures. The entire fallen creation is subordinate to futility by the will of the Creator. We Christians are to be subordinate to the government. Those who are young are to be subordinate to the elders. All believers are to be "subordinate to one another out of reverence for Christ" (Eph 5:21). St. Paul speaks of his ongoing struggle against his flesh, which resists being subordinate to God. But the greatest and most enlightening and hopeful use of the term in Scripture is with reference to the relationship between Christ and his heavenly Father. As George Wollenburg notes:

> In 1 Corinthians 15:28, the supreme power of the Son is not an end in itself. All things have been subordinated to him in order that he may render it back to God after completing his work, v. 24. By his own subordination to the Father, he also subordinates all things to God."[16]

Nor is this simply a matter of the humiliation of Christ. Subordination finds expression within the mystery of the Blessed Holy Trinity: The Son is who he is in relation to the Father. There is an eternal relationship of superordination and subordination within the Trinity, between the Father and the Son. This does not mean that the Son is not "of one substance with the Father" (Nicene Creed). He does not belong to a different order of being. Rather, it means that the Son is differentiated from the Father precisely in this, that he surrenders himself in the obedience of perfect love to the perfectly loving will of the Father.

In his subordination, he receives from the Father: "the Son does nothing of his own accord" (John 5:19); the Father "has granted to the Son to have life in himself" (John 5:26); the Father has given the Son "authority to execute judgment" (John 5:27); he does those works that the Father has given him to do (John 5:36); he does not seek his own will, but the "will of him who sent me" (John 5:30); he speaks "what the Father has taught me" (John 8:28). He gives to his disciples (as he prayed to his Father) "the words which you gave me, and they have received them" (John 17:8).

That this subordination of the Son to the Father is not merely part of the state of humiliation is evident from 1 Corinthians 15:28. When the end comes, the Son himself will be subordinated to him who has subordinated all things to the Son. The eternal subordination of the Son to the Father involves the oneness of God, the unity of the Godhead. Without this subordination of the Son to the Father, it is not possible for Jesus to say, "I and the Father are one" (John 10:30).[17]

It is in light of this background of holy subordination, indeed in light of our reverence for Christ, that Christians acknowledge and accept the "ordering" that God does within his creation. With this background, then, we are to understand the subordination of woman to man. Paul discusses this particular ordering of God in 1 Corinthians 11 (thus making it part of the context for what we find in 1 Corinthians 14):

> I commend you because you remember me in everything and maintain the traditions even as I have delivered them to you. But I want you to understand that the head of every man is Christ, the head of a woman is her husband, and the head of Christ is God. Any man who prays or prophesies with his head covered dishonors his head, but any woman who prays or prophesies with her head unveiled dishonors her head — it is the same as if

> her head were shaven. For if a woman will not veil herself, then she should cut off her hair; but if it is disgraceful for a woman to be shorn or shaven, let her wear a veil. For a man ought not to cover his head, since he is the image and glory of God; but woman is the glory of man. (For man was not made from woman, but woman from man. Neither was man created for woman, but woman for man.) That is why a woman ought to have a veil on her head, because of the angels. (Nevertheless, in the Lord woman is not independent of man nor man of woman; for as woman was made from man, so man is now born of woman. And all things are from God). (1 Cor 11:2–12)

First of all, Paul makes it clear in these verses of the eleventh chapter that his subsequent reference to "as even the Law says" is not referring to the judgment over sin in Genesis 3:16 ("He shall rule over you"), nor to some specific commandment, such as the Fourth Commandment, but rather he is referring to the entire Genesis account, the creation, the original ordering of all things, as taught in the Torah (Law). And that ordering always goes back to God. Nothing about this ordering is ever independent of God. Christ to God, man to Christ, woman to man. This relationship, this ordering, which is elsewhere described by the term subordination, as we have seen, is here pictured by the word "head" (κεφαλή). Headship in Scripture is not a matter of superiority or inferiority, not a matter of master and slave, not a matter of boss and worker. Headship is a matter of the source of life. God the Father is the eternal source of the life of the Son; Christ is the eternal source of life of sinners; and within God's created order, before the fall into sin, the man is the source of the life of the woman.

What does all this matter? It only matters in relationship to God. Apart from God, everything can be seen from its own perspective, independently. But the Christian faith recognizes what the world will not acknowledge: Nothing and no one is ever "apart from God." Therefore, within the life of the church, and especially the church at worship, the faithful are called upon consciously to order themselves with regard to the ordering of God. The same holds also in the Christian household. Therefore, St. Paul urges subordination, the ordering of God, not only in the question of whether women proclaim for edification in the services, but also in the question of whether the church will accept this instruction as it is intended: "If any one thinks that he is a prophet, or spiritual, he should acknowledge that what I am writing to you is a command of the Lord." This idea of subordination as the public, corporate, and family-household expressions of life under God is what stands behind Paul's admonition in 1 Corinthians 14, and it further informs us of the necessity of holding to the proper interpretation of this passage as it has been received and delivered in the church for two millennia.

I now want to consider briefly what Argument D does with the other passage upon which our doctrine and practice is based. For Argument D also questions the clear, cogent, and unambiguous message of 1 Timothy 2:8–14:

> I desire then that in every place the men should pray, lifting holy hands without anger or quarreling; also that women should adorn themselves modestly and sensibly in seemly apparel, not with braided hair or gold or pearls or costly attire but by good deeds, as befits women who profess religion. Let a woman learn in silence with all submissiveness. I permit no woman to teach or to have authority over men; she is to keep silent. For Adam was formed first, then Eve; and Adam was not deceived, but the woman was deceived and became a transgressor.

Concerning this seemingly clear admonition that restricts women from teaching, Peter Brunner observes:

> Under *teaching* the apostle here understands, as one can already infer from the connection with the previous instructions concerning the correct conduct of the woman in worship, the public teaching in the congregation assembled for worship, that is, what we would nowadays call "preaching." This activity is forbidden the woman, just because she is a woman, in a very solemn manner since it is written in the style used for formal decrees. The reason given for the prohibition points to the order that God Himself had established at the creation: first the man and then the woman. Furthermore it refers to the different roles that man and woman played in the story of the Fall. Both of these events of the protohistory, the creation and the fall, determine the status of contemporary woman, even the woman who is a Christian.[18]

In the face of this, what does Argument D offer to demonstrate that this passage is unclear or ambiguous? It turns again to word studies. It notes that "men" could also mean "husbands" and therefore this might well be a passage about domestic relationships. Argument D notes that "teaching" might be something other than "preaching," that it might mean "giving working orders," so that the passage is saying that the wife shouldn't boss the husband. It notes that "exercise authority" (αὐθεντείν) is a word found nowhere else in the New Testament, and therefore, from a word-study point of view, could mean just about anything. And on the basis of all of these "could be's," Argument D concludes that the passage is ambiguous, and therefore not binding.

Here, as is the case with 1 Corinthians 14, Argument D again commits the linguistic fallacy that Barr calls the fallacy of "illegitimate totality transfer," the practice of "obscuring the value of a word in a context by imposing on it the totality of its uses." Clearly, that is what is happening throughout the treatment of these verses by Argument D. The result is not that Argument D uncovers inherent ambiguity in the meaning of the text in its context, but rather that Argument D creates ambiguity in obscuring the value of the word in context by imposing on it the totality of its uses elsewhere. Thus, as already observed above in connection with 1 Corinthians 14, Argument D here also commits the logical fallacy *petitio principii* (begging the question). As with 1 Corinthians 14, the text of 1 Timothy 2 brings us its own interpretive matrix in its context, a context that refers to worship gatherings, not

household dynamics, and that refers to the orders God has built into creation as Paul's inspired rationale for his admonition.

So in the end, what becomes of Argument D? The answer is not yet clear! To be sure, while we have discovered that the logical structure of Argument D is sound, we also have seen that both the major and the minor premises are faulty. Thus on both counts we have seen that the conclusion is lost. So why do I say that the fate of Argument D is not yet clear? Because in our church, as in the entire church world today, a growing number of people, pastors and laity alike, just have this feeling down in their gut that this limitation of the pastoral office to men just isn't right because they don't like it. Society has imposed certain perspectives and directions of thought upon us that will not tolerate the ordering of life around the all-encompassing centrality of God in Christ. This pressure upon us, from within as well as from without, is increasing daily.

Moreover, this pressure marshals otherwise noble and spiritual concerns as allies. This pressure reaches into the mission-minded crowd and argues that we need to draw on all the resources that both genders provide as the day is short and the night is soon coming when no man can work. This pressure reaches into the youth and says, we need to change so that you will be able to "be all that you can be," and especially so that you can be "you." This pressure reaches out to the lonely and desolate congregational settings where pastoral vacancies are many and long, and it says, why not make this change so that you can have more pastors from which to choose? And this pressure reaches to the administrative and public relations concerns in our churches, and it says, let's put a more progressive face on our church for the sake of the gospel.

And all that appears to stand between us and some accommodation to ease these pressures and satisfy the demands of the irritated are two Bible passages and the scriptural logic that stands behind them. I am convinced that the weight and momentum of opinion within the Lutheran Church today would give us the ordination of women tomorrow, no, yet tonight, if only some acceptable way could be found to neutralize the import of these two passages. Who knows whether Argument D, despite its faulty assumptions and its logical and linguistic fallacies, might not yet be appealing enough to give this majority permission to knock down the barrier of gender now placed as a limit on the pastoral office? I therefore urge you to take it seriously, and to prepare to face it head on, which will require far more than mere slogans and politics. It will require serious, sober, and alert study of Holy Scripture by us all, so that we might yet deliver unto the next generation what has been delivered unto us down through the long history of the one holy, catholic, and apostolic church. But we are not alone, just as this struggle we face is not a new one for the church. In the end, we need only be faithful: faithful to our baptism covenant, faithful to our confirmation vows, faithful to our callings, faithful to the revealed Word, faithful in our stewardship of that which has been delivered unto us, and faithful in the forms of "ordering," "subordination," and "headship" under which God placed us. God bless you in this faithfulness! LOGIA

NOTES

1. Wilhelm Löhe, *Three Books about the Church,* trans. James L. Schaaf (Philadelphia: Fortress Press, 1969; reprint Fort Wayne: Concordia Theological Seminary Press, 1988).

2. Richard J. Dinda, "Word Study: 1 Cor. 14:33–35 and 1 Tim. 2:8–12" (unpublished monograph, 1990).

3. William Weinrich, "It is not given to Women to Teach: A *Lex* in search of a *Ratio*" (monograph published by *LOGIA* 1991), p. 3.

4. Weinrich, p. 3.

5. Peter Brunner, *The Ministry and The Ministry of Women* (St. Louis: Concordia Publishing House, 1971), p. 22.

6. How this is to be understood from an evangelical Lutheran perspective is impressively set forth by George Wollenburg, "The Office of the Holy Ministry and the Ordination of Women" (Monograph published by University Lutheran Chapel, Minneapolis, MN, 1990), pp. 11–14.

7. Wollenburg, p. 22.

8. Dinda, p. 15.

9. Christ is the center and extent of the Scriptures. As Romans 10:4 asserts, "Christ is the end of the law, that everyone who has faith may be justified." Note: Christ, not the gospel, is the end of the law. The law and the gospel remain in paradoxical tension, one with the other; the law is there for the gospel; it is under the gospel; it is temporary to the permanence of the gospel; but it is not the case for Christians that the law no longer applies to us in this life.

10. The synodical treatment of lay ministries, which include full "pastoral" functions without and apart from regular pastoral calls and accompanying ordinations, may well be a convenient device to introduce the first female-conducted sacramental exercises in the LCMS.

11. Dinda, p. 2.

12. Dinda, p. 1: "That is, any doctrinal position we take we support with clear and compelling passages of Scripture. Such supporting passages, I repeat, are clear, cogent, unambiguous, and leave us with the certainty that no winds of perverse teaching will shake them."

13. James Barr, *The Semantics of Biblical Language* (London: Oxford Press, 1961), pp. 218, 219.

14. Barr, pp. 269, 270.

15. Dinda states concerning the term ἀκαταστασία that it brought him to wonder, at the outset of his entire exercise, "Isn't Paul speaking about noisy disturbances rather than the public preaching of the Word, as we have always said?" (p. 3). But a little attention to this term, together with the context of Paul's concerns in chapter 14, would have led to the realization that the reference here is not at all to "noisy disturbances," but rather to the confusion of people and their principles!

16. Wollenburg, pp. 11–12.

17. Wollenburg, pp. 12–13.

18. Brunner, p. 20.

Colloquium Fratrum

"Through the mutual conversation and consolation of the brethren . . ."
Smalcald Articles III/IV

REACHING THE TV GENERATION

There will be, no doubt, outcries similar to mine in response to the "Reaching the TV Generation" article, the interview moderated by Ken Schurb, for it is difficult not to notice the remarkable juxtaposition of this article immediately following the Wieting article, which takes Meta-Church methods to task.

What is more remarkable is that while one finds the stock components on both sides of the church-growth debate implicitly encouraged in that issue of *Logia*, yet that debate, curiously, is *not* entertained in the format provided for it, namely, the interview itself. We might have expected such an interview involving several parties to be the most fitting place for debating the issue, especially given the contention of the interview's participants that people at the end of the twentieth century have special expectations that ought to be taken into consideration. Well, then, is not a moderated interview currently the most customary end-of-the-twentieth-century debate format, as seen on CNN and the major networks? Thus a question arises: Why does this interview itself seem to be consigned to irenics among participants who seem generally agreed about the things they are discussing, while it must be in altogether another (the Wieting) article that Mr. Giles is *explicitly* taken to task, and with him the Meta-church mentality implicit in much of the Schurb discussion? The inference could easily be drawn that the Meta-church concerns expressed in the interview, though called by another name, are not even debatable matters among confessional Lutherans, or worse, that the Wieting article and the Schurb interview are in effect saying the same thing. And that, were it intentional (which it is probably not), would smack of intellectual dishonosty.

What disturbs this reader in particular about this interview is that now we are told we have to attend to the business of "pre-evangelism" in our churches, as if "evangelism" itself isn't plenty to put up with. As the church-growth tradition continues to make assumptions about those who do not attend to evangelism in particular as being somehow "lazy," now I imagine that those who won't pay heed to the special business of *pre*-evangelism either would be more than just lazy; I suppose they would be considered, well, downright slothful.

I would hope that even the sloth, however, is entitled to his day in court. Thus I must admit to having concerns about the attention repeatedly given to "evangelism" itself, to say nothing of the dreadful prefix. This emphasis is evident not only in the entire issue of *Logia* (which, I hasten to add, still strikes me nonetheless as being among the very finest of scholarly theological journals), but in Missouri Synod circles on the whole, to make "evangelism" itself a separate and distinct issue. I am reminded of remarks made several years ago by Dr. Hans Lutz-Poetsch, director of Germany's *Lutherische Stunde*, in the midst of a lecture on communism. He said he was suspicious, in a theological sense, of anything labeled as an -ism, and cited as examples in addition to communism, socialism, Marxism, Leninism, nationalism, and imperialism, to name a few. I assume Dr. Lutz-Poetsch had in mind the character of a separate or autonomous unit any -ism tends to take on. I recall the reply of one student, who raised the query (and a few eyebrows around the room as well), ". . . and evangel*ism*?"

The trouble with treating evangelism as a separate unit is that the gospel, the evangel, cannot be thus separated. An exclusive concern over how to present the gospel is by its very nature an exclusive separation of the gospel from its presentation. But the gospel is already words, speech, the word of God. Indeed, language itself is first of all a divine and not a human attribute, for it was God who spoke first, before man was even created. Language is of God, not of man. One might even see man's ability to speak as a remnant of his creation in the image of God, although since the fall all men are liars (Ps 116). Thus all men need the word of God in order properly to talk about God at all, or even, for that matter, to talk about talking about God.

Since this is so, this novel practice of treating evangelism as a separate entity, an entity wanting its own particular rational attention, belies an underlying denial of the power imbedded in the Word itself, and is, moreover, indicative of a failure to understand just what that Word is ontologically. The practice might be likened to an attempt to understand human speech by studying the larynx rather than the brain. There is, I would submit, a reason Luther's Wittenberg had no course offerings in evangelism; a reason, for that matter, there were not a whole lot of "how-to" instructions given the disciples of the Lord who were training to become his ambassadors to the world. He simply sent them into all the world to preach, without providing any specific instructions regarding attention-span considerations or any other such "pre-evangelism" notions.

This is not to say, mind you, that method is unimportant. On the contrary. Method of communication, however, cannot be treated separately from the substance communicated, and this is especially so when the substance is the gospel, the Word, for "word" is by its very nature communication *already*. Not only the message communicated but the method of communication must be of a piece with the Word. The old overused and abused slogan "The medium is the message" can be misleading, for misunderstood it can cause the message itself to vanish altogether; yet there is a grain of truth there, for when it comes to the message about God, the holy gospel, it is a message specifically called the word *of God*, that is, from God's mouth. Thus, as this word carries its own divine power, it in effect supplies its own medium; to reverse and alter slightly the slogan, "This message supplies its own medium."

So it is that the language used in the communication of the gospel must be a language of faith, a language delivered from God himself. The term "language of faith" is apropos not only because it derives from the Word of God, the word that produces faith, but also because the use of this language requires faith in its own effectiveness. The promise, "My word shall not return to me void," requires faith. Where such faith is lacking, one can expect all kinds of notions of pre-, post-, dialog-, or what-have-you-evangel -ism, dressing up the evangel in the clothes that we, ever doubtful of its true power, think it must need.

What is required, rather, in terms of method, is knowledge of the Word, both qualitatively and quantitatively. Attention to "pre-evangelism" is not going to be of much help here, as laudable as all that may sound, for in the final analysis such talk attends to the minds of men rather than to the mind of Christ. In so doing, it claims to make itself an intermediary between Christ and man, an essential denial of Christ's own mediation. Since Christ *is* as well as *speaks* the Word, it is treachery at its worst to think that man must attend to his own methods, however clever, when preaching this Word. Even the third commandment forbids this, calling for Sabbath *rest*; rest from doing the works (that is, of regeneration) that only God can do anyway. So we "rest," that is, we leave the effectiveness to him; even though we are all the while attending with diligence and zeal to that Word we must preach ("Scholars in the real sense of the word" are not those who study people, as Dr. Wollenberg suggests, but who study the Word of God, in order that they may preach it to people). And for that we shall have to endure being called lazy.

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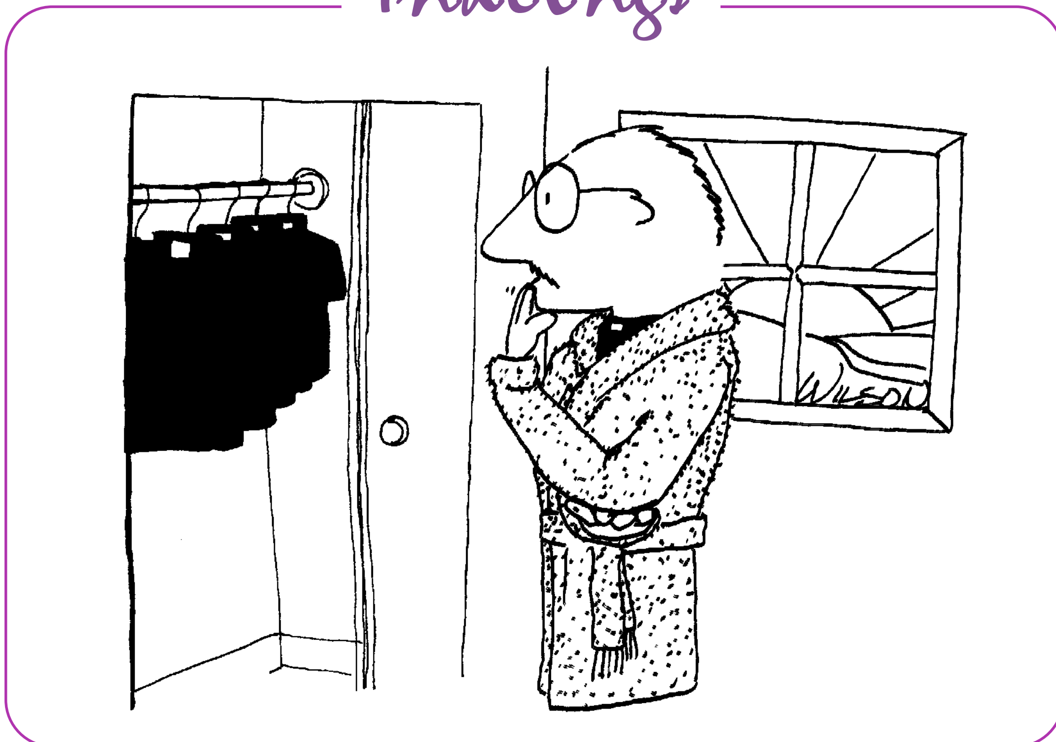
Inklings



Decisions, decisions. . . .

Reviews

"It is not many books that make men learned . . . but it is a good book frequently read."

Martin Luther

Review Essay

Christian Worship: A Lutheran Hymnal. Milwaukee: Northwestern Publishing House, 1993. 960 pages: hymns 623 pages; liturgy and Psalms 157 pages. $16.50.

Confessing the Faith in Christian Worship

The theme of this issue of LOGIA, "Hymnody and the Confession of the Faith," provides a suitable opportunity for examination of the Wisconsin Synod's recently released hymnal, *Christian Worship: A Lutheran Hymnal* and its companion volume *Christian Worship: Manual.*

There are certain points the reader may wish to keep in mind:

1. Evaluating a hymnal is different from evaluating most other books. A hymnal is a book for the church to pray and sing, not primarily a book to be studied by an individual. It is difficult to predict what congregations will find profitable, helpful, or simply useable. The theme of this issue of LOGIA gives us an objective criterion that we can use in evaluating *Christian Worship:* does the confession of the faith come through clearly, particularly in the liturgical portion of the book?
2. The Wisconsin Synod has been characterized by relative indifference to liturgics in general, and by hostility to liturgical elaboration. It is to be expected that its liturgical efforts will be characterized by simplicity. Those coming from a richer liturgical tradition will miss many things to which they are accustomed. The question must be whether what has been omitted is embellishment, while the essentials have been retained. Again, how clearly the confession of the faith comes through is the overriding concern.
3. Considerations of time and space (and not least the reviewer's knowledge) limit what all can be said. Because of those limitations, in this review the hymn section will not be dealt with, nor will *Christian Worship: Manual* receive more than passing mention. That will be done even though for many who use *Christian Worship* the hymn section will be by far the most important part of the book.

   The Wisconsin Synod's 1931 hymnal, its last previous independent effort, was entitled simply *Book of Hymns,* and to many who use it *Christian Worship* will also be "the hymn book." Here it will have to suffice to say that the editors have succeeded in retaining the nucleus of Lutheran hymnody from *The Lutheran Hymnal,* adding to it new material from a variety of sources, including several distinguished hymns by Wisconsin Synod authors and composers. Everyone will find some old favorites gone, and certain additions of questionable value. (Why every recent Lutheran hymnal has seen fit to include "How Great Thou Art" is a mystery to me. I recognize, however, that there are many who, for reasons I cannot guess, love it and manage, by a process I cannot fathom, to be edified by it. Perhaps as compensation, *Christian Worship* includes "Day of Wrath, Oh, Day of Mourning," albeit shortened to seven verses.)

   Christian Worship: Manual contains extensive explanations and rationales for the services, including theological considerations, as well as the necessary propers for the use of *Christian Worship.* The *Manual* is very well done. It gives evidence of a considerably higher degree of liturgical awareness than has been common in the Wisconsin Synod heretofore, and one can only hope that it will succeed in raising the standards of many of the pastors, organists, choir directors, and others involved in the liturgical life of the synod.
4. *Christian Worship* is influenced more heavily by *Lutheran Book of Worship* than by *Lutheran Worship.* The point is interesting because both *Lutheran Worship* and *Christian Worship* are replacements for *The Lutheran Hymnal* and because the Missouri-Wisconsin connections, although formally severed thirty years ago, might have been expected to continue to have influence.

A Matter of Proportion

One result of the preference for liturgical simplicity is the small amount of the book devoted to liturgical material. In *The Lutheran Hymnal* roughly 20 percent of the book is devoted to liturgical forms, in *Lutheran Worship* 37 percent, in *Lutheran Book of Worship* 30 percent, and in *Christian Worship* 17 percent. Part of the difference, in comparison with *Lutheran Worship* and *Lutheran Book of Worship,* lies in simplification of the services, and part in condensing the way information is presented. While

alternatives are suggested in certain cases for canticles, the alternatives are not printed out in full. The three-year and one-year lectionaries are printed out in tabular form, with each year occupying one page.

Some of the simplification, however, is achieved by leaving out of the pew edition materials that are included in *Lutheran Book of Worship, Lutheran Worship,* and *Christian Worship's* immediate ancestor, *The Lutheran Hymnal.* The collects are found in the *Manual* alone. A one-year daily lectionary is printed in the *Manual,* but not in the pew edition. Since very few laypeople will purchase the *Manual,* they will have access to the collects and other propers as well as the daily lectionary only if the pastor reprints them in some form. There is no denying that far too few people make use of the offices of Matins and Vespers for daily devotions, but making the necessary propers inaccessible is not likely to encourage them to use the daily prayer of the church.

Fifty-nine Psalms are included in the pew edition, set to simple Psalm tones and furnished with refrains. Those who have made use of the settings for the Psalms in *Christian Worship* speak well of them. The Psalm tones are simple enough that most congregations should be able to master them and sing them fluently. One can only hope that the practice of chanting the Psalms will see widespread use. In nearly every case, however, the Psalms are trimmed to about six verses. The result is that there are, in effect, fifty-nine graduals rather than a reasonably complete selection of Psalms. The intention was to edit the Psalms so that they would be liturgically viable, while the decision to limit the number of Psalms to a relatively small selection was based on a desire to have the texts become implanted in the minds of the people. One cannot fault the intentions, but such severe pruning seems hard to defend.

The Litany, the Bidding Prayer, the Suffrages, and all canticles except those included in the various orders are omitted. Luther's esteem for the Litany is well known, and the other prayers and Canticles have a long tradition of use in the church generally. The devotions for various occasions, the Prayer of Intercession, and some of the liturgical hymns are intended to replace these items. Whether they are adequate substitutes may be questioned.

THE COMMON SERVICE

The Common Service is a revision and combination of The Order of Morning Service and The Order of the Holy Communion of *The Lutheran Hymnal.* That makes it a sibling, but not an identical twin, of Divine Service I in *Lutheran Worship.*

The service begins with a hymn and the Trinitarian invocation, followed by the Confession of Sins. The Confession runs:

> Holy and merciful Father, I confess that I am by nature sinful and that I have disobeyed you in my thoughts, words, and actions. I have done what is evil and failed to do what is good. For this I deserve your punishment both now and in eternity. But I am truly sorry for my sins, and trusting in my Savior Jesus Christ, I pray: Lord, have mercy on me, a sinner,

followed by "Lord, Have Mercy" (*Kyrie*).

Christian Worship: Manual, in its "Rationale and Explanation of Each of the Orders," assures us (p. 170) that this use of the Kyrie has historical precedence [*sic*]. Probably the most influential precedent was the Wisconsin Synod's own 1931 *Book of Hymns,* although there are others running to the Swedish order via Pietism. Certainly the Kyrie has been used in this way, but there seems to be a fairly general consensus that such use rests on a misunderstanding of the Kyrie. The decision to place the Kyrie as part of the Confession of Sins is the more puzzling when one considers that the Kyrie came after the Absolution in *The Lutheran Hymnal,* the immediate ancestor of *Christian Worship,* and that in The Service of Word and Sacrament the Kyrie is made part of a restored litany after the Absolution.

The Absolution (not marked as such; it simply follows the Kyrie without a heading) follows in the form,

> God, our heavenly Father, has been merciful to us and has given his only Son to be the atoning sacrifice for our sins. Therefore, as a called servant of Christ and by his authority, I forgive you all your sins in the name of the Father and of the Son ✠ and of the Holy Spirit.

This absolution is less strongly worded than that in *The Lutheran Hymnal,* and reflects current Wisconsin Synod theology on the office of the ministry—a subject for another essay. The reference to the office, the word *ordained,* and the phrase "in the stead and by the command of my Lord Jesus Christ" are trimmed, although a reference to Christ's authority is added. There is nothing false here, and if one did not have the *Lutheran Hymnal* and *Lutheran Worship* wording to compare, it would hardly raise an eyebrow. It is still a clear absolution, far superior to those in the liturgies cobbled together by many amateurs, but it is not as strong as its predecessor.

Following the Absolution, the minister says, "In the peace of forgiveness, let us praise the Lord," followed by the congregation singing "Glory Be To God" (*Gloria in Excelsis*) or another song of praise. This is the same procedure followed in the *Sampler* issued in 1986 as a trial for the new hymnal. In the *Sampler* it always seemed clumsy, and it still does. The dubious relocation of the Kyrie has created a structural problem for which an ungraceful solution has been found.

The Gloria is followed by the Prayer of the Day, First Lesson, Psalm of the Day, Second Lesson, Verse, and Gospel. The *Manual* (p. 184) discourages the use of explanatory introductions to the lessons, a discouragement one hopes will be heeded. The Gospel is followed by the Nicene Creed or the Apostles' Creed. A rubric specifying that the Nicene Creed is to be used at celebrations of the sacrament would have been a good idea; the Apostles' Creed may often displace it in an effort to save thirty seconds. The controversy over the translation in the second article of the Nicene Creed, "and became fully human," has been aired in LOGIA and elsewhere. This, too, calls for another essay. At this point I will only record my opinion that the translation seems unfortunate on several grounds.

The Sermon is followed by the Offertory (which is not so marked). Here a mispositioning from *The Lutheran Hymnal* has been retained. The Offertory is thereby made into a response to the Sermon. Because there seemed to be the need for something to happen as the offerings were brought to the altar, and the Offertory had already been utilized, many congregations using

The Lutheran Hymnal sing "We Give Thee But Thine Own" or some other ditty as a quasi-Offertory. One fears that the practice will be perpetuated by the order in *Christian Worship*.

There are several suggested Prayers of the Church for various seasons of the church year. All are written with congregational responses, which may be a help in keeping minds from wandering. The Lord's Prayer immediately follows the Prayer of the Church. A cursory glance at Reed's *The Lutheran Liturgy* shows that in the sixteenth century Lutheran orders Preface, Sanctus, Lord's Prayer, and Words of Institution exchanged places with one another with some freedom so that this change from *The Lutheran Hymnal* is not without precedent.

The Prayers are followed by Preface, Proper Preface, Sanctus, Words of Institution, "O Christ, Lamb of God" (*Agnus Dei*), and the Distribution. The distribution formula is not given in the pew edition; three alternatives are suggested in *Christian Worship: Manual* (p. 178). All three are satisfactory. It is to be applauded that the *Manual* makes the point that miscellaneous formulas are to be avoided, and that it would be well to choose one of the formulas suggested and stick with it.

In general, The Common Service has done a reasonable job of preserving the order of the Holy Communion in *The Lutheran Hymnal.* The locations of the Kyrie and Offertory, and the curious introduction to the Gloria in Excelsis, are idiosyncrasies that do no obvious harm but also serve no evident purpose. Given the debates on the doctrine of the holy ministry in all of American Lutheranism, the wording of the Absolution (and the fact that it is not marked as such, but subsumed under the Confession of Sins) may awaken some concern, particularly in light of the Wisconsin Synod's 1991 convention decision to ordain male teachers. The translation of the Nicene Creed as "became fully human" also raises misgivings that have not been laid to rest by the explanations offered.

THE SERVICE OF WORD AND SACRAMENT

The Common Service traces its ancestry to *The Lutheran Hymnal* and Divine Service I of *Lutheran Worship;* the Service of Word and Sacrament descends from the Holy Communion of *Lutheran Book of Worship* and Divine Service II of *Lutheran Worship.* It differs from them in that it is for use only when the Sacrament is celebrated; the Service of the Word or some other order is to be used when there is no celebration. It will introduce into the Wisconsin Synod a new strain of liturgical development.

Following *Lutheran Book of Worship* (but not *Lutheran Worship*) the service begins with the Apostolic blessing (2 Corinthians 13:14) and the response, "And also with you." The same Confession of Sins and Absolution is used as in The Common Service, without the singing of the Kyrie. But the pestilential dislocated Kyrie continues to haunt us. The Confession ends with "Lord, have mercy on me, a sinner." Then comes the (unmarked) Absolution, and then a Litany titled "Lord, Have Mercy" (*Kyrie*). This has the effect of hooking the end of the Confession up with the beginning of the Kyrie, around the Absolution. It is most unlikely that this was the editors' intention, but the result is that the already-weakened Absolution becomes almost a parenthesis in the progress from one Kyrie to another. The restoration of the Litany is admirable, but the structure is clumsy and results in the Absolution's being obscured.

The Litany is followed by a versicle spoken by the minister, "The works of the Lord are great and glorious; his name is worthy of praise," and the congregational singing of "O Lord, Our Lord." Both *Lutheran Worship* and *Lutheran Book of Worship* manage to get from the Litany to the song of praise without the intrusive introduction.

The location of the Creed after the Sermon has much to commend it. *Christian Worship: Manual* commendably encourages liturgical preaching and the use of the Hymn of the Day as opposed to miscellaneous hymns and free text preaching. Placing the Creed after the Sermon likewise encourages preaching which takes into account all of the Scriptures read on the day, so that the Lessons are not left hanging as preliminaries to the main event, the Sermon. The Creed then becomes—as it ought to be—a confession of what has been read, sung, and preached. For the conscientious pastor it will also become a check on whether his preaching has been normed by that Creed, and the reflective parishioner will ponder whether what he has heard in the sermon is in accord with what the church confesses.

The Prayer of the Church offered here is briefer than those suggested for use in The Common Service. Since this order is to be used only when the sacrament is celebrated, a fuller reference to the sacrament would have been appropriate and welcome. The Thanksgiving in this service is "Thank the Lord," with the suggestion that the first stanza of "O Lord, We Praise You" may be substituted during Lent.

The closing prayer is followed by an exhortation to the congregation: "Brothers and sisters, go in peace. Live in harmony with one another. Serve the Lord with gladness," and the Aaronic Benediction. This exhortation is difficult to evaluate. It is hard to see just what it is meant to accomplish.

In the Service of Word and Sacrament there are several valuable emphases. The order Lessons, Sermon, Creed can be used effectively to help the confession of the faith come through clearly. Combined with the welcome emphasis on liturgical preaching in *Christian Worship: Manual,* the order could assist both pastors and people to recognize that the liturgy is not just the setting for the homiletical jewel at its center, but that the Sermon is properly one of the components of a unified whole. The Confession and Absolution are subject to the criticisms given under The Common Service, and the (probably unintentional) linking of Confession and Litany around the Absolution is unfortunate.

HOLY BAPTISM

The Order of Holy Baptism has the laudable purpose of bringing Holy Baptism into the service itself. The explanation of the service at the head of the page notes, "This order incorporates Holy Baptism into congregational worship by combining the sacrament of baptism with the confession of sins. Martin Luther said that confessing sins and receiving forgiveness is nothing else than a reliving of baptism. Thus this order provides the opportunity not only to baptize but also to recall the lasting blessings of baptism" (*Christian Worship,* p. 12). To achieve that purpose the Order of Holy Baptism replaces the opening portions of the Common Service, the Service of Word and Sacrament, or the Service of the Word.

The Confession of Sins seeks to link up with the language of Scripture and of the Small Catechism. The language used, howev-

er, is rather "teachy," and sometimes it is difficult to determine just what is meant. For example, "our sinful nature need not control us any longer" is a curious expression; the reference to "a new life" in the preceding sentence, as well as the quotation from Baptism IV in the Small Catechism, spoken by the congregation, express the apparent meaning more felicitously.

One item is notable by its absence: the Apostles' Creed. Part of the reason for this was the desire to avoid repeating the Creed later in the service, or else leaving it out at its normal location. The committee was also of the opinion that because the Creed was originally a part of the baptism of adults it was not entirely appropriate for the baptism of children. (A weakened dialogic form of the Creed is included for the baptism of adults.)

Considered in abstract terms, this is an adiaphoron. In practical terms, it is a blunder. The Apostles' Creed defines and confesses the church's Trinitarian faith. In the present time we are faced with baptisms performed "in the name of the Creator, Redeemer, and Sanctifier," and even more dubious formulas. (A member of my family attended a "baptism" in a heterodox church in which there was no mention of the name of *any* god.) It is all the more important therefore that it be clearly confessed in the baptismal service that this baptism is performed in the name of the Holy Trinity, in the same confession that the church has used since its earliest days, based on the Savior's baptismal mandate in Matthew 28:16–20. No one, of course, imagines that the compilers of this service or the Wisconsin Synod have any intention of doing anything else; but present conditions require more clarity than we have here. The Triune name is retained at the baptism itself, and a good share, but not all, of the content of the Apostles' Creed is to be found in this order, albeit scattered piecemeal. But the simple, straightforward, comprehensive confession contained in the Apostles' Creed is not there. The upshot is that there is a lot of talk about faith, but the listener is left to his own devices to put together precisely what that faith is.

In general, the baptismal rite lacks clear focus and direction. It says nothing false, but its confession of truth is muddled. Consider:

- The Baptismal rite would be a logical service to begin with the Trinitarian invocation taken from the baptismal mandate of Matthew 28; the service begins instead with the Apostolic Benediction of 2 Corinthians 13. The latter is also certainly Trinitarian and in that sense related to Baptism, but why did the compilers go so far afield?

- The attempt to connect the Confession of Sins with the Sacrament of Baptism is laudable. But in this case the connection appears to be made backwards. It would make more sense to place the congregation's confession of sins after the baptismal rite, when the congregation recalls that it is the assembly of the baptized.

- The Confession of Sins meanders without a clear sense of direction. One is left in doubt as to whether it is a confession of sins, a statement of the necessity of baptism, or an acknowledgement of Confession and Absolution as a daily return to baptism. The minister's statement begins with original sin. Our need for redemption is shown, and then we are told that in baptism the Savior clothes us with his righteousness. The statement that "our sinful nature need not control us any longer" is then added, without its being quite clear whether this is the same thing as the new life mentioned in the preceding sentence. We then "recall what baptism means for our daily lives," the Fourth Part of Baptism. Here, however, instead of being a clear-cut acknowledgment of the gift of the new life in Holy Baptism, it leads into a confession of sins. All of those ideas crop up; none of them are developed. And they crop up in a way that has no clear forward progression.

- The truth that by this baptism this person is given the whole lot of salvation comes through only in muted tones. Before I am bombarded with angry letters, I am well aware that one can piece together what needs to be said from here and there in the rite. But there is not the degree of clarity that the present climate requires.

- Here the criterion mentioned at the beginning of this article comes to the fore: how clearly is the gospel confessed? Not all that clearly. Certainly nothing is denied. But the truth that "Baptism gives forgiveness of sins, delivers from death and the devil, and gives eternal salvation to all who believe this, as the words and promise of Christ declare," gets lost in the shuffle. It is curious that the Small Catechism's reference to the fruits of baptism is recited, but not the statements of what baptism is and what baptism works.

In summary, the service for Holy Baptism is a major disappointment. It is not that it gets anything wrong; it just does not do well at getting things right. That is not meant as a judgment on the compilers' theology of baptism, but on the expression of that theology in the present rite.

SUMMA SUMMARUM

How clearly is the faith confessed in *Christian Worship?* There are structural quirks in The Common Service and in the Service of Word and Sacrament that do not serve any clear purpose. Both the Confession of Sins and its accompanying Absolution are weakened in comparison with what we have become accustomed to in *The Lutheran Hymnal,* with the Absolution reflecting the current Wisconsin Synod doctrine of the ministry. Holy Baptism is extremely weak; it is just barely acceptable, and pastors may want to consider either extensive reworking or use of another rite. *Christian Worship: Manual* is very well done; if pastors, organists, and others make use of it, it will considerably enrich the liturgical life of congregations.

The writer wishes to acknowledge the help of the Rev. Prof. James P. Tiefel, professor of liturgics at Wisconsin Lutheran Seminary and a member of the Joint Hymnal Committee, who supplied information used in this review in a telephone conversation. Any errors, as well as the opinions expressed herein, are the responsibility of the reviewer and not of Prof. Tiefel.

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A New Song for Wisconsin Synod Lutherans

Of American Lutheran hymn books there appears to be no end in sight. During my own lifetime I have used six. Several others were in use during the same time (such as the *Common Service Book* and the *American Lutheran Hymnal*). Even now, just as the Wisconsin Synod (WELS) comes out with its long-awaited *Christian Worship*, there is a hue and cry among some ELCA people for a new book to replace its well accepted, fifteen-year-old *Lutheran Book of Worship* (*LBW*). That despite the fact that to the constituency, *LBW* is still referred to as "the new book." Meanwhile, Missouri's *Lutheran Worship* (*LW*), very similar to *LBW*, appears to have achieved less general approval and is perceived as "confusingly new." The reaction against *LBW* is mostly driven by feminist, multi-cultural, "relevance" advocates, or, on the other hand, by low-church "familiar song" promoters. Numerous independent supplements are on the market, reflecting these special interest groups. I suspect that the former group of critics will be taken seriously; the quota system will guarantee that. The latter group will, I suspect, be less listened to.

Now we have *Christian Worship* (*CW*). Of the three major books, it is the most inclusive in language, except for its retention of "good will toward men" in the Gloria. Some WELS people will probably object to the loss of the elegant Jacobean English, especially in the Psalms (I am not sure that was a necessary revision), and will regard the inclusive language (such as "people" for "men," "fully human" for "man") as a capitulation to political correctness. Yet left-wing ELCA people, if they even bother to look at a book produced by the "reactionary" Wisconsin Synod, will damn the consistent retention of "he" in reference to God, and the pervasive "Lord, Father, and Kingdom" language. All that is only a commentary on the radical cross currents in American Lutheranism. ELCA people find WELS an embarrassment; WELS leaders see the ELCA as a "so-called" Lutheran church just short of apostasy. Any honest review of *Christian Worship* must reject the clichés. How well does it succeed in being a good book for Lutheran congregational worship? Is it ecumenical in the best sense?

My earliest memories are of the *Lutheran Hymnary* of 1913, the book of the Norwegian immigrant churches. I still retain an affection for its simple but beautiful chanted liturgy; such major parts as the collects, Lord's Prayer, Words of Institution, and Benediction were sung by the pastor with only short sung parts by the people. No one needed bulletins since the liturgy was always the same. It was not, however, a book for a larger, non-ethnic group. The hymns were heavily representative of the Scandinavian authors: Kingo, Lanstadt, and Brorson. The Ludvig Lindemann melodies were favorites and some German melodies, notably *Freu dich sehr,* were employed for several texts. The Norwegians either didn't know or had rejected as too complicated the rhythmic settings of the old German chorales. Some of them were entirely omitted. Numerous English hymns were included, but, on balance, the book most strongly reflected the piety the Norwegians brought with them. The "Common Service" of 1888 was included as an alternative liturgy, but I don't remember a Norwegian church that used it. In 1958, the *Lutheran Hymnary* went out of print to be replaced by the much classier *Service Book and Hymnal* (*SBH*), the production of which was not much influenced by the Norwegian tradition. The *Lutheran Hymnary*, while long out of print, is still used by a few Evangelical Lutheran Synod churches. The group is now planning a hymn book of its own that will retain the piety of that book. (One wonders why the group doesn't instead adopt the *CW* and produce a small supplement for its few parishes that still retain their ethnic affections.)

During the same period, the more pietistic Norwegians used the *Concordia Hymnal*, a popular collection of hymns and songs. I knew it while a faculty member at St. Olaf College. Not much praised by sophisticated church musicians (nor by me for that matter), it enjoyed considerable acceptance; some Norwegian congregations used both hymn books, one for Sunday morning and the other for ladies aid meetings, young peoples groups, and special services. Now I read that the Association of Free Lutheran Congregations is scheduled to publish its own *Ambassador Hymnal* in 1994. "Designed for the average Lutheran lay person," it will "fill the role of the old *Concordia Hymnal*." As such, it will be a very different book from *LBW*, *LW*, or *CW*.

When I went to Watertown, Wisconsin in 1945, I discovered *The Lutheran Hymnal* (*TLH*). I was introduced to the pre-Bach rhythmic settings of the chorale, learned lots of new Lutheran hymns, a brand new liturgy, and old German styles of doing things. As a couple of examples: Norwegian sexes sat separately in church except on communion Sundays, then they sat together so as to commune as families. Germans sat together, but received communion separately by gender. The Norwegians went to the communion rail for individual absolution facing the altar; the Germans knelt in their pews with their backs toward the altar. I found those habits strange, which is only a commentary on ceremonial relativity. Yet I took with enthusiasm to the full diet of Lutheran hymns, and, despite its dreadfully high pitch, learned to like the liturgical service. *TLH* was the best Lutheran hymn book produced up to that time. It reflected an old tradition, rediscovered and sponsored by the liturgical-musical renaissance that had developed in the Missouri Synod of the 1920s and 30s. It reflected too (though, I suspect, unwittingly) the chorale emphasis quietly promoted by Wisconsin's greatest theologian, John Philipp Koehler. (Koehler and his sponsorship of what has been called the "Wauwatosa Theology" had been repudiated; he was suspended from synodical membership in 1933.) His work may have influenced *TLH;* his legacy has had some influence on the compilers of the new *CW*. All in all, *TLH* was a splendid achievement for its day and continues after half a century to be the hymn book of many Missouri churches.

The *Service Book and Hymnal* of 1958 was a very different kind of book. Liturgically, it was similar to *TLH*; its model was the *Formula Missae* rather than Luther's more innovative *Deutsche Messe.* Ceremonially (at least as interpreted in the popular liturgical etiquette books of Luther D. Reed) it was moderately Anglican, and musically embarrassed by the classical chorale tradition. (Surprisingly, the best translation of Luther's "Aus tiefer Not," even though truncated, was produced by Edward Traill Horn III, himself an effective promoter and product of the mild Eastern Lutheran tradition).

SBH was designed for a Lutheranism self-consciously moving out of its ethnic provincialism, socially upwardly mobile, and striving under the dynamic Eastern-based Franklin Clark Fry

("Mr. Protestant," *Time* magazine termed him) to become a mainline Protestant denomination. His aim was a united American Lutheranism alongside the Presbyterian, Episcopal, Congregational and Methodist groups. *SBH* reflected well the vision. It became almost immediately the official book of two-thirds of American Lutherans. Its liturgy was that of the Common Service but with the option, little used but for the first time offered, of a eucharistic prayer. It also introduced the option (little employed in circles I knew) of the pastors' parts being chanted. With *LBW*, that practice has become normative. The hymn selection was purposely "ecumenical," with that term implying an eclectic collection of various denominational hymns. The one tradition that was not much represented was the sixteenth century chorale. It had seven Luther hymns as compared to twenty-five in *CW*. Nor was the rhythmic style much employed. The wide acceptance of *SBH* spelled death to the ethnic rites inherited from the immigrants. Lutheranism with an "English veneer," one observer called it.

By the 1960s, most Missouri, Wisconsin, ALC, and LCA people were doing the same liturgy and, for the most part, singing it to the same melody. To be sure, *SBH* offered an alternative musical setting (the best, in my opinion, yet offered), but that alternative was not much used in churches I knew. Nevertheless, for all their liturgical similarities, *TLH* and *SBH*, when one compares the hymn selection, symbolized two quite different types of Lutheranism.

The story behind the production of *LBW* and *LW* is well known. By the early 1960s, "neo-Missouri" was in the ascendancy, at least as far as the prestige leadership of the synod was concerned. The move was in the direction of a widening fellowship. Furthermore, Missouri had become a leader in matters of church architecture, music, and liturgical renewal (as seen in the influential work of Arthur Carl Piepkorn or the liturgical conferences at Valporaiso University). Already in 1953, Missouri had begun a project on a new book to replace *TLH*. By 1965, reflecting the new pacific atmosphere in Missouri, plans to produce a hymnbook of its own were abandoned, and Missouri issued an invitation to other Lutheran groups to produce a common service book and hymnal. By then WELS was out of the picture. Thus was born the Inter-Lutheran Commission on Worship (ILCW). During that same period, the expanding world of liturgical renewal was influencing world Christendom, most dramatically symbolized by what occurred in Roman Catholic circles. The word was "back to the sources," and the preoccupation of ILCW was not so much recovery of the sixteenth century as it was a search for the authentic roots of an older and fuller catholic tradition.

For a variety of reasons (such as the changed world of Missouri after the conservative victory of 1969 and deep disagreements regarding eucharistic texts), Missouri withdrew from the project and eventually produced its own book in 1982. By then *LBW* had become what the *SBH* had been earlier: the book of two-thirds of American Lutherans. Yet and despite some significant liturgical differences (*LW* is more reflective of a sixteenth century eucharistic consensus than is *LBW*), the two books are remarkably similar. *LBW* is vastly superior as a hymn book to what it would have been had not Missouri passed on the chorale legacy. My experience is that most of the old chorales are little sung in ELCA churches, but neither, I suspect, are they much used in Missouri or Wisconsin churches. Yet they are there; Missouri's influence saved them from oblivion. Not only do they represent the one field in which Lutherans made a significant contribution to worship, but they are also, in the best sense, ecumenical, focusing as they do on the central narrative of the Christian message. Both *LW* and *LBW* are impressive achievements. *LW* is more discriminate than *LBW* in excluding certain dubious texts (such as the scarcely Christian "God, Who Stretched the Spangled Heavens" and "Great God, Our Source and Lord of Space"). It also includes several chorales not in *LBW* as, for instance, Gerhard Gieschen's translation of what is perhaps the greatest of all the Epiphany hymns, Opitz's "Arise and Shine in Splendor." Liturgically, *LW* in its first setting is very close to the Common Service of *TLH*.

The immediate question facing any reviewer of *Christian Worship* is whether or not it was really needed. The answer is that it probably was, but not because Missouri's *LW* could not have well served WELS churches. Had *LW* been adopted, a tremendous amount of work and money could have been saved (Kurt Eggert, *CW*'s able editor, spent nine years on the project). Yet given WELS's stress on its own self-identity, its famous (or infamous) reputation as stricter than any other Lutheran group, and its determination to be a church with a unique national mission, it would simply not do to adopt the book of a Missouri Synod with which it is not in fellowship. Furthermore, given its conviction that the old story needs a new language of expression, retaining the 1941 *TLH* would only symbolize "old-fashioned." So in any event, *CW* is the result. As such it need not take a back seat to either *LBW* or *LW* for quality. (Its less than bright print job is another matter.)

There are numerous hymns that simply have to be included in a volume that is to be a "people's hymnbook." *CW* has retained over four hundred selections from *TLH*. Many of its hymns are in that, I suppose, "necessary" category ("I Love to Tell the Story," "God Be With You 'Till We Meet Again"). Jacobean English is mostly, but not entirely, eliminated. Where the old language is retained it may mean that copyright permission stood in the way. Occasionally the updated language is unfortunate. Martin Schalling's hymn (singled out by Karl Barth as an example of the chorale at its very best) "Lord, Thee I Love" has become "Lord, You I Love." That is not euphonious and violates Eric Routley's dictum that a hymn's first line can make or break it. In most instances (unless one has learned the old text by heart) the updating works well. *CW* is the most gender inclusive of the three major hymnbooks. For whatever reason, Martin Franzmann's excellent "In Adam We Have All Been One" has not been updated. In this case, a revision would not have been difficult. I would hesitate more than the editors did in altering texts by that remarkable English schoolmarm, Catherine Winkworth. Two of our very best translators, Gilbert Doan and Gracia Grindal, are each only used once. Ironically, Grindal is represented by her "From Depths of Woe I Cry to You," on which neither she nor Winkworth did as well as Henry Horn, noted above.

"When I Survey the Wondrous Cross" is happily set to the much loved "Hamburg" melody. The charming "Once in Royal David's City," strangely missing in *LBW*, is in *CW*. A church that hopes to do mission work can force people to sing Luther's "A Mighty Fortress" in the rhythmic style only at its peril. *CW*

wisely offers an alternative. Luther's "Credo" could use an alternative melody.

Some very good contemporary hymns are included, among them Ronald Klug's "Rise, Shine, My People," Fred Green's "For the Fruits of All Creation," and John Arthur's "This Is the Feast" with a singable tune by R.W. Hillert. Some old hymns, notably "Open Now Thy Gates of Beauty," have enjoyed melody revision, making them accessible to middle-aged people who can rarely hit anything higher than an E-flat. Others have been rediscovered. Such is "Hail Thee, Festival Day," revised to serve as a Pentecost hymn with a melody by Ralph Vaughan Williams. In *LBW* the same hymn in a longer version is simply too complicated to be sung through without disaster, while *LW* successfully edited the hymn to serve each of the three major festivals. *CW*'s version is moderately difficult, but well worth learning. Several fine descants are offered in an easy form for choirs to sing.

Luther's very long and somewhat didactic "The Ten Commandments Are the Law," while not his best church hymn, does demonstrate that Luther held to the much debated "third use of the law." On the whole, one can only applaud *CW*'s inclusion of even those hymns of Luther that have little prospect of being much used. I know that Luther's Te Deum cannot be a congregational song. It can, however, work very well, say, during communion distribution, sung antiphonally by soloist and choir. I wish it were included in the section of "hymns of the liturgy." It is, however, available for choir use in Missouri's *Worship Supplement* of 1969.

That calls up a comment about the Psalms, here offered selectively with several melodies for singing them and with fine antiphons: they are a good addition. Experience proves that when they are sung antiphonally by choir, soloist, or pastor alternating with congregation, even small congregations can learn to use them.

One is struck by some decisions made. I can remember only twice in almost fifty years that I sang Reusner's beautiful "In Thee, Lord, Have I Put My Trust" in church. Those occasions were in churches of the Protestant Conference that typically sing mostly chorales. I am thankful that gem is preserved, though the interesting musical arrangement is perhaps too difficult for people to take to easily. I also notice that *CW* offers an arrangement of "Who Trusts in God, a Strong Abode" far more singable than that in *LBW* and *LW*. The ancient "Sing, My Tongue, the Glorious Battle" deserves wide usage. Its plain-song melody will make that unlikely. *SBH* offered an eighteenth century melody that made it possible to use the hymn even in a small congregation that generally preferred second-rate hymns. "Arise and Shine in Splendor" was translated by Gieschen so as to be sung to *O Welt, ich muss dich lassen. CW* sets it to a lackluster melody. Watts's "Oh, for a Thousand Tongues to Sing" has become such an enormously popular hymn partly because of the nineteenth century "Azmon" melody. The Dykes melody, here used, lacks energy. Surprisingly, the fine "Salzburg" melody, used twice in *LBW,* is absent. In *LBW,* "My Song is Love Unknown" has become very popular set to the "Rhosymedre" melody. The *CW* melody is less memorable. There are other texts for which I would have chosen different melodies, such as "In Christ There Is No East or West" or "Lo, He Comes with Clouds Descending." The "Helmsley" melody for the latter in *LBW*, although perhaps a trifle flamboyant, as is also the text, turns that hymn into a song for grand occasions. "O Christians, Haste," popular in Protestant circles as "O Zion Haste," is tied by tradition to its "Angelic Songs" melody. My preferences are, of course, only a matter of differing judgments.

Isaac Watts is the greatest English hymn writer (his only possible rival is Charles Wesley). Not all his hymns are great. *CW* includes "The Man Is Ever Blest" and "The Law Commands and Makes Us Know"; neither is among his best. Yet it omits one of the truly great hymns in the English language: "Before Jehovah's Awe-full Throne." The omission is itself awesome. Horatius Bonar, now a hymnwriter near the rank of Watts, is represented by several hymns; his one exceptional hymn, "Blessing and Honor," is missing.

Grundtvig's "O Day Full of Grace," a powerful Pentecost hymn suitable for many occasions, has not been well edited. In *CW*, it is listed under "worship and praise," lacks the Pentecost motif, and has a composite translation inferior in poetic imagery to Gerald Thorson's moving version in *LBW*. I doubt the hymn will get the use it deserves. There is one hymn strangely included: C. F. W. Walther's "He's Risen, He's Risen" is not great poetry, and is wedded to a melody long referred to with amusement as "the Lutheran Clementine song." Why is Grundtvig's popular "Bright and Glorious is the Sky" not in *CW*? A couple of hymns are problematic. *CW* includes the Hus-Luther "Jesus Christ, Our Blessed Savior." The hymn should have been edited so as to drop the third and fourth stanzas: the communicants, having confessed and heard an unconditioned absolution, should not at communion be threatened by thoughts of unworthiness. Dogmatic hymns, directed at a particular controversy, should be avoided. "Lord Jesus Christ, You Have Prepared" is too conspicuously directed against the false eucharistic theology of the Reformed. Neither dogmatics nor polemics can sing.

Dogmatics must never triumph over art. It makes no difference whether that be of a left- or right-wing variety. For instance, one has good reason to fear that if the ELCA produces a new hymn book, it will represent the dogmatics of its apparently now prevailing left-leaning special interest groups. In the instance of the Wisconsin Synod, one might have expected the opposite. That has not occurred with the exceptions noted above. Just the inclusion of a couple of the Wesley hymns (340 and 365), expressing the peculiarly Methodist "second blessing" theme, proves that the *CW* editors have not let dogmatics triumph. Both Wesley hymns have edified thousands of Christians utterly oblivious of their dogmatic eccentricities. Harry Emerson Fosdick was a radical liberal, but a good poet. His "God of Grace and God of Glory" is perhaps the best "church and society" hymn we have. It is in *CW*. The editors deserve praise on that score. I like to see this as a happy remnant of J. P. Koehler's otherwise discarded witness. It was he, over against tendencies in Missouri, who so insistently distinguished between dogmatics and art. The former belongs in the classroom, the latter in common worship.

One should offer an in-depth analysis of *CW* as a liturgical service book. That will have to wait. In the meantime, some comments are in place. *CW* is liturgically conservative; its first setting might even be termed retrogressive. In general, *CW* has been little influenced by the contemporary liturgical movement's preoccupation with Dom Gregory Dix's now famous "four-action shape" and the reform of eucharistic texts. Therein lies a problem.

Modern scholarship, firmly supported by patristic texts, has established that the context of the Lord's Supper institution was a Jewish-type fellowship meal. Such meals invariably included a prayer of praise with a thanksgiving narrative recalling the mighty past deeds of God's grace in behalf of his people (an *anaphora*). To be sure, it was "sacrifice," but only in the sense of "the lifting up of my hands as the evening sacrifice." That is not the same at all as propitiatory sacrifice. The remnant of the tradition lives on in *CW* as "Let us give thanks to the Lord our God," and twice in the words of Institution: "when he had given thanks." Yet in old Lutheran liturgies, as also in *CW*, there is no narrative of thanksgiving. Why such a violation of the "do this, in remembrance of me"? (*CW*'s text is preferable to *LBW*'s "for my remembrance.") Missouri's *Worship Supplement* tried out a eucharistic prayer, but neither *LW* nor *CW* took the attempt seriously.

Neither Luther nor the great Chemnitz had any model for a eucharistic prayer. The Roman Canon simply was not such a thanksgiving, but rather was full of "our sacrifice" in terms which were to Luther, pagan propitiation. Thus it had to go. Furthermore, if, according to Augustine, the sacrament becomes that only when the word of God is joined to the elements, what is required for its validity (the "minimalist" question)? The answer left only the Verba shorn of the commanded context. Inherited from medieval Roman Catholic metaphysical theory, the Verba became, as it were, the magical words of consecration. Most crucially, that involved understanding the "do this" as meaning "say these words" (never mind that such an exegesis makes no sense). The result became an unhelpful concern with the moment of consecration.

In both Chemnitz and Luther, the real point was that it is God's promise that guarantees the presence. Their adoption of an inherited exegesis was accidental and unfortunate. Put another way, Luther's doctrine was correct even if his exegesis was misleading. Not even the strictest interpretation of a *quia* subscription to the *Book of Concord* binds us to the authors' exegesis. So, in any event, neither Luther nor Chemnitz speak at all to the question of a eucharistic prayer. However, it is interesting that the so-called "admonition and paraphrase" of Luther's German Mass, designed to be read immediately before the Verba, itself constitutes a kind of eucharistic prayer, albeit in embryonic form. In fact, Luther ties its use up quite specifically with obedience to the command regarding "remembrance" (*anamnesis*).

I would have hoped that the Wisconsin Synod, just because it has not been engaged in any dialogues pressuring it to compromise Luther's insistence on the Lord's Supper as pure gift, might have produced a full and thoroughly evangelical rite of thanksgiving. The opportunity was missed and the "do this" goes begging for obedience. It remains common practice in WELS churches to address prayers facing the altar. If, using a eucharistic prayer, the presider were to turn toward the people to "proclaim" the Verba, there would be no possible confusing of sacrament and sacrifice. Instead I hear about wrong-headed arguments in WELS-ELS circles about "consecrationism" versus "receptionism," rather than about a total action fulfilling the Dominical Injunction. (Did any orthodox Lutheran ever really teach receptionism?)

In summary, traditionalism has triumphed over the historical exegetical method. Wisconsin's old Wauwatosa theology had no occasion to address this question, but its hermeneutic, properly applied, might well have pointed the way out of the eucharistic prayer impasse.

That aside, *CW* has produced some good revisions. The baptismal rite is well placed at the very beginning of the service. Very importantly, it makes a clear distinction between forms appropriate for infants and adults. Neither does it carry any subtle suggestion that infant baptism is somehow less than what should be normative. The rite is brief (why not include Luther's "flood prayer"?), but it is an improvement on a tradition that unintentionally perpetuated forms more appropriate for adults.

The marriage rite contains genuine vows with no suggestion for couples to produce their own home-made versions. It suffers, as do most contemporary forms, from flat prose. Here as elsewhere, *CW* gives preference to the Lord's Prayer in a contemporary translation. *LBW*, but not *LW*, does the same. It is clear that the new form has not caught on. WELS will doubtless experience resistance.

CW's text of the Nicene Creed is good, even if it will be controversial. "Became fully human" says exactly what the creed means; Christ's sonship has already been confessed. The three-year lectionary has been adopted, though the "continuous reading" principle occasionally creates homiletical problems. I miss the old Latin names for some of the Sundays, but it was, I guess, time for them to go. The former Trinity season has most appropriately, given what is the essential task of the Holy Spirit according to Luther's Small Catechism, become the season of Pentecost.

Two forms for the main service are provided. Both begin with an opening hymn preceding the "shall-rubric" confession. *LBW* treats confession as an option and places it, together with announcements, prior to the opening hymn. In theory that makes sense. In practice it has been a disaster; the announcements, introduced by an embarrassing "good morning," frequently turn into a kind of warm-up session concluded with a confession that is strange indeed in such an often artificially jovial context. The *CW* confession concludes with a genuine absolution, though the retention of "by nature sinful" is technically heretical, at least if one is to agree with the conclusions drawn from the Flacian controversy by the sixteenth century Gnesio-Lutherans.

The first service, termed the Common Service, is exactly that: an only slightly modified form of what is in *The Lutheran Hymnal* (the Gloria is fortunately pitched so I can sing it). The three-fold Kyrie has been made part of the confession (as it was in the Norwegians' *Lutheran Hymnary*). The scholars generally insist that the Kyrie is really an acclamation rather than a penitential plea. In English it simply doesn't work that way, and *CW* has shown good judgment (its music, however, doesn't fit the change from "upon us" to "on us"). An Old Testament reading has been added, followed by a Psalm or section thereof. I cannot understand why, contrary to all tradition, the Lord's Prayer has been separated so far from the Words of Institution. Local adaptation, noted in a bulletin, can correct that eccentricity. I am disappointed that the lackluster Anglican chant melodies were retained. Because it is so familiar and because it is the first option, I suspect the Common Service will become standard usage in WELS churches. I will be sorry if that becomes the case.

The second form of the service is a splendid achievement and easy to learn. It introduces the so-called "deacon's litany" following the absolution. Such a litany has become normative in circles that use the *LBW*. It is followed by a praise hymn: "O Lord, Our Lord." The texts of the service as well as the Eggert-Moldenhauer music are excellent. A distinguished church musician to whom I showed the service termed it "top notch liturgical melody." The Creed appropriately follows the sermon (I wish the Apostles' Creed were offered as a choice). The Prayer of the Church suggests intercessions appropriate to local situations and deserves wide usage. The Prayers of Thanksgiving, following the distribution, combine contemporary language with some of the beauty so easily lost when the old language is discarded. The service is, in my opinion, the gem of the liturgical section of the book. Neither is it difficult (compared to the beautiful but difficult third setting in *LBW*).

One caveat directed toward both settings. Luther's German Mass moved away from the chant to the chorale form. The long-term Lutheran attempts to restore a "pure Lutheran liturgy" have preferred the chant forms. Since that is so, and since *CW* does likewise, it is too bad to perpetuate the anachronistic improvisation of the "speak-sing" pattern. If the congregation chants the "And also with you," the pastor should also chant "The Lord be with you." There is nothing whatsoever high-church about pastoral chanting. The mostly low-church Norwegians took it for granted. It would not be difficult to provide music for the pastors' parts, nor would it require redoing the *CW*. Once a congregation has gotten used to a sung service, the older practice seems strange and awkward.

CW does not print the chorale service included in both *LBW* and *LW*. That may have been wise, since the forms provided in the other two books will almost never be used except as an occasional special historical presentation. However, there is no reason why, if the first service of *CW* is used, that cannot be made a chorale service by substituting good hymns for the chants. The section of "hymns of the liturgy" includes fine songs. The two Wisconsin Synod churches I am acquainted with, both in the Southwest and both liturgically responsible, do just that. A minister's manual could provide good advice on how to do that in a way that is both liturgically sound and easily accessible to common usage. I am certain that our people take more readily to hymns than to chants. Luther knew that and thus was not tempted, as were the Calvinists, to use only Psalms, or, on the other hand, to treat the Formula Missae with its chants as the more liturgically correct form. Most of our congregations meet just the situation the German Mass was intended to serve.

Only a few more comments. *CW* provides a form for use when no communion is celebrated. As such the "Service of the Word" is a sort of counterpart to the old Episcopal usage of "Morning Prayer and Sermon" for non-communion Sundays. If, in keeping with early church practice, WELS intends to encourage more frequent eucharistic celebrations, then the Lutheran tradition of "ante-communion" (the rubrics for both services I and II here provide for that) may be the better choice. The synaxis part of the services then becomes familiar. That is not to say that the preaching service is poorly done, but only that its widespread use might reinforce perpetuation of first-Sunday-only communion. That may be intended; if so, the preaching service may find widespread acceptance. Or a congregation could be taught to use Morning Praise when there is no communion. Otherwise Morning Praise will seldom be used.

The service of Evening Prayer (Vespers) is based on a monastic office where preaching did not occur. If Lutherans use the service it is generally for Wednesday night preaching services during Lent. The service here offered is similar to *LBW*'s, but wisely makes provision for a sermon within the service itself. *LBW* tacks it onto the end as a kind of afterthought.

Christian Worship reflects the labors of a dedicated and hard-working committee. It is too bad that there are so few contemporary hymns. That mostly reflects the fact that, although there is something of a hymn explosion going on, the contemporary writers seem better at producing social action or vaguely Christian celebration texts than real hymns of gospel narrative. See as an example the popular hymns of Brian Wren. There are exceptions, for instance, several texts by Herman Stuempfle of the Gettysburg Seminary, but his hymns seem to be more the exception than the rule among the contemporary writers. In ten or fifteen years there may be enough good new hymns to justify a supplement to *CW*, perhaps like the *Sampler* of recent years.

That aside, *CW*, if judiciously used, can become a resource for genuine renewal. The gold far outweighs the dross. And I hope, in keeping with the high Lutheranism WELS professes to express, that its parishes will be nourished in their faith-life by a generous diet of the great chorales. Just the other day a theologian told me that "the chorales are not where the people are." I refuse to believe that need be so, but I do believe that careful pastoral work needs to be done if Lutheran singing is to achieve its goal. Lutherans have no monopoly on the gospel. They do, however, have a grand hymn tradition that exists precisely to pass on to succeeding generations those great gifts that we have inherited from our Reformation forebears. The only task of liturgy and hymnody is to proclaim and celebrate the gospel story. *Christian Worship* deserves wide usage to that end.

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Hymnal Supplement 1991. Edited by Robert J. Batastini and John Ferguson. Chicago: GIA Publications, 1991. 240 pages. Pew edition: $4.95. Accompaniment edition: $18.95.

As more of the dust stirred up by the Second Vatican Council has gradually settled, Chicago's GIA Publications has emerged as a clear leader in American Catholic service music. With the possible exception of Latin Mass proponents, a wide spectrum of Catholic opinion has embraced at least some of the firm's efforts. Even professional liturgical curmudgeon Thomas Day called their *Worship III* "one of the most enduring and nourishing songbooks for an English-speaking congregation in the United States." With *Hymnal Supplement 1991*, GIA specifically targets a Lutheran audience for the first time.

The *Supplement* includes an adaptation of the ILCW Divine Service ("Now the Feast and Celebration" by Marty Haugen and the pastoral staff of Pacific Lutheran University) followed by 139 Psalm settings, canticles, hymns, songs, and choruses. In addition to the usual lists of sources, poetic meters, titles, and tunes, the end material includes Scriptural and liturgical-topical indexes. The book is obviously designed to slip into the pew next to *Lutheran Book of Worship* or *Lutheran Worship*; it seems aimed at parishes who want alternative congregational song without wading into the muddy waters of the "evangelical style/Lutheran substance" controversy.

In the Preface, co-editor Robert Batastini poses a threefold rationale for this effort: "(1) a virtual explosion of new hymnody, (2) an ever-increasing awareness that the language of worship should be sensitive to all people, (3) the continuing need and desire of diverse worshiping communities for a wider range of musical styles and expressions." He offers the *Supplement* as a resource that encourages both "conversation, experimentation, and innovation" and "faithfulness in belief and practice."

To their credit, Batastini and John Ferguson show that they take the task of selecting the best of new and less familiar hymnody seriously. The three major sources of material are GIA's own catalog (especially the work of the Taize community, Marty Haugen, David Haas and Richard Proulx); the Episcopal *Hymnal 1982;* and selected works of English hymnodists such as Timothy Dudley-Smith, Fred Pratt Green, and Brian Wren. A smattering of contemporary Lutheran authors and composers (Jaroslav Vajda, Carl Schalk, Martin Franzmann, Heinz Zimmerman) are enlisted to provide frosting for the ecumenical cake. Finally, a judicious mix of texts and tunes from all periods of church history is cleanly integrated with the new material. Medieval plainsong and Ambrosian texts rub shoulders with folk melodies and verses from England, Sweden, Brazil, South Africa, and Germany.

It's hard to praise the implicit musical standards here highly enough: this collection displays a vision of congregational song throughout that is impressively broad and deep. Best of all, none of the music can be seen as frivolous or irreverent; there's no attempt to "dumb down" the style so that it will immediately grab seekers weaned on Top Forty or Classic Rock. Indeed, critics like Day have complained that much of the newer material, while not schlock per se, is too soloistic and complicated for good congregational singing. This is probably the major musical weakness of the collection, especially in the material by Haugen, Haas, and their school. Still, about 70 percent of the *Supplement's* contents are sturdy, solid pieces that would lend themselves well to strong participation in most congregations.

But while the *Supplement* doesn't bow to the current godlets of pop music, it does genuflect to another fad. Having a worship language that is "sensitive to all people" turns out to mean having a language that shys away from the orthodox naming of God. All too often, a pinch of incense is offered to those delicate souls who flinch at the idea of a deity invoked by masculine nouns and pronouns.

Some of this phobia shows up in the odd hymn, Brian Wren's baptism text "Wonder of Wonders," which names God "Father and Mother, Partner and Friend," one of the standard feminist alternatives to the Trinity. However, "Now the Feast and Celebration" blatantly displays this neurosis. Indeed, the studied avoidance of exclusive language for the Deity is touted as one of this liturgy's strengths! The results are most evident in a Hymn of Praise that awkwardly tries to fuse the Gloria and the Te Deum. Clumsy circumlocutions such as "Blessed is the One who comes in your name" in the Sanctus and "Through Christ, with Christ, in Christ" in the Acclamation turn up again and again, though not quite *ad nauseam.*

One wonders why the authors bothered to retain the divine names of Father and Son in the Creeds and the Lord's Prayer. If you use them once or twice, can you ignore them in the rest of the liturgy? Does the prospect of rebellion in the pews at altering these texts override the sensitivity imperative? Or is this liturgical schizophrenia on the part of the *Supplement* meant to provoke "conversation, innovation and experimentation"?

Whatever the reasoning, the submissions to the radical feminist agenda betray a theological flabbiness that unfortunately carries over into portions of the hymnody. For a volume specifically aimed at Lutheran parishes, the *Supplement's* emphasis on the means of grace is surprisingly weak. There are only two baptism hymns (one the aforementioned Wren text); the only "Word of God" entry is about the person of Christ, not the Scriptures; and fully half of the "Holy Communion" selections focus on subjective feelings of community and unity instead of divinely granted forgiveness of sins, eternal life, and salvation. Perhaps the editors expect primary hymnals and conscientious worship planners to fill in the blanks. Still, what is missing may be seen as unimportant. And when we forget that it is God who gathers and feeds the church through the channels he creates, we start on the tempting path of becoming just another Rotary Club.

This brings up a crucial point about the current situation in church music. Many of today's alternative worship resources are coming from commercial publishers unconnected with specific confessions or church bodies. No matter how conscientious these publishers may be, they must appeal to as many Christians as possible to move enough product. (Remember Batastini's remark about the desires of "diverse worshiping communities"?) In practice, this means one of two things. Such resources will either eschew tightly defined doctrine in favor of lowest common denominator platitudes, or they will attempt to accommodate multiple traditions—sometimes wildly divergent—between the same two covers.

With the best intentions, parishes that use these resources in an undiscerning way can obscure the gospel, give it the wrong emphasis, or even push it aside. People raised as good American consumers tend to forget this in the rush to scratch the itch for something new. GIA exists to sell quality service music to liturgical churches, including Lutheran parishes. Granted that they do that job well, are they really qualified to put together a specifically Lutheran book of congregational song? Even if they hire the best possible people for the job, can they fully and accurately reflect what faithful parishes believe, teach, and confess?

Regretfully, the answer to this question has to be no if *Hymnal Supplement 1991* comprises all the evidence. While of high musical quality, the collection falls short of stating full scriptural truth all too often. In fact, to accommodate modern notions of diversity, it seriously fudges the classical doctrine of the Trinity and tries to finesse the effects of the sacraments.

Pastors, music directors, and cantors may find this volume a valuable reference or source of ideas. Used with selectivity and discretion, it would be a good resource for parish choirs looking for new anthems. Its general approach of intelligent, tasteful addition to the repertoire could be a model for confessional church bodies trying to meet the demand for something fresh and different. But placing it in a parish's pew racks would be a sure-fire formula for diluting that parish's witness, as an expression of "faithfulness in belief and practice," it leaves much to be desired.

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Biblical Theology of the Old and New Testaments: Theological Reflection on the Christian Bible, by Brevard S. Childs. Minneapolis: Fortress, 1992. 767 pages. Hardcover.

■ The sheer bulk of this "opus magnum" by Dr. Childs, coupled with his reputation, not to mention his obvious learning and ability, make the task of writing a review a humbling if not intimidating experience for this country parson. The perspective of this review is therefore the view from this Lutheran pastor's study. The aim is to provide some information that others may find helpful in making decisions about the value of this volume for the shelves of their own studies.

Some technical matters should perhaps be gotten out of the way first.

Greek and Hebrew words are transliterated rather than printed with Greek and Hebrew characters. Documentation is parenthetical only. There are no footnotes or endnotes, although extensive bibliographies are given at the end of each section. Indices include one of "Authors"(which refers only to authors as they appear in bibliographies and not to occurrences of their names in the body of the text) and another of "Biblical References (selected)." The Table of Contents is long (ten pages) and specific, which makes it a useful road map for the reader, without which one might well get lost in the length and depth of this tome.

Biblical Theology is, for Childs, an attempt to rescue the Bible from the sterile wasteland of historical criticism and avoid "the danger of rendering the biblical text mute for theological reflection." There is much in this volume that will be pleasing to the ears of both conservatives and higher critics, though, I believe, both will reject the main thrust of his effort.

Childs' respect for historical criticism finds expression repeatedly, and the volume contains many examples of his own use of its disciplines. But his contention that the Bible as "canon" is a witness to objective truth about God will be rejected out of hand by consistent historical-critical scholars. He makes an attempt to break free of the hangover from the Enlightenment and its bondage to human reason as the only source of truth by reference to T. S. Kuhn "along with other thinkers" and the upheaval in the philosophy of science in recent years. It remains for others more learned than I to judge how successful his attempt might be, but it is not likely to be accepted by historical critics. Their world view is the legacy of the Enlightenment. A basic tenet of historical criticism is that the Bible is a human book. Childs argues clearly that the Bible as canon bears consistent witness to divine truth. Few are likely to make with him the leap from human invention to divine revelation.

"Canon" is for Childs a cypher for the entire process of creation, transmission, collection, redaction, and selection of the final text of the entire Christian Bible. But his "critical canonical approach" will leave both conservatives and historical critics asking how the whole can become more than the sum of its parts. If the individual accounts within the Scriptures are not true, if "all scripture suffers from human frailty," if "there is no untainted position," if "it is therefore quite impossible to suggest a technique . . . by which neatly to separate the true and the false elements," how can we accept "the whole Christian Bible, New and Old Testament alike, as a witness to the one Lord Jesus Christ, the selfsame divine reality"?

Conservatives will applaud the recognition of the Christian Bible as witness to theological truth. However, for Childs the authority of Scripture seems to lie in his concept of canon. This seems to this Lutheran pastor a poor, not to mention late, substitute for the biblical concept of inspiration.

There is much in what Childs has to say that will warm the cockles of a conservative's heart. The emphasis on dealing with the text as it stands is such a well known theme in Childs' writings that it needs little discussion here. The already mentioned recognition of *truth* in the biblical witness is a breath of fresh air. Though repeatedly swearing allegiance to historical criticism, he clearly and repeatedly shows how bankrupt it is for any real theology. "The difficult question arises in relation to the study of the Gospels which we have addressed previously in other parts of the canon: what is the need or legitimacy of reconstructing historical trajectories within the four Gospels? What is the exegetical goal of such an enterprise?" (p. 262). In addition to statements such as this one, his sketches of the work of historical critics make it abundantly plain that the only agreement that their efforts have brought is that the church was wrong in its historic acceptance of the Scriptures as true.

Childs sounds quite orthodox in his "Biblical Theological Reflections" on such topics as the Trinity and Christ the Lord. However, in laboring through the many pages of this volume I was reminded of Sherlock Holmes' advice to Watson when he

suggested that Watson pay attention to the "curious matter of the barking dog." Holmes fans will remember that when Watson protested that the dog had not barked, he was directed to that fact as the most significant of the case. The dog's silence proved that the perpetrator was a person well known to the animal. There are several "silent dogs" (or at least relatively quiet ones) in this work that call the orthodoxy of Childs and his critical canonical method into serious question. Though "Reconciliation with God" receives nearly fifty pages of discussion, substitutionary atonement receives short shrift. Even closer to the heart of the biblical Christian faith, the doctrine of eternal life is heard from hardly at all. Eschatology seems to be little more than millenialism for Childs. In contrast, "The Shape of the Obedient Life: Ethics" is the last, fifty-four page, section (perhaps the goal?) of his half of the book devoted to "Theological Reflection on the Christian Bible." My own reflection at this point brings to mind the words of the Apostle Paul, "If in this life only we have hope in Christ, we are of all men most miserable" (1 Cor 15:19).

I would be very surprised if this book were to accomplish that for which it was intended. It can, I think, be a valuable tool, especially for those of us whose assumed orthodoxy might have led to some complacent ignorance about not just the current trends in Biblical Theology, but the whole area of historical criticism as well. The well structured table of contents, the extensive bibliographies, and the many discussions and sketches of the work of, and conflicts between, historical critics, makes this a fine reference tool which, I think, might well be a valuable addition to the pastor's library.

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Motivation for Ministry: Perspectives for Every Pastor, by Nathan R. Pope. Milwaukee: Northwestern Publishing House, 1993. 248 pages. Paper.

■ Nathan Pope is a fourth generation pastor in the WELS and since 1980 has served First Evangelical Lutheran Church in Racine, Wisconsin. He states his purpose in writing this book: "Having once resigned a call and having had my share of both discouragement and successes, it seemed good to me to present both halves of this pastoral equation from a theological and practical perspective, tracing how the prime directive of giving God the glory affects our attitudes to ministry." He further adds in his Foreword, "As you read it, please accent the word *soli,* for I believe that this basic, fundamental attitude of wanting to glorify God alone spells the difference between a discouraged or a successful pastor" (pp. 9, 10).

The book is divided into two parts: Part One deals with "The Theology of Soli Deo Gloria" and Part Two covers "A Practical Theology for Soli Deo Gloria." At the conclusion of each chapter is a helpful Summary and Advice section. As the author develops his "theology of glory," he is often at the edges of Lutheran theology, which emphasizes the theology of the cross. Pope treats his first part in six chapters that describe how God created all things for his glory, God saved mankind for his glory, God is glorified for his grace, God is glorified by faith, and mankind exists to glorify God. This theological presentation certainly has validity, but as a motivation for ministry, it comes up short as a basis for ministry that is grounded in the theology of the cross.

This becomes readily apparent in chapter six where he writes about the ministry as being the ideal profession because it enables him to publicly minister to the glory of God. Pope's primary theological motivation for ministry is the glory of God. His description of the call into the ministry focuses more on the personal and professional satisfaction that he receives because he has "a call to glorify God publicly" (p. 94). He makes the call into ministry more of a personal choice of vocations than a call from the Lord to serve him in the ministry. As he seeks satisfaction and fulfillment in this manner, he also gives the impression to this reviewer of forgetting what Luther had to say about vocation. His comments regarding the call into the ministry may display the WELS teaching with respect to the doctrine of the call.

While the second part of the book is helpful in a practical sense, the theology of glory permeates his otherwise sound advice. However, this practical treatment reveals Pope's shallow theological basis for dealing with the problems and frustrations of ministry. In many instances his advice centers around encouraging the pastor to call up more courage to face the issues rather than through the cross of Christ. "The best way to handle the frustration of dealing with sinful people is to forgive them and to treat them graciously" (p. 120). In his chapter titled "Faithful Intentions Are Satisfying," he says, "As I said on p. 29 in my stated aim, 'to the extent you consciously minister with God's glorification as your only goal—that you will experience a sense of accomplishment.' I am saying that you must force yourself to believe and, therefore, see that what ordinarily appears as a failure actually accomplished something wonderful—God received some glory" (p. 137). In "Unfinished Business And Failed Objectives" Pope says, "Ministers should take heart in knowing that their faithful labors and even their faithful intentions result in an immediate accomplishment, the glorification of God" (p. 142).

Much emphasis is placed on worship as the epitome of the glorification of God. For the pastor, therefore, "worship encourages the desire to rededicate one's self to ministerial tasks, to do them better and better. The challenge for the minister is to see every pastoral act as a form of worship and to deliberately remind himself of that fact as he enters into each pastoral act" (p. 198). The treatment given by Pope of the importance of prayer and meditation is well done. He does a good job of reminding the pastor how necessary this function is in his daily life. However, this section is too little and too late, coming as it does after the author has neglected to present the proper motivation for ministry, the theology of the cross.

Overall, the book is good reading, helpful in many areas, and practical. Yet sound theology teaches us that the motivation for ministry is found in Jesus' words to Peter, "Do you love me?" (John 21:17) His love for us pastors enables us to love him and serve him even when the going becomes difficult. Confession and absolution are vital in the pastor's approach to ministry. Those dealing with the frustrations of ministry must find their focus at the foot of the cross of Christ.

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Modern Fascism: Liquidating the Judeo-Christian Worldview, by Gene Edward Veith, Jr. St. Louis: Concordia Publishing House, 1993. Paper. 160 pages. $ 15.95.

■ There are those who call Martin Luther a "proto-Nazi," one who epitomized the mindset that led Germany to Hitler four centuries later. But there is a vast difference between Luther's beliefs and the Nazis'. The most important is whom they saw as the ultimate authority: God or man. In his latest offering, Professor Gene Edward Veith examines what fascism really is and why it remains a threat today.

Modern Fascism offers a detailed explanation of the fascist world view. Veith shows that fascists saw the human will as preeminent, and that fascist intellectuals hated Jews for this very reason. Jews "invented" a transcendent God, superior to the human will. Veith then devotes several chapters to the the origins of fascism and describes how, for similar reasons, the Nazis eventually came into conflict with the confessional church. Finally, Veith demonstrates how fascist thought lives on in contemporary intellectual movements.

Veith defines fascism primarily in philosophic terms. Many think of fascists simply as mindless brutes. This view ignores the very distinguished intellectual pedigree of fascism. Men like Martin Heidegger, Paul DeMan, and Ezra Pound openly advocated fascism. Even distinguished theologians like Rudolph Bultmann and Paul Tillich flirted with the Nazis. Fascism, Veith shows, originated in the progressive and avant-garde elements of Europe. It's a startling revelation that "most of the killers of the death squads had college degrees, including some with PhD's in philosophy, literature, and even theology."

Fascism traces its roots to the late nineteenth century, especially to Nietzsche and Freud. Nietzsche, of course, was the father of existentialism. Nietzsche taught that God is dead and that there is no truth in morality, religion, or reason. Humans must therefore create their own meaning by the exercise of will rather than seek a transcendent truth.

Fascism wholeheartedly agreed. Meaning was to be found in man rather than God. But as Hannah Arendt observed, whenever one takes away transcendent rights based on God's authority, right and wrong become relative. Good is whatever is good for me or my group. Nazism emphasized the primacy of man, as represented by Hitler and the Aryan race. Hitler thus defined morality.

This view stands in contrast to Christian morality. Christians believe in moral absolutes grounded in the supreme God. Murdering people is wrong because God says so. Fascists held a different view: there are no moral absolutes. The Holocaust was morally acceptable because it was willed by Hitler, and any exercise of the will is proper.

Many saw the Holocaust as proof that there is no God. How could a good God allow such evil? But God did not gas prisoners at concentration camps. Men did. If anything, the Holocaust is a compelling reason not to trust in man's free will.

This is why democracy is perhaps the most sound form of government. Democracy realizes that human nature *is* evil—"the heart of man is desperately wicked and corrupt above all things" (Jer 17:9). It therefore dissipates human power through a system of procedural checks and balances. Fascism glorifies the human will and attempts to enhance the acquisition of absolute power by men.

Veith's book also provides an indictment of liberal syncretism. Syncretism is the mixing of beliefs. Examples include the combination of God with reason, tradition, or culture. Mainline churches in Nazi Germany were all too ready to redefine Christianity along modern intellectual and cultural lines. The result was the "German Christian" movement, which avidly supported the Nazi agenda. Likewise, today's mainline churches are all too ready to mix God with the prevailing culture or intellectual trends. Confessional churches, however, have always insisted on the primacy of God alone.

It is surely true that modern intellectuals reject the more obvious failings of the Nazis. The point of Veith's book, however, is that the horrors of fascism are a logical byproduct of rejecting God and relying on human will. Modern intellectuals may not have administered the poison, but they certainly wrote the prescription. Veith draws an important analogy between the Nazis and contemporary philosophers, such as proponents of abortion and euthanasia. Both emphasize human will. If it's your choice to do something, so the argument goes, you can't be wrong.

So who are the proto-fascists of today? Martin Luther, the man who said we should "fear, love, and trust God above all things"? Or the philosophers who seek to place human will above even God? Veith's book provides a compelling answer.

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Catholic, Lutheran, Protestant: A Doctrinal Comparison of Three Christian Confessions, by Gregory L. Jackson. St. Louis: Martin Chemnitz Press, 1993. 269 pages. Paper. $13.95

■ Some credentials imply a unique qualification for a task. Dr. Jackson's credentials seem uniquely suited to writing this book, a doctrinal comparison of the three major confessions in western Christendom. He was a WELS parish pastor, and has earned an STM from Yale and a PhD from Notre Dame. As one would expect from his resume, Jackson has done a commendable job of compiling and setting forth the doctrinal positions of orthodox Lutherans, Roman Catholics, and generic Protestants. As an outline of the topic, a collection of quotations from primary documents, and Bible study material, this book is well worth the purchase price. It deserves a place in the pastor's study next to *Handbook of Denominations* and F. E. Mayer's *Religious Bodies of America.* Unfortunately, Jackson aims low. The book was compiled from data collected for a Bible class for interfaith couples. He writes on a very basic level, and therefore rarely provides the reader the insight and depth one hopes for from someone of Jackson's background.

Jackson arranges the book into three parts: Areas of Agreement, Areas of Partial Agreement, and Areas of Complete Disagreement among the three confessions. In each section he discusses the appropriate doctrines. This is a very helpful approach, and makes the book's outline (and table of contents) a treasure for any who would approach the topic. In each doctrinal discus-

sion he arrays valuable materials from Scripture, church history, appropriate confessional documents, and catechetical works of Lutherans, Roman Catholics, and Protestants. In addition, each chapter in the final two sections concludes with a useful summary of the main points of doctrine discussed. Jackson's presentation is conversational in tone, and the reader gets the impression he is listening in on the parish Bible study from which this book grew. He makes it accessible to laymen, explaining and translating even the most basic theological terms (such as synod, *sola scriptura*, christology). Therefore it would be a fine addition to a parish library or serve well as the basis of a parish Bible class.

Occasionally Jackson shows signs of the insight that, if it occurred more frequently, would make this a truly important work. For example, when discussing the Trinity he asserts that in spite of Protestant condemnation of creeds, their common hymns, similar worship styles, and even church architecture function as Protestant creeds: *Lex orandi, lex credendi.*

> Because Protestants do not like to think of themselves as having a loyalty to confessions . . . it is important to consider that hymns and worship do constitute a type of confession or proclamation of doctrinal principles, because worship expresses the faith of a communion. Lifting hands up and speaking in tongues is the typical expression of Pentecostalism, which is taught and learned through some basic principles. . . . Those who reject the Means of Grace tend to have auditoriums and lecterns, where the cross is now seen as something which might detract from the success of the operation (pp. 30–31).

This is an important warning to those who would attempt to employ an Evangelical (Protestant) style while maintaining a Lutheran substance. Additionally, Jackson's discussions of Purgatory and Mary (and the relation between the two) are thoughtfully written, and are among the best concise summaries of the topics available.

The book has one serious flaw, however, and this is one of omission. The real point of divergence between confessional Lutherans, Roman Catholics, and Protestants is the doctrine of original sin. Jackson correctly asserts that "the majority of Protestants" (p.113) are Arminian (heirs to the "Pelagians and others" of AC II). They teach, under the guise of free will, man's ability to cooperate with God in conversion. Roman Catholics also reject the Lutheran teaching concerning original sin. For example, the *Confutation of the Augsburg Confession* says, "the declaration . . . that Original Sin is that men are born without the fear of God and without trust in God, is to be entirely rejected. . . ." The teaching about the nature of unregenerate man is at the heart of all differences among the three confessions. The nature of the disease speaks to the nature and mode of the cure. Sadly, this reviewer found no direct reference to original sin in Jackson's book. In fact, the only citation concerning original sin in the index refers the reader to a page that makes no mention of it.

There are also some purposes for which this book is not well suited. On the book jacket, Herman Otten, the *Christian News* editor, asserts, "[this] is a book which Lutherans should urge their Roman Catholic and Protestant friends to read." This would not be a good idea. Jackson preaches to the choir. The book is a Lutheran apologetic against the doctrinal error of the Roman Catholics and Protestants. Lutherans need such books, but they are not great evangelism tools. This is a particularly poor tool for reaching out to Roman Catholics. Surveys, studies and this reviewer's own experience as a converted Roman Catholic teach that most American Roman Catholics are unswayed by finding the doctrinal position of their church in error. A plethora of polls taken in association with the pope's 1993 visit to Denver showed that most American Roman Catholics disagree with key teachings of their denomination, yet still consider themselves "good Catholics." Being Roman Catholic today is often more a cheer for the home team than a creed.

Furthermore, while the Roman Catholic and Protestant clergy might recognize their teachings in this book, it is not certain that their laity would. In fairness to Jackson that was not his purpose, but this too limits its usefulness for evangelizing. The gospel of social reform deeply influences American Roman Catholicism. Jackson himself notes this in his introduction (p. 5). This emphasis leaves little room for official doctrine. Many Protestant denominations are also seriously infected with the same contagion. The church growth movement, the civil religion of many Baptist churches, and the general anti-creedal mentality of many Protestants also render theological doctrinal arguments largely superfluous. Moreover, in modern churches of all confessions, the ardent desire for pure doctrine, so wonderfully prevalent among confessional Lutherans, is often subordinated to the desire to make the church a place where people are emotionally connected and feel like the family of God.

Of course, any good Lutheran (like Jackson) realizes this already. Doctrinal arguments are by their nature "law" arguments. The law does not convert anyone, and does not make good Lutherans either. The real contribution of Jackson's book may be to teach *Lutherans* how doctrinal errors damage the gospel's proclamation and rob people of the gifts God would give them. Pastors and parishioners who know this will be all the more equipped to declare the praises of him who called them out of darkness into his marvelous light. That, of course, is how to evangelize anyone, Catholic, Lutheran,or Protestant.

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Briefly Noted

Johannes Konrad Wilhelm Löhe: Portrait of a Confessional Lutheran Missiologist, by Rick Stuckwisch. Fort Wayne: Repristination Press, 1993. Paper. 35 pages.

■ A concise biographical sketch of the Bavarian pastor whose understanding of the church's missionary activity was a fruit of his confession of the church's apostolicity in doctrine and catholicity in liturgy. The Student Association of Concordia Theological Seminary in Fort Wayne is to be commended for sponsoring the publication of this fine essay.

Thy Strong Word: The Enduring Legacy of Martin Franzmann, by Richard Brinkley. St. Louis: Concordia Publishing House, 1993. Paper. 141 pages.

■ Martin Franzmann (1907–1976) spent most of his career as a professor of New Testament at Concordia Seminary, St. Louis, producing commentaries on Romans and Revelation as well as an introduction to the New Testament under the title *The Word of the Lord Grows.* Yet Franzmann will probably be best remembered as a writer of hymns, as his sturdy lyrics are now to be found in the recent hymnals of most major denominations. Brinkley documents the development of Franzmann as a scholar, poet, and translator. Especially provocative is the third chapter, which surveys alterations of Franzmann's hymns made by hymnal editors. This volume is a fitting tribute to a teacher of the church whose exegesis was alive with doxology and whose hymnody continues to be a vehicle for the proclamation of the lively word.

Fire and Light in the Western Triduum: Their Use at Tenebrae and at the Paschal Vigil, by A. J. MacGregor. Collegeville: The Liturgical Press, 1992. Paper. 544 pages.

■ This volume, sponsored by the Alcuin Club, is an in-depth study of the use of fire and light in the paschal liturgies. MacGregor organizes his treatment in three parts: (1) Tenebrae; (2) the new fire ceremony at the beginning of the Easter Vigil; (3) the procession; (4) the paschal candle. This is the most complete treatment available in English on the Easter Vigil.

The Augsburg Confession, by Charles Porterfield Krauth. Fort Wayne: Repristination Press, 1993. Cloth. 91 pages.

■ A translation of the Augustana on the basis of the Latin text accompanied by an introduction to the Confession and interpretive notes by Krauth.

Liturgy for the Christian Congregıtions of the Lutheran Faith, by Wilhelm Löhe. Translated by F. C. Longaker. Fort Wayne: Repristination Press, 1993. Cloth. 157 pages.

■ When the English translation of Löhe's *Agenda* was published in 1902, the translator wrote: "Löhe's *Agende* needs no apology. It has long served our German brethren as a guide in liturgical practices. Its contents are in harmony with the Scriptures and differ in no essential point from the usages of the early Lutheran Church. In fact, it is one of the main purposes of this book to explain and amplify those usages, so that the church of the present may know and understand these forms of devotion which the wisdom of the fathers saw fit to introduce" (Translator's Preface, p. v). The same holds true today. Pastors will especially benefit from the "Breviary for the Use of the Pastor" (pp. 6– 3).

Daily Readings From Luther's Writings, edited by Barbara Owen. Minneapolis: Augsburg Publishing House, 1993. Paper. 34 pages.

■ Barbara Owen offers readers a collection of devotional readings gleaned from the sermons, letters, and treatises of Martin Luther and arranged according to a variety of themes. Each reading is prefaced with a text from Holy Scripture. The readings are set under the headings of winter, spring, summer, and fall rather than the church year.

Confessions and Catechisms of the Reformation, edited by Mark Noll. Grand Rapids: Baker Book House, 1991. Paper. 232 pages.

■ Beginning with the Ninety-Five Theses of Martin Luther (1517) and ending with the Thirty-Nine Articles of the Church of England (1571), Noll brings together an anthology of confessional documents of the sixteenth century: Lutheran, Reformed, Anabaptist, Anglican, and Roman.

The Dilemma of Self-Esteem:The Cross and Christian Confidence, by Joanna and Alister McGrath. Wheaton: Crossway Books, 1992. Paper. 56 pages.

■ Alister McGrath, author of *Luther's Theology of the Cross* and other books on the history of Christian doctrine, teams up with his wife, a clinical psychologist, in a polemic directed against Robert Schuller's *Self-Esteem: The New Reformation.*

JTP

Anselm and Luther on the Atonement: Was it "Necessary"? by Burnell F. Eckardt. Lewiston, NY: Mellen Press, 1992.

■ Over the years there have been hundreds of books touching upon Anselm's and Luther's doctrine of the vicarious atonement, at times comparing the views of the two great theologians and often drawing the most unfounded and bizarre conclusions. Eckardt's study goes directly and objectively back to two major sources of the doctrine of the atonement as it has been taught in Western Christendom for the last thousand years. He too compares the two great theologians, finding clear differences between them in reference to theological method and doctrinal content, but teaching substantively the same doctrine of the atonement. Eckardt convincingly shows us two things. First, two theologians can treat an article of faith from different perspectives, using different methods, and arrive at a common conclusion. Anselm approached the atonement with a principle of *sola ratione,* fettered only by his tacit understanding of the bounds set by Scripture and the church fathers; Luther approached the atonement according to his principle of *sola scriptura.* They arrived at the same conclusion. This fact has bothered many scholars as they have tried to delineate and compare the two theologian's positions; but it is a fact, nevertheless, just as often seen in the enterprise of engineering or accounting and the like. Second, Eckardt shows us that two theologians, both of whom consider theology as an organic whole, can have a radically different doctrine of man and of sin, and teach essentially the same doctrine of the atonement. One can call this a felicitous inconsistency, or whatever, but it is a fact nevertheless. But Erkardt's greatest contribution is simply to offer the reader the position of two great theologians on the central article of the Christian faith.

RDP

Baptized into God's Family, by A. Andrew Das. Milwaukee: Northwestern Publishing House, 1992. Paper. 136 pages. $7.95.

■ I first met Andrew Das when I was preaching in a church in Houston. He was a little boy then. I next met him when he was my student in a class in the Lutheran Confessions. At that time I was amazed to learn that he as a college student had already written a book on baptism. The book, enlarged and improved, I am sure, since then, is now being published by Northwestern Publishing House. It is truly a remarkable book. It is written on, perhaps, one of the most controverted and unappreciated articles of our Christian faith. Its audience is just about anybody at all, pastors, Christian lay people from any denomination, or interested readers who want to know what Christian baptism is all about and what the Scriptures say about it.

The book is winsome. Not only is it written in a popular, understandable style, but it digs into the Scriptures in a way that every reader will perceive what God is saying about baptism. The book is also scholarly without being threatening. Not only does the author exhaustively treat all the biblical material that together tells one all about Christian Baptism, but it thoroughly goes into the chief passages dealing with the subject, even quoting (but also translating) a key Greek word at times.

Two very important comments must be made about this book, comments with which we wish to commend the book most highly. First, baptism is not treated as a minor ordinance or disconnected appendage to the doctrine of Christianity, but is related to the great biblial themes of sin and grace, faith and salvation. Second, baptism is shown to be not law, some ordinance or work that I, the Christian do, but a marvelous work of God's infinite grace for Christ's sake in me.

Andrew Das's little book will be a great blessing to anyone who reads it.

RDP

LOGIA Forum

SHORT STUDIES AND COMMENTARY

Articles appearing in LOGIA Forum may be reprinted freely for study and discussion in congregations and conferences with the understanding that appropriate bibliographical references are made. Unsigned articles in this section are the work of LOGIA Forum's editor, the Rev. Joel A. Brondos. Initialed pieces are written by contributing editors as noted on our masthead.

Brief articles may be submitted for consideration by sending them to LOGIA Forum, 707 N. Eighth St., Vincennes, IN 47591–3111. Because of the large number of unsolicited materials, we regret that we cannot publish them all or notify authors in advance of their publication.

NEXT TO THEOLOGY

Ewald Plass's What Luther Says *is the topical Bible of Luther's Works. While it isn't what one would cite in a scholarly endeavor, it has delighted readers from all stations in life. Currently CPH is offering this handy work in a single-volume edition, clothbound for $39.95, available by calling 1–800–325–3040. From the heading Music, we offer four pieces prefaced by Plass's paragraph numbers as a demonstration of Luther's statement "I place music next to theology and give it the highest praise" (3091).*

3105 When sadness comes to you and threatens to gain the upper hand, then say: Come, I must play our Lord Christ a song on the organ (be it the Te Deum Laudamus or the Benedictus); for Scripture teaches me that He loves to hear joyful song and stringed instruments. And strike the keys with a will, and sing out until the thoughts disappear, as David and Elisha (1 Sm 16:23; 2 Kgs 3:15) did. If the devil returns and suggests cares or sad thoughts, then defend yourself with a will and say: Get out, devil, I must now sing and play to my Lord Christ.

3095 I greatly desire that youth, which after all, should and must be trained in music and other proper arts, might have something whereby it might be weaned from the love ballads and sex songs and, instead of these, learn something beneficial and take up the good with relish, as befits youth. Nor am I at all of the opinion that all the arts are to be overthrown and cast aside by the Gospel, as some superspiritual people protest; but I would gladly see all the arts, especially music, in the service of Him who has given and created them.

3094 About the praise and power of music, which have been sufficiently treated by others, I am silent except for the remark that here it appears that of old the use of music was sacred and was adapted to divine matters but that in the course of time it was (as everything else) pressed into the service of luxury and lust.

3096 They do indeed possess many admirable, fine musical compositions and songs, especially in the cathedral and parish churches. But they have adorned them with many foul, idolatrous texts. Therefore, we have removed these idolatrous, dead, and nonsensical texts, have divested them of the fine music, and have used this for the living, holy Word of God, to sing, to praise, to glorify therewith, so that this fine ornament of music might be put to proper use and serve its dear Creator and His Christians, that He might be praised and glorified and that we might be bettered and strengthened in the faith through His Holy Word, driven into the heart with sweet song. May God the Father, with the Son and the Holy Ghost, help us to this end. Amen.

Sound Concepts or Double Standards?

Pastors are well aware of the difficulty in training children's choirs to sing well. Perhaps we compound the difficulty when we have different quality standards for younger and older children. For instance, most people think it is cute when the wee ones meander to the front of the church to "sing." Unfortunately, this singing is in the fashion of droning in their speaking voice. Yet, when these same children grow a few years older that same singing is recognized to be the poor quality that it is. We then find it difficult to change the bad singing habits of our choristers and acquiesce to high drop out rates or poor quality music in an attempt to keep children involved.

Rather than perpetuating this less than salutary double standard, we can teach proper vocal technique at an early age. The goal is for our children to sing in their light singing voice or "head voice." In so doing, proper singing habits are learned early and are carried on. This provides opportunity to build upon this quality as the children grow older, and can slow attrition rates.

It is not always possible to have a trained musician teach our children. What is possible is to put proper educational materials in the hands of our children's choir directors, Sunday School teachers, and classroom teachers. Such materials require as little as five minutes if used consistantly. Through recently published materials, directed to primary through second grade children, both the trained and untrained choir director can achieve these goals with our young children.

"The Sound Concept: Preparing the Young Voice for Singing," (by Judy Carol Thompson, GIA Publications; phone: 708–496–3800) is a method using interactive materials that include a set of Sound Flash Cards and three Sound Stories. The flash cards picture common objects associated with sounds. The children make the sounds when they see the flash card. Each sound is intended to teach a proper vocal technique. The Sound Stories are about a puppy named Herbie and his animal friends. In the form of oversized books, the teacher reads the story. At prescribed points the children participate by making sounds that coincide with events in the story. These sounds reinforce the proper vocal techniques introduced by the Sound Flash Cards. Included are a teacher's manual and a demonstration audio tape to insure proper singing techniques.

Having been field tested in a number of locations, the materials have been universally successful in teaching the desired singing techniques. Additionally, the children enjoy the interactive nature of the materials and the characters in the stories. Each story takes less than ten minutes to read.

Using materials like these, we start our children on the same singing course that we want them to be on in later years. Eliminating the double standard enables us to build on proper singing of quality music.

Rev. William E. Thompson
Liberty Center, Ohio

Catechetical Hymns

The Concordia Catechetical Academy in Sussex, Wisconsin is offering a digitally-mastered cassette tape of the children's choirs of Our Redeemer Lutheran Church, Wauwatosa, Wisconsin. These children lend their beautifully-trained voices to the catechetical hymns of Luther and others to be used by schools or families in teaching the use of these hymns. If you are interested in obtaining a copy, the cost is $7.50 plus $1.50 shipping and handling. Please make checks payable to The Concordia Catechetical Academy, PO Box 123, W240 N6145 Maple Avenue, Sussex, Wisconsin, 53089. Kathryn Berger May, director. The Rev. Paul J. Grime, organist. The Rev. Peter C. Bender, producer.

Hollywood Squires

Priestly pedophiles are no longer fiction formed by Hollywood agnostics for the sake of a certain shock value. They are news. The news industry, however, teetering at the precipice of sheer commercial entertainment, suffers under the incisive criticism of William F. Buckley, who had earlier reviewed the anti-clerical sanctimony found in Dunn's True Confessions. *The following excerpts were transcribed from a taped version of* Right Reason, *produced and distributed in 1985 by Newman Communications Corporation, Albuquerque, New Mexico, 87107.*

It used to be that Hollywood priests were Bing Crosby going his way and making ours lighter, or Spencer Tracy telling the dead-end kid he was a good boy after all (with transmutational effect), or Ingrid Bergman raising money for the bells of St. Mary's and, while at it, tinkling the chimes within the human spirit.

Most people, I should think, knew that this was romance—that in real life, Bing Crosby neglected his children, Spencer Tracy kept a mistress, and Ingrid Bergman not only looked after orphans but also produced them. But the theatrical convention was there that all priests behaved in such a way as to dare emulation.

Between the '50s and the '70s no professional class (save possibly investigative journalists) was presumed to be engaged in altruistic activity. Then Stein wrote a book—*The View from Sunset Boulevard*, he called it—about a year in Hollywood during which he had come upon not a single good businessman or good military officer in the pulp forests he had seen produced for television and the movies. . . .

The priestly calling is a theatrical victim of our age of skepticism, and it isn't entirely unreasonable that the theater-goer should take this in stride. For one thing, there are all those thousands of priests and nuns who have been laicized, a desertion no man may judge harshly whose own faith, whether in God or marriage, country or politics, has ever been shaken. But desertion it was, that is, one pledged one's life to a calling most spiritual in aspect, and after awhile the public recognized you as the fellow drinking beer with the wife or girlfriend while watching Monday night football, waiting your turn at the bowling alley. The stereotype of tenacious Franciscan asceticism is irretrievably gone.

And then too there was the idealization of religion. It's easier among Catholic clergy to pick a fight over whether to send arms to the rebels in Nicaragua than whether the Shroud of Turin bears the marks of an extra-worldly implosion. So John Gregory Dunn's colorful story about priests who have one eye on ambition and cardinals who leave it to God to forgive the means by which the local philanthropists accumulated their money in the first place isn't likely to disrupt the rhythm of the movie audience munching its popcorn. . . .

True corruption is what happens when you are asked to believe that as between right and wrong there really aren't any differences. It is one thing to discover that the pious priest was really Elmer Gantry all over again, something else to read in the Playboy philosophy that philandering is good because anything that feels good is good. . . .

G.K. Chesterton, face to face with his time's version of Hollywood agnosticism, concluded a major book by writing that there are an infinity of angles at which one falls, only one at which one stands. To have avoided them all has been one whirling adventure, and in my vision the heavenly chariot flies thundering through the ages, the dull heresies sprawling and prostrate, the wild truth reeling but erect.

Tombstones and Epitaphs

Many historic congregations have their own cemeteries either adjacent to the church or close by. A few parishes have been known to celebrate the Festival of the Resurrection with sunrise services in or next to the cemetery. But whatever the time of the year, those who stroll through are apt to find grave markers inscribed with various scripture passages and hymn texts. Sometimes a working knowledge of German is needed, but what a Christian comfort to those who look upon something more than a surname and a date-span. Luther commended such a practice, from which we have excerpted snippets as translated in AE 53:328–331.

If graves should be honored in other ways, it would be fine to paint or write good epitaphs or verses from Scripture on the walls above (where there are such) so that they may be seen by those who go to a funeral or to the cemetery, namely, these or the like:

Psalm 116:15
Precious in the sight of the Lord
is the death of His saints.

Isaiah 26:19
The dead shall live and arise in the body.
Awake and sing, you who lie under the earth,
for thy dew is as the dew of a green field.

Hosea 13:14
I will redeem them from hell
and rescue them from death.
O death, I will be a poison to you.
O hell, I will be a plague to you.

1 Thessalonians 4:14
Just as we believe that Jesus died and rose
again, even so will God bring those who sleep
in Jesus with him.

Such verses and inscriptions would more fittingly adorn a cemetery than other secular emblems such as shields and helmets. But if anyone should have the gift and desire to put these verses into good rhymes, that would help to have them read more gladly and remembered more easily. For rhyme and verse make good sayings and proverbs which serve better than ordinary prose.

Luke 2:29–32
In peace departed I this world;
For mine own eyes have seen the Lord
Thy Savior, God, who was to come
A light for all of Christendom.
While I in this my tomb remain,
Until my Lord returns again.

John 11:25–26
Christ is the truth, he is the life,
And resurrection he will give.

Who trust in him will life obtain,
Though he may in the grave have lain.
Who lives and trusts, will never die,
But praise him in eternity.

Job 19:25–26
This was my comfort while I lived
I said: he lives who has me saved.
He whom I trusted in my pain,
Will cover me again with skin
So that I from the grave shall rise
And live with him in paradise.
In my flesh shall I see the Lord
This is confirmed by his own word.

Treason and Tradition

Treason and tradition have the same mother. They are born from a common *mater lectionis* in Latin and in Greek. If semanticists will grant us a bit of latitude here, the component of meaning that these words share is to hand something over. And yet the same word has been used in radically different contexts: it has been used to describe what Judas did and what Paul did. For the former it was used to convey his infidelity, for the latter his faithfulness.

Judas handed the Christ over to his enemies with a kiss. Paul handed down to various congregations that which had first been handed to him: "For I received from the Lord what I also passed on to you: The Lord Jesus, on the night he was betrayed . . ." (1 Cor 11:23). In the third century A.D., *traditors* gave way under torture and handed over sacred books and fellow Christians to their persecutors. Conversely, the Thessalonians held fast to that which had been handed over to them (2 Th 2:15; 3:6). Perhaps the distinction lies in *what* was handed over to *whom*.

Keeping that in mind for a moment, let us also propose that Christians today maintain traditions that are not synonymous with customs. Commonly, the two words are used with the same connotative meaning. This is not necessarily so in the Bible, as might best be illustrated in 1 Corinthians 11, where Paul writes about headship and the covering of women's heads. In 11:2 Paul talks about traditions that must be kept: "Now I praise you, brethren, that you remember me in all things and keep the traditions as I delivered them to you." In 11:16 he talks about the *custom* of head-coverings for women as something that may be helpful at that place and time, but is not necessary for discipleship.

People who confuse tradition and custom in this chapter are likely to jump to the conclusion that since women no longer cover their heads, they can therefore also be pastors, as if the insurgence of women pastors was merely the breaking free from an archaic human custom. Such reasoning, however, fails to take into consideration the tradition that is *not* a custom, but the command of the Lord, which is to be kept. Of such tradition Paul writes in his second letter to the Thessalonians (2:15 and 3:6): "Therefore, brethren, stand fast and hold the traditions which you were taught, whether by word or our epistle. . . . Now we command you, brethren, in the name of our Lord Jesus Christ, that you withdraw from every brother who walks disorderly and not according to the tradition which he received from us." That Paul is *not* talking about human customs here is evidenced by those occasions when he *did*, as in Galatians 1:14 (see also Mt 15:9, Col 2:23).

The Confessions also make the distinction between human traditions and divine, although references abound almost exclusively regarding the former. Only in the *Treatise on the Power and Primacy of the Pope* do we find an instance of divine tradition attested in Cyprian's letter to Cornelius: "Wherefore you must diligently observe and practice, according to divine tradition and apostolic usage." (Tr 14–15).

There is a Latin saying: *Translator traditor est.* Can we, apart from the context, determine whether the translator is a traitor who has falsely conveyed the meaning of the original, or would we say that the translator has been faithful in handing over the actual intent of the original? With respect to God's Word, we are not to be traitors who either misrepresent his Word or hand over what is holy to the unholy. The holy things for the holy ones, the deacons cried. Rather, we are called to hand down to our children and neighbors faithfully that which we have received from the Lord.

Easter Devotions

We return once again to Rev. Joel Baseley's translations of daily devotions compiled from Luther's Writings in G. Link's Tägliche Hausandachten. *These still represent his initial efforts at rendering this work into English for us language-lubbers, but he assures us that his reworking and polishing is moving along according to schedule.*

SUNDAY, Easter Week

But if Christ is not risen, then our faith isin vain, for then we are still in our sins andthose who sleep in Christ are lost.

1 Cor 15:17–18

Our Lord Jesus Christ is risen from the dead on the third day. A strong, mighty faith is one that makes this article strong, mighty, and good for us. One should mark these words, Christ is risen from the dead, and write them with capital letters, with lettering as great as a tower, even as big as heaven and earth, that we neither see, hear, think, nor know anything besides this article. So we do not therefore speak and confess this article in the creed only as we recite a fable, a little fairy tale, or history, but rather that it be strong, truthful, and living in our hearts. We call that faith, when we are so impressed by it that we are completely and utterly bound in it, even as if nothing were ever written besides this: Christ is arisen.

In this, St. Paul is a true master when he gives praise in Romans 4: Christ is given for the sake of our sins and arisen for the sake of our justification. Ephesians 2: Though we were dead in sins, he has made us alive with Christ, and has raised us with him, and set us with him in the heavenly realm, in Christ Jesus. 1 Thessalonians 4: So we believe that Christ has died and is arisen, so God will also bring with him all who are asleep in Christ.

So if we believed this, then we have lived and died well. For Christ has not only conquered death and is raised from the dead for himself, but rather you must keep them [Christ, death and resurrection] together so that it gives us value and so we also are established and connected with his rising, and by and through the same we are also arisen and must live with him forever.

Our resurrection and life are rooted in Christ and so sure as though it already had taken place, except that it is yet hidden and not obvious. We shall watch this article so attentively that all others are nothing next to it, as if we could see nothing else in heaven and earth.

If you should see a Christian dead and buried, and lying as nothing but a dead corpse, and before your eyes and ears are only the vain grave, songs of mourning, and words of death, yes, only death, yet you should remove such a picture of death from your eyes and through faith behold underneath it another picture. For every picture of death that you shall see is not a grave and dead corpse, but only life and a beautiful, compelling garden and paradise in which there are no dead, but rather only new, living, joy-

ful people. For because it is true that Christ is arisen from the dead, we already have the best portion resulting from the resurrection; that anything compared to the bodily resurrection of the flesh from the grave (that is yet to come) is too poor to consider.

For what are we and all the world next to Christ, our head? Barely a little drop compared to the sea, or a little stone compared to a mountain. Now because Christ, the head of Christendom, through whom she lives and has everything, is so great, he fills heaven and earth, and next to him, the sun, moon, and all creatures are nothing. He is arisen from the grave and by that has become a mighty Lord of all things, also of death and hell. So we also must, as his members, by his resurrection be affected and calmed and even become a partaker in it, that he has accomplished it as completed for our sakes. For as he has received all things through his resurrection, that both heaven and earth, sun and moon and all creatures must arise and become new. So he will also bring us with them. (Erl. 3, 289.290.)

Christ is arisen
From the grave's dark prison.
We now rejoice with gladness;
Christ will end all sadness.
Lord, have mercy.
All our hopes were ended
Had Jesus not ascended
From the grave triumphantly.
For this, Lord Christ, we worship Thee.
Lord, have mercy.
Hallelujah! Hallelujah! Hallelujah!
We now rejoice with gladness;
Christ will end all sadness.
Lord, have mercy. (*TLH* 187)

SATURDAY, Easter Week

So it is written and so must Christ suffer and rise from the dead on the third day and repentance and the forgiveness of sins will be preached in his name unto all peoples beginning at Jerusalem.

Luke 24:46–47

Here you see that the gospel is the kind of preaching that embraces repentance and the forgiveness of sins and that it should not be preached in a corner, but rather before everyone in mass, so that one holds on to it or does not. Then it goes to the next territory that people hear it so that it creates fruit. Therefore one should not get annoyed when only a few hold onto it, and not say that it has lost, but rather find satisfaction in that Christ has commanded and bid to preach to all the world, so that whoever holds onto it, holds onto it. But this is especially remarkable that he says: "So it is written and so must Christ suffer and rise, that repentance and forgiveness of sin be preached in his name."

First we would see these two parts: he calls repentance improvement; not as we have named repentance, where one whipped and castrated oneself in order to make satisfaction for sins and when the priest offered one or many acts of contrition. The Scriptures speak of none of this. But rather repentance is called actually a changing and improvement of the whole life. When a man acknowledges that he is a sinner and feels that his life is unrighteous, that he then stand up and walk in a better manner with all his life in words and works and do all that from his heart.

What then is repentance in his name? With this he separates repentance that is not done in his name. Therefore the text clearly divides them so that we must regard two kinds of repentance.

First, repentance that is not in his name is when I proceed with my own works and through them dare to blot out sins as we have all previously learned [under the Roman penance system]. Therefore that is not a repentance in God's name, but rather in the devil's name. For one establishes it in this way, that he wishes to be restored to God by his own works and abilities. God cannot put up with that.

But in the other, repentance in his name, it is worked in this way: To those who believe in Christ, God gives improvement through the same faith, not for a moment or an hour, but rather through their whole life. So a Christian man will not swiftly become completely pure, but rather the improvement and change lasts as long as he lives, until he dies. Even when we do the best things, we will yet always find that we still have something to sweep away. So, even if all loads were already overcome, yet this is not overcome that we are terrified of death. For few are ever encountered who desire death with joy. Therefore we must from day to day become older yet better. This is what St. Paul means where he says in 2 Cor 4:16: "The outer man decays but the inner one is renewed from day to day." So we hear the gospel everyday, and Christ shows us his hands and feet that we always are better enlightened in our understanding and become better and better.

So Christ would say, do not receive anyone who would improve your life with your own works and in his name. For no one [else] is the enemy of sins, no one [else] does repentance and intends to improve his life, for such improvement cannot be granted except in my name. Only the name does it and it brings with itself the man's added desire for it and his gladly becoming different. But when one compels human teaching and works, then I go [Jesus goes] to the rear and think: Oh, that you have no desire to pray, have no need of confession nor to go to the Sacrament! How does your repentance help you, which has no life or desire? You do these things [your good works] under compulsion, out of law or because of guilt, yet you would rather have that [your own works]? But what is the reason? It is because that is repentance in the devil's name, in your name, or the pope's name. Therefore you also go to the rear and make it only more annoying and would rather that there were no sacrament or confession if it meant that you didn't have to do it. That is called repentance in our name, that comes from our own skills. (Erl. 11,263–265.)

The words which absolution give
Are His who died that we might live;
The minister whom Christ has sent
Is but His humble instrument.

When ministers lay on their hands,
Absolved by Christ the sinner stands;
He who by grace the Word believes
The purchase of His blood receives.
(*TLH* 331:5–6)

House of Prayer or Den of Thieves?

Rev. Paul N. Anderson of Baton Rouge, Louisiana has translated Luther's Sermon on Matthew 21:13, *of 1538, as found in* WA 47, 386.30–396.24. *Space constraints keep us from printing this translation in its entirety. It may be obtained by contacting Pastor Anderson or the* LOGIA *Forum editor. Paragraph breaks have been edited in for the sake of our format.*

And he spoke to them: "It stands written, 'My house shall be called a house of prayer. But you have made it a den of thieves.'"

The Lord took this saying from the prophet Isaiah, who spoke thus in the fifty-sixth chapter: "My house will be called a house of prayer for all people, says the Lord." For that reason the temple at Jerusalem had been built and established by King Solomon, as one sees it in the prayer that the king made in the temple.

When the temple was finished and he dedicated it, as it stands written in the third book of Kings in the eighth chapter, the temple was altogether filled with a cloud, and the priests were not able to remain in it. Then Solomon said with clear words that he had not built this house as if our Lord God needed it, since all heaven cannot contain him. Rather, because he had this promise from God: that he wanted to be in the temple and to live with the people for their good, from which they would be certain where they could find God and where each one should bring his need to him, and he would certainly hear that prayer. Account is taken of their preparation, and then it says that this God would relieve and take away distress by his having them pray to him in the temple. The temple built by Solomon he intended to be not a house of sacrifice, but rather that there God would heal all who would call upon him.

Therefore it is rightly called a "house of prayer," since men desire help and counsel, and God promises that he wants to help and to hear their prayer; indeed not only the Jews, but rather also the heathen who would call upon him in faith. This "house of prayer" is now a holy place, since there God lets himself be found and so shows himself as a helper in every need. For this reason, he who prays there finds the true God, who then there can help. Thus God is also portrayed in Psalm 65: "Praise is due to you in Zion. To you shall all flesh come; praise is due to you, God in Zion, for you are the one who hears prayer." It gives him a name; he is called the hearer of prayer, so that this is the proper work of our true Lord God, since he hears prayer and helps those who cry out to him, and so it says, "all flesh comes to you." There had not been any other house in the world that had borne this name, a house of prayer, but only the temple in Jerusalem.

Whoever lived far from Jerusalem, or could not soon come there, knelt down and turned his face to the temple and put his prayer toward Jerusalem. Then he would be heard, because his faith held that God had chosen that place and would therefore there hear those who prayed to him. Even if he were unable to come to that place in the flesh, he could still be there with his heart.

It is truly a great and mighty grace and the mercy of God, that he has it said that he wants to let himself to be found in this place, and that he has also bound himself to this specific place where he wants himself surely to be found. Whoever would come to that place in this temple and was in any need, no matter what it was, and laid it all out there before God and prayed to him for grace and help, then God would hear him, whether he were Jew or Gentile. What we did under the papacy were clearly works humanly chosen, while here it is God who specified, commissioned, and commanded the building of the house, and gave it a name, that it should be to Solomon a house of prayer. And Solomon also says in his prayer that he had built that house so that men would have a sure place where they might meet God.

The temple at Jerusalem was built chiefly for this reason: not for sacrifice, although that also was done, but rather for prayer, so that that same church was a house of prayer, that is, a place for the whole world where you could be sure you would be cared for. Whoever could not be there bodily might cry out the distress in his heart and direct his thoughts to that place, because there he would find the Lord, just as God himself had promised he would hear prayer in that place. But what happened? The temple stood there and was consecrated to be a house of help, a house of prayer, and a house of comfort for all who would pray there. Then my dear Jews were not able to come to the temple or to the churches, but only the smallest little group.

And first of all the tyrant Jeroboam, king of Israel, began this soon after the death of King Solomon and against the command of God: he built his own chapels or churches in Samaria, at Bethel and Dan; he set up two calves and said, "Here at this place are the gods who led the people of Israel out of Egypt." He offered sacrifices and he pulled the people away from Jerusalem to himself, from the house of prayer, which God himself had set up in the very place he wanted to live, and where he placed his promise. For those who would seek him in that place, none of their prayers would go astray. When, however, this first example got under way, people ran thither and prayed to the golden calves, and so Israel ignored the temple at Jerusalem, and so held the true God there in contempt. The Jews followed this example of Jeroboam; they built churches everywhere on the mountains and in the woods. There was hardly any city in the land that didn't have its own liturgy.

Finally, where there was any beautiful and pleasant place, a pretty oak or linden-tree, they ran right there and took a priest with them, who offered sacrifices and devised worship in that place. People gave piles of money and goods for this. This new worship had to be the way they wanted it, exactly as it would please them. What God had established at Jerusalem could not be right. That they were not interested in. What he was doing did not please them.

The land was full of idolatry. The great crowd was intent on making something for themselves. They built and built so that there was no alley way or corner even in Jerusalem that was not full of churches and chapels. The real chief church, the temple at Jerusalem, they let stand there, but it counted for nothing. There God sat and waited in vain, as he himself complains in the prophet Isaiah in the 65th chapter, and Saint Paul in Romans, the tenth chapter, where God says, "All the day I stretch out my hand to the unbelieving people," which has wandered off into false ways according to their own notions.

Now, God watched this for a while. He also sent them prophets to lead them from such newly invented worship back to

the true worship at the temple in Jerusalem. They would not believe them and did a good job getting rid of them in the conviction that they were getting rid of heretics who were trying to take over God's people. They were so sure God had to be with them; they were his people, and so it followed that they could not possibly mess things up. Indeed, they did things so well that God let the true temple at Jerusalem be destroyed to the ground as well as the false worship that was going on around the land. He had the Jewish people led away captive to Babylon because of their trust in the false worship they had devised.

After the Babylonian Captivity, though, anything separatistic was not allowed, for the temple was built—no more building of chapels all over the place. Now they held themselves only to that selfsame temple. The flogging and the rod had been so painful that they had nothing to do with the idolatry at the brooks, the woods, the meadows, and the mountains. They gathered at the temple. So it was until greed again possessed the priests. To be sure, they remained at the one temple; they didn't go out to the mountains, because they feared the previous punishment. But even though they held themselves to that same temple, they so filled it with idolatry that the true worship of calling upon God there and giving him thanks was quite put down. So it became only a house of idolatry and a den of thieves. They made it a public place for buying and selling. They carried on their trading in the temple. Even though God had commanded Solomon to build the temple as a house of prayer, they stuffed it full of idolatry.

This is what the Lord found when he came. They came no more together in the temple to bring any need to God and to pray. Rather, in the place God had appointed for himself, they set up a false god, an idol of all idols, that is, greed. This they worshiped. Nothing else was done in the temple, except for a very few pious people, such as Anna, Simeon, Zachariah, Elizabeth, and others like them. They came there and used the temple for what it was for. There they prayed and worshiped God. The great crowd of the rest of the people forgot prayer and thanksgiving.

They spent their time buying and selling. The high priests got at the people and drove them to make many sacrifices for them. To satisfy their greed they ordered the sacrifices for the temple. They had openly for sale oxen, goats, sheep, calves, and doves. They set up money changers and conducted nothing else in the temple other than greed.

When St. Paul speaks later of this, he says truly that greed is idolatry. This is clearly the case with the greedy man who sets his trust on the penny, asks nothing from God, doesn't cry his need to God, for he has his idol in the cash box. When it is in money that a man puts all his trust, which belongs to God, he is a servant of mammon. Thus it was with high priests and their insatiable greed. They served mammon and cared nothing for God's glory and the people's salvation. They made a trading house out of the temple, a thing of greed, a den of thieves and a cavern of idols. There they have set up the idol, Lord Greed. It was not for this that the temple was built and ordained, but rather for the poor, troubled consciences, for those distressed by their sin, those who were sick or were gripped by grief, those who needed the help of God. God was there in the temple to comfort all who were troubled, to hear them, and so help them. That was not the place to pursue their greed. It was the place, rather, for all who were assaulted by temptation, all who were downcast, to pray and to receive help from God for body and soul.

When the Lord now saw that this was not so, he was wrathful. They had made out of his house, which should be a house of prayer, a den of thieves, in which they killed the true faith in the hearts of the people, and their trust in God. In place of trust only in God's promise, they pointed them away from the grace of God to the rebellious pride that trusted in their own sacrifices and work, which they themselves had invented. Thus they stole and robbed from God his glory and killed the souls of the people.

So also the pope has made a den of thieves out of the holy Christian church. After that temple was done away, our Lord Jesus Christ built for himself a church as wide as the world, and he himself has become the temple in which God would hear our prayer. But that confounded scoundrel the pope has got to it and has taken away the Lord from our eyes, has not allowed him to be our Savior any longer, but has made him into an angry judge whom we must reconcile with other mediators, such as the dead saints and the living monks and priests. It's the same through his indulgence and our pilgrimages and other trickery, and all such things for the sake of money, of which he can never get his fill.

So it goes with us also. God has sent us his Son and all good things. He has given us his Word, the Lord's Supper, baptism, and absolution. Through baptism we are to be washed from all sins and cleansed and receive the forgiveness of sins. The Lord's Supper instituted that all in need of comfort should through it be revived and strengthened in the faith, and day by day more surely know the forgiveness of sins and what is more of sin and uncleanness be swept away from us. So it is also with absolution and the other chief parts. They are all ordained that the Christian church through them be strengthened. All of those together make a house of prayer, for the strengthening of our faith.

The Hyperactive Church

Restlessness. Easily distracted by extraneous stimuli. Difficulty in sustaining attention in tasks. Frequent shifts from one uncompleted activity to another. Often talking excessively. Can symptoms attributed to Attention Deficit Disorder (ADD) be characterized in the demeanor of a congregation?

Hyperactivity is distressing. Within moments, even the casual observer can distinguish between an admiration for youthful zest and a desperation of relentless zeal. If one could channel hyperactive energy into constructive tasks, that might be rewarding. But as it is, hyperactivity leaves parents wondering where the switch is to turn the child off.

If there could be such a thing as a hyperactive church, it would surely, at first glance, appear to be teeming with vim and vigor. But then, even to the casual attender, it would become apparent after a few short years that all the hype failed to satisfy. The turnover rate in hyperactive congregations might run as high as 75 percent every three years. Little would be constructive; much would be transitory. In large metropolitan areas, such congregations might conceivably be able to sustain a large membership roll, but the names would ever be changing. If the same hyperactive methods were to be espoused by smaller congregations, one might expect the result to be like giving large

doses of sugar to a hyperactive clergy. Today's burst of growth would suffer tomorrow's deleterious burn-out, leading them to flitter to whatever next catches their fleeting attention.

Like a hare searching for a tortoise to race, the hyperactive church would seem to be a good bet, and it would have no qualms about boasting of such. What would matter in the end, however, would not be more power, but the steady and consistent faithfulness with which Christ's church has been sustained for centuries. Patience. Persistence. Sustained attention to what has been given. Quick to listen. Slow to speak. Peace.

Myths About Worship

The extended citations below come from an article first printed in the September 6, 1993, edition of The Lutheran, *the Lutheran Church of Australia's official periodical. It was written by Pastor Andrew K. Pfeiffer of Luther Seminary, Adelaide, and originally entitled "Facing up to Myths about Worship."*

Five years ago there was debate in Australian Lutheran circles about contemporary and traditional worship. This is still an issue in many congregations, and has led to polarization over things new or old. Now in an increasing number of congregations the *substance* of worship is being questioned—its basic structure and content.

Perhaps *Worship Today*, for all its blessings, forestalled discussion on the key issue of what is distinctive about Lutheran worship. *Worship Today* enabled congregations to use a different musical style, but it still had a distinctive Lutheran approach to worship.

Now, as some seek new forms or try to develop services that are user-friendly, they face critical questions. What is the heart of Lutheran worship? Is a liturgy that has been developed to highlight the gospel (in word and sacrament) significantly different from one that focuses on something else?

There are many reasons for the disunity we are now facing in worship. One of these is context. We are living in an age of individualism, of personal rights and instant gratification. We should not be surprised when we find it difficult to submit to one another, embrace the orthodoxy of the past, or understand a God who chooses the cross as the way to glory. Another reason is that a number of myths about Lutheran worship are being repeated in congregations and at synodical meetings. These [myths] may appear true, but are actually misleading:

1. In the Lutheran church, worship forms are an adiaphoron, something neither commanded nor forbidden by Scripture. We are free to do our own thing.

In choosing to be a part of a synod, pastors and people freely place themselves under certain constraints. At ordination, pastors commit themselves to abide by the regulations that exist in the church. This limits our freedom, for example, about wearing vestments or using prescribed orders of service.

But it is possible to argue from the Lutheran Confessions that vestments, liturgical colors, and the various customs of the church, even the liturgy, are adiaphora, if you mean they are not *essential* for a church's existence. The essential is the gospel: the preaching of the word and the celebration of baptism and the Lord's Supper.

Worship must be gospel-focused. It is divine service—God serving us. Any approach to worship which, for example, gives the impression that the word of God and the sacraments are not central is not a gospel approach. Such worship and its accompanying liturgy cease to be adiaphora.

While describing much of what happens in worship as adiaphora, the Lutheran Confessions also show that the church's liturgy keeps the gospel central. In contrast with their Reformed counterparts, the Lutheran reformers retained much of past church practice that did not compromise the gospel.

Luther was concerned particularly about abuses in the Roman Church. It is significant that his revised liturgy looked so much like Rome's. He wrote:

> The service now in common use everywhere goes back to genuine Christian beginnings, as does the office of preaching. . . . As we do not . . . abolish the office of preaching, but aim to restore it again to its right and proper place, so it is not our intention to do away with the service, but to restore it again to its rightful use. (*AE* 53 p. 11)

There is a different principle at work for some today, as they rather ask: What is the least I can retain and still be Lutheran? No church can do without practices and liturgies. If we give up one liturgy, we soon adopt another. . . .

Initially, Luther could envision a new liturgy, but only if it *improved* on what was inherited. The basic liturgical script would need to be retained to keep the gospel central in word and sacrament.

However, when later faced with the need to confess the gospel in the face of various enthusiasts, Luther increasingly stressed the blessing the church throughout the ages had passed on through the liturgy he had inherited. As a Christian church, we today also stand on the shoulders of centuries of Christian liturgy.

2. The liturgy contained in our Hymnal with Supplement is sixteenth century German.

This myth grows out of the connection many make between hymn and liturgy. Hymns and liturgy are different. Some hymns come from sixteenth century Germany. Many are from other centuries and cultures, including our own. The liturgy, however, is *not* sixteenth century German!

The outline of the Service with Holy Communion, for example, has its roots in the early church. This liturgy is almost all Scripture. Its development can be traced from the early church to the present time. This is why it is recognizable also in other mainline churches such as the Anglican, Roman Catholic, Orthodox, and increasingly in the Uniting Church.

3. Worship is either traditional or contemporary.

All worship is liturgical. It has a script, even if that script is to set up decisions for Christ or to allow the Spirit to blow as he wills. Some liturgies focus on the means of grace and keep the gospel central. Others focus on mood and the expression of gifts. The scripts for both kinds of worship are liturgy but they do not give equal place to the gospel.

This myth has created significant but unnecessary tension in many parishes by setting up a false either/or. Even if a congregation adopts a more contemporary approach to the music of its worship, there is no reason to reject the best of the past. In fact, if we are to continue to be a singing church, we will increasingly be challenged to re-work the best of our hymnody, removing archaic language and developing musical settings for wind and string instruments. A congregation that disparages the church's liturgy, or refuses to sing hymns simply because they are from the past, needs nurture and maturity.

We also need to practice a healthy critique as we analyze what is new. All that is new is not necessarily profitable, beneficial, salutary for good order, Christian discipline, evangelical decorum, and the edification of the church.

4. Approaches to worship depend on whether you are into maintenance ministry or mission.

This myth reflects a misunderstanding of the Lutheran approach to congregational life and mission, and a lack of clarity about the renewed call to mission at home and abroad.

The terms maintenance and mission have encouraged an unfortunate polarization. Mission always involves maintenance. Maintaining the faith, passing on what we have inherited, is essential if mission is to be *Christian*, built on the foundation of Christ and the apostles.

Feeding the faith of the congregation God has called together is not a negative or lesser role for a pastor; it is an essential part of his call and an essential aspect of mission.

It is tempting to pigeon-hole an apparent lack of concern for non-Christians in the local community as maintenance mentality and to identify mission as the hard work needed to open the door for the community to come and see Jesus.

But surely healthy maintenance leads to a love for the lost! Of course we are to be concerned for non-Christians in our communities, to *pray* for them, *serve* them, *share* the gospel with them, and strive to *keep the door open* so we do not become a closed Christian club. After all, we have no mortgage on the gifts God offers to the world in word and sacrament.

However, for Lutherans, mission is not primarily *our* activity. It is *God's* activity, the work of his Spirit through the means of grace. Through the gospel in word and sacraments God works to call, gather, create faith, give rebirth, and empower for priestly service. Mission happens when these things happen. We should never lose sight of the fact that the real action lies with God.

. . . A warning about the danger of churches over-emphasizing relevance comes from an unlikely quarter—an Australian sociologist.

> The prevailing social trend is towards secularization. The more the churches present themselves as inseparable from everyday life and the more their belief systems and rituals are demystified, the lower the possibility that religion can provide a set of values which gives meaning to the profane world. (Waters and Crook, *Sociology One*, p. 300)

Reflections on the Office

With permission of the author we reprint this article from the December 1993 issue of Grace Notes*, the newsletter of the Association of Lutheran Church Musicians. This article was composed by Dr. Paul Westermeyer, Professor of Church Music at Luther Northwestern Seminary, St. Paul, Minnesota.*

I do not have to tell members of the ALCM that it is a difficult time for church music and church musicians. Church music and church musicians are under attack for all the church's ills. I heard again today of two more church musicians who left their church music posts. Some of the most talented among us have done that. They and the lay people who go with them (also some of the most talented) apparently sit home on Sunday and listen to Gregorian chant or Bach and figure out how to slip anonymously into services where they find some integrity and where they won't be recognized or hassled any more. They apparently have not lost their faith or their interest, but the church has lost their services. On numerous occasions I have heard expressions of concern not only about whether musicians will have jobs in *x* number of years, but whether, under the impact of seeking to attract the most people at the least cost, a large part of the church will have lost its soul and will over the long haul even have lost more bodies than it may momentarily seem to gain.

It is surely the case that we are driven back to first things. The issues that we have to face, like our brothers and sisters in all the other denominations around us, are not about music or high church versus low church or even about theological niceties. They go much deeper than that.

They include things like this: Will the Word do it (as Luther said)? Is the gospel true or not? Does God have anything to do with us or the world? Who or what is God anyway? Does God have anything to do with Christ? If so, can one talk about God in Christ, and does that God in Christ relate to the center of reality somehow? If so, do we know that reality in word and sacraments? Is worship anything but religious fun? Is life anything but affirming one's own needs and feelings? Is the rich engagement of the church with art and music and literature and the whole social fabric a past fluke? Is the message of the gospel too thin and superficial to support such an enhancement? Is the whole business simply a clever deception like the world of advertising all around us; should anybody care about any of this?

The spirit of the times is to think that if we only choose the right music, people will flock to our churches and problems will vanish. That's not only the height of naiveté, but if the whole thing is a big lie, that would be the cruelest trick of all. If it's true, then we're dealing with some mightily important stuff that relates to humanity at the deepest levels, its engagement with art and music and the social fabric has not been a fluke, and even to assume we can only dress it in what is immediately appealing is to treat the message and people with contempt.

In spite of all the confusion we face, there are still seas of sanity out there. They are the churches where pastors, musicians, and people are at the business of working together, figuring out where the Holy Spirit is stirring things up and where the enemy is

at work. In fact, most every anonymous congregation I visit seems to have that sort of vitality in spite of the better known horror stories.

I trust the promise of God in Christ will sustain the church in spite of us. Maybe *that*, like the doctrine of original sin, is the only empirically verifiable reality in all of this; for, left to our own devices, we like our forbearers before us surely would have brought the whole thing to ruin long ago.

I hope, however, that historians will not look back at us and say we avoided the central questions and got derailed by superficial window dressing comparable to how many angels can dance on the head of a pin. If the central questions are ones like those posed above, then our vocation as church musicians is to engage ourselves with the culture at its deepest needs: with the issues posed by science and technology; with social and personal ethical dilemmas that require the thought, care, and concerns we can help to provide; with evangelism that points to God, not to us; and with caring and providing music—maybe even by some of those who have left us and may be convinced by a faithful community somewhere to return—that is worth people's time and effort and treats them with the respect God does.

At Life's End

An evaluation of the CTCR Report of The Lutheran Church—Missouri Synod entitled Christian Care At Life's End, *February 1993, 64 pages.*

In many ways this updated version of the 1979 report on euthanasia is an improvement, but in some ways it retains weaknesses of the old report. Its improvement lies in the insertion of cases that clearly illustrate the challenges and responses appropriate for the Christian faced with life-threatening disease. Improvement also lies in the use of more outside sources, such as Gil Meilaender's contributions as both an LCMS pastor-professor and nationally recognized ethicist. More of Gil's work could have been foundational to this report as reflected in his *Faith and Faithfulness: Basic Themes in Christian Ethics*, published in 1991.

The weakness of the 1979 report remains in the use of the words *ordinary* and *extraordinary*. These words are confusing, to say the least, standing in contrast to the clarity illustrated by the cases themselves. Because these terms are not used in medical or ethical circles, their re-definition in this document simply resurrects the old confusion. No matter how they are defined, they have a ring of Roman Catholic moral theology, which defines as ethical the natural and the unethical as artificial. More important is whether one is aiming at life or at death!

In this document *ordinary* is defined as those measures that can be taken on the basis of the judgment that there is a demonstrable or recognizable proportion between the good effect sought and the degree of hurt or hardship involved in their use (51). Earlier, this is explained as all the help a patient can obtain and undergo without imposing an excessive burden on himself and others (9). *Extraordinary* is defined as the use of artificial means to prolong a patient's life once his vital processes have ceased their spontaneous functions (52). These artificial means are implied to be unnecessary as dangerous, difficult, painful, or even costly. (52)

Earlier, the document refers to extraordinary means as treatment whose good effects are not deemed to be proportionate to the difficulty and inconvenience involved (9). Finally, it is said that ordinary care is required of us; extraordinary is not. This is a distinction that too simply removes the tension needed to wrestle with difficult questions.

To the uninformed the terms *ordinary* and *extraordinary* will simply confirm the over-simplistic complaint, I don't want to be put on any of those machines! Such a conclusion negates the excellent use of life-support made clear in the cases cited in this document. Why not simply abandon use of the terms *ordinary* and *extraordinary* and speak of treatment that sustains the life God has given us (no matter whether we think it a life desirable or not)? Regarding the wording "treatments that do not sustain life and are therefore useless," we ask, why not let the Cases and Principles speak for themselves without the use of these words? Present implications of the word *extraordinary* in this culture are a negative, whereas extraordinary care has become ordinary and beneficially provides care for everyone from the general surgery patient to many chronically ill people every day.

The major weakness of this report is that it still rests its case on law rather than on gospel. It is true that one cannot write principles based on gospel, but that is just the point. The bottom line of this document ought not be principles, but something that connects the underlying malady with the gospel. For example, the issue underlying many people's fear of life-support is the loss of control they experience. It is suggested such fears be resolved by signing a Living Will or Durable Power of Attorney for Health Care. Why not emphasize the good news that in Christ we do not have to take control of our lives in times of genuine helplessness? Rather, we commend our lives to God's control and rest in surety. It may be that the willingness to live out of control will be called faith! We need to examine the underlying issues to see if Christians might be enabled to live faithfully in the gospel in such times of ethical quandary as a witness to the life of God at work in them through his Holy Spirit.

The major strength of this revised report and its predecessor is its unequivocal rejection of assisted suicide and euthanasia. We ought to rally around this report for no other reason than this alone, when many denominations may be weakening their stand against it. Likewise, there are some excellent pithy statements throughout the document such as: "In Christ we discover that we need not flee from the sufferer whose suffering resists alleviation and explanation" (25). "Regarding feeding tubes: continued feeding is wise because, even if it errs, it errs in an attempt to care and not to kill" (14). And finally, "Part of the tragedy of the euthanasia movement is that people who are trying to 'do the best' end up contending for something radically evil, the killing of another human being" (34).

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The Glamour of Worship

Eugene Peterson's treatment of the Revelation to St. John is a refreshing change from that offered by dispensationalists, millenialists, and numerologists. He directs the apocalyptic to worship and in a surprisingly means-of-grace sort of way at that, as the following excerpt attests. It is found on pages 141–142 of Reversed Thunder: The Revelation of John and the Praying Imagination, *San Francisco: Harper & Row, 1988. Cloth, $15.95.*

In the press of world events that oscillate between the glamour of celebrities and the violence of terrorists, worship seems an absurdity. Most Christians feel the absurdity. Some feel it to the point of abandoning it. Surely this cannot be the right thing to do for human beings of strength and goodwill and intelligence? Surely it is a waste of good energy to hand around a loaf of bread and a chalice of wine?

The more a person is aware of the many-dimensioned catastrophes (moral, ecological, nuclear, for instance) that threaten human existence, the more the act of worship is called into question. The people who quit worshiping are not, for the most part, people who do not care about the world, but precisely those who do. It is not for lack of moral energy that worship is slighted by many, but exactly because of it. They desert the place of worship with the best of motives, in order to do something about the world's condition. The people with whom they have been worshiping all these years, some of them not too bright, many of them nice enough as neighbors, most of them sleepily unaware of the gravity of our condition, all at once seem unpromising allies, and they leave them in search of moral intensity and intellectual rigor.

There are others who do not desert the place of worship, but in staying do something worse: they subvert it. They turn it into a place of entertainment that will refresh bored and tired consumers and pump some zest into them; or they turn it into a lecture hall on the assumption that what they know, they then do; or turn it into a platform for launching good works, shooting rockets of righteousness behind the enemy lines. Attention is subverted from what God is doing to what we are doing. And some, of course, absent themselves from worship out of sloth or indifference, long ago having lost interest in the question How long? [compare Ps 6:3]

But the significant absentees are those who, impatient with the deferred answer, see no point in waiting any longer and leave to do something on their own. The dangerous attendees are those who, restless with the nonaction of worship, subvert it into some-thing that will make something happen. It is for these, those who quit worship and those who subvert it, that St. John's demonstration of the organic continuity between God's actions and our witness and praise (which is worship), and out of which God shapes his action among us and in the world, is cogent. Nothing that we do has more effect in heaven or on earth.

The action of worship out of which judgment develops is arranged around the waters of baptism, a sea of glass mingled with fire (Rv 15:2). Pulpit, table, and font are the furniture of Christian worship. At the font we are washed from our sins; at the table we are fed the body and blood of Christ; at the pulpit the word of God is given authoritative utterance. The pulpit (throne) received its emphasis in the worship scene of Revelation 4 and 5. The table (altar) oriented the liturgy of Revelation 8; now the font of baptism is central. The worshiping congregation (including in its heavenly dimensions the slaughtered souls from under the altar who had complained of the deferred judgment) gathers around the waters of baptism, singing the judgment hymn.

It is particularly appropriate that the place of baptism furnish the context as the judgments of God come into focus. In the waters of baptism, as St. Paul puts it, we go down to our death and come up to our life: We were buried therefore with him by baptism into death, so that as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life (Rom. 6:4). At baptism a life of sin rebellion against God, refusal to serve his lordship, rejection of his love is drowned, and new life in Christ resurrected out of it.

A Secret Report

Recipients of the newsletter for Lutheran Campus Ministry at Montana State University are regularly treated to the wit and poignant humor of Pr. David K. Weber. Recently, the Missouri Synod's Interconnections *published Weber's* Cows and Effect: An Unherd of Study of the Ten Commandments *(aptly illustrated by his wife, Dana).*
In this piece, Weber gets a leg-up from C. S. Lewis's Screwtape Letters *as he relates campus life in reports from Hell's Center for Lies, Damn Lies, and Statistics. These samples were found in the October 5 and 19, 1993, issues.*

INTERCEPTED DOCUMENT 7734

Remember when our triumph turned to defeat by that Jesus fellow's surprise resurrection a couple of millennia ago? (It seems like yesterday.) We actually thought our days were numbered for dealing out sorrow and wretchedness among human scum-buckets. Take heart, brethren and sisterns! A statistical study of the spiritual practices of LCMS students reveals that grace is nearly ineffective and therefore poses no immediate threat to our work.

It appears that LCMS college students are rarely (or never) concerned with the means by which God gives his grace. The study of the Bible (borrrring), and attendance at that silly meal they call the Lord's Supper (gag me with a pitchfork) is neglected by nearly 85 percent of these baptized Lutheran students while at school. This pattern has been created and can be continued with football, parties, studies, watching reruns, or playing Nintendo. It appears that anything, no matter how trivial, is able to distract students from worship and Bible study. Thus while they imagine themselves having fun we are making grace almost totally irrelevant and thus effecting the destruction of their faith.

This has got to be God's greatest blunder. He didn't see that dealing with these miserable human creatures on the basis of grace is doomed to fail. Certainly grace is powerful, but because he neglected the packaging and advertising of grace, students see almost everything else as more important and promising.

As we know, heaven refuses to use its formidable force to coerce or bribe the miserable humans into religious conformity. This is to our advantage. We always knew that things like

love and freedom do not get results. Don't be bothered by the disgusting fruits of grace in the past (such as martyrdom, faithfulness, sacrifice). Statistics show that those days are over. Of all the baptized LCMS students, only 8 percent study the Bible. (Isn't it precious how they loudly defend a Bible they never read?)

We can continue to keep them from Bible study by focusing on fun. The logic is, Faith comes by hearing, but fun doesn't. So much the worse for faith. As long as fun is their top priority, the means of grace are unimportant.

What never dawns on students are the many other things they do without it being fun. For example, they go to the dentist, not for fun but for fear of cavities. Likewise, as long as students have no fear of sin, suffering, death, and hell, grace will continue to be viewed as wonderfully irrelevant. Then these students will believe that their education or money or some other fleeting thing can provide them with a firm foundation. They will continue to build their false hopes on these sand foundations that will soon enough come tumbling down in a glorious heap of despair. I can wait . . . but hardly. Until next report, rock and roll.

INTERCEPTED DOCUMENT 7736

Our success has gone far beyond our most sinister hopes. We have again managed to portray the Creator of life as the enemy of life. This tactic has been successful ever since Our Father Below convinced Eve to abandon God for the promise in a piece of fruit.

The strategy is based on this distortion: *Make irrelevant things appear to be full of promise; make the significant things appear to be tedious and boring.*

Does the strategy still work? Did you not see our patient Sally Ann, the sophomore interior design student, this past month? Note how she went ballistic over getting into the hard-to-get-into sorority! Did you also observe her animated excitement over the new sweater she got at the Bon? Or how important she considers the tanning salon for her self-esteem?

Of course, none of these things are very important either for us or for the forces of Heaven. What makes them important is the *value* she places on them compared to the more critical issues of life. For example, when asked to go to that dangerous Bible study on that book of Revelation, she said, No, that sounds boring. Is this delicious or what? A sweater, a suntan, and a sorority are, in her flat little world, more promising than that awful vision of St. John. She feels no need for the means of grace because trivial things occupy her. We have not only made her ficial; she is *super*ficial. I love it, in a totally hateful and despicable sort of way.

By the way, I am concerned over that study of St. John's Revelation and suggest we work double hard to detour students from it. It is imperative to distract those who manage to attend. Get them to worry about the future or wonder when the end will come. Do not, I repeat, *do not* let them begin to see their present life from the spiritual vantage point. If this should happen, our attempts to manipulate them would prove futile. Until next report, rock and roll.

ONE SONG, ONE VOICE

We requested a preview of Rev. Harold Senkbeil's forthcoming book Dying to Live: The Power of Forgiveness. *The section below represents one larger quote from chapter eight of the book, "Private Prayer: Liturgical Life Alone." To order* Dying to Live, *see our special pricing in the* LOGIA *Books section on page 85. See also John T. Pless's accompanying* Study Guide.

Music is one of the mysterious gifts of the Creator lavished on much of the created order. We've all been enchanted by the singing of birds, the purring of cats, the night songs of frogs and crickets, or the idle charm of the cicada's drone on a lazy summer day. Yet for some strange reason, Christians too easily overlook the value of sung prayer. Not so among the early Christians:

> Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ. [Ephesians 5:19–20]

Here we see that music is an effective vehicle for worship in both the public assembly and in private prayer. It serves as a witness to fellow Christians when we sing together in church, and it serves in private devotion to give voice to the meditation of our heart. It's time to reclaim this biblical and historic insight. For an entertainment mentality increasingly invades the worship of the church. It tempts us to view singing as a means of amusing ourselves and others.

The church's song is not a form of amusement. It is the way she gives voice on earth to the eternal praise which continually resounds in the very courts of heaven. Christians have discovered through the ages that psalms, hymns, and spiritual songs linger longer in the heart when sung than when spoken. With these songs on our lips, we move from public prayer in church to private prayer at home and then to daily work. The surroundings change; the song remains the same. And thus our life together, our life alone, and our life in the world becomes one great liturgy; from the Father through the Son in the Spirit and then back again.

In the worshiping congregation, hymns and other sung prayer are the means by which the diverse people in the assembly join their hearts into one voice. And in that one voice, their hearts are knit as well. Music has that special effect; it sometimes penetrates the heart when ordinary speech cannot. When we're alone at prayer, singing reminds us that we are not really alone. The unseen fellowship of the entire church is with us in that prayer; we hear it in the church's song placed upon our lips to sing.

In either public or private, singing adds a third dimension to prayer. The mouth and the heart are involved in all prayer. But in singing the whole body gets to join in; the prayers and praises originating from the heart reverberate through muscle, bone, and cartilage, "always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ."

Friends of Westfield House

An august English house has seeded Lutheran seminaries and colleges in Australia, Brazil, Canada, and the United States. Its multi-gabled roof has hosted the likes of Bartelt, Feuerhahn, Humann, Kleinig, Kramer, Leske, Nagel, Stephenson, Weinrich, and Wilch. For the past thirty-two years, the rich humus of the theological college called Westfield House of Cambridge, England has proved to be most fertile ground.

The house itself was constructed more than a century before its inauguration as a house of theological studies on February 22, 1962. The situation of Westfield House is fitting, for the first Lutheran studies in England took place in Cambridge. English reformers such as Robert Barnes, Hugh Latimer, and Thomas Bilney gathered to read and discuss the writings of Martin Luther in the White Horse Inn, not far from the site of Westfield House today.

The program of theological studies in Cambridge sponsored by the Evangelical Lutheran Church of England has its roots in the work of the late Dr. William Arndt in the mid-1950s. The formal beginning was brought a step closer with the appointment of Norman Nagel as the first Preceptor in 1958. In 1969 the academic staff at Westfield increased to allow more teaching within the house itself. The current preceptor, Reginald Quirk, recently wrote:

> Our community is an ever changing one. This year we could summarize it with the word *international*. Living and working in Westfield at the moment are four St. Louis students, one with a Taiwanese wife. We also have one full-time Madagascan student and one American-born student now settled here. There are three research students of our fellowship living here too: an LCMS pastor (with wife) researching the New Testament, a pastor from the Lutheran Church of Canada, and a professor with wife from Sao Paulo, Brazil. There is also an Estonian Lutheran researching in systematics living in the house with his family. Never has the house been so full, with single rooms serving as doubles and the most exotic aromas coming from the communal kitchen!
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> More importantly, of course, there is the sharing of theological insight, in which we all grow together as we rub shoulders with people from the various disciplines and different backgrounds. I think that the students enjoy the association with Cambridge University, too, finding there an equal mixture of profound scholarship and challenging ideas.

Sadly, within the past couple of years, the LCMS Board for Missions has withdrawn its support for Westfield House because it did not seem to be winning enough converts, even though the total budget for the house stands at less than $75,000 a year. All is not yet lost, however. The Lutheran Church Canada has resolved to pick up the slack and the English District of the LCMS is sponsoring a Friends of Westfield House fund so that the research can continue.

If you would like to know how to make a tax-deductible contribution or how your congregation can serve with periodic support, please contact Dr. Edwin Lehman, 200–1625 Dublin Ave., Winnipeg, Manitoba, R3H 0W3, Canada, or Dr. Roger Pittelko, 23001 Grand River Ave., Detroit, MI, 48129, USA.

Gift-Bearing Greeks and Geeks

As the story goes, the good citizens of Troy were warned by a wise old sage that it would be folly to accept a gift from the Greeks. We all know the result of the decision to ignore that warning, but sometimes we act with equal indiscretion. The Lutheran Church—Missouri Synod has received a Trojan horse into its midst, but not as a gift. What is presently transpiring would be more comparable to a twist in history wherein the citizens of Troy handed over royal treasures in order to *buy* the Trojan horse.

Yes, the LCMS is actually paying for a Trojan horse. How much, for what, and to whom? The synod's Board for Mission Services and Board for Evangelism Services, along with a group consisting of all Mission and Evangelism executives in the synod's districts, have entered into a contractual obligation with Carl George, who is to conduct training seminars around the synod. He promises on his part to prepare so-called "docents" who in turn will be able to train others in the high *art* of Meta-Church. And how were the docents selected? "The LCMS data base at Censrch in River Forest, Illinois is being made available to the Center for CDLM at once for the purposes of docent identification and selection." Just *what* in that data base would permit an outside group like George's to identify and select docents in our districts? What *other* information is in that data base about the called workers and laypeople of the synod?

You may know Carl George as the author of the Bible of the Meta-Church movement, *Equip Your Church for the Future*. He also is the heir of Donald MacGavran and C. Peter Wagner at Fuller Seminary as the Director of Church Growth. What you might not know, however, are some of the principles he uses to come to the conclusions he teaches. Critical analyses of George's principles have been made extensively elsewhere and not just among confessional Lutherans. Consider, however, this one example from his tape series *Intro to Meta-Church*, available through the Charles E. Fuller Institute of Evangelism and Church Growth: "Churches will need to develop some kind of psychological capacity for providing therapy groups and counseling for people who are that badly hurt" (Tape 2, side 2). Who are those people? They are, in part, those who resist the Meta-Church model, who impede the presentation of this small group theory. Docents are taught how to deal firmly with anybody who resists the Meta-Church methodology.

How much is the LCMS doling out for such principles? In a September 6, 1992, agreement drawn up by George's Center for Development of Leadership for Ministry, the fees and expenses are outlined as follows:

1992

$10,000 retainer, payable at acceptance covering lists and DataMirror materials for docents.

1993

$25,000 for an April three-day training event to include 200 – 300 docents (plus travel and expenses for three) and a $25 per docent fee for materials (for example, if 300 docents, add $7,500 to the $25,000 for a total of $32,000).

$6,000 plus $50 per docent (if 200 docents and $10,000 to the $6,000 for a fee of $16,000) for six extended training topics packaged for in-field training for 50 docents in September.

$5,000 for DataMirror Information Packets at $5 each for 1,000.

1994

$5,000 (plus travel and expenses for three) for a two-day Joint Evangelism and N.A.M.E. meeting.

$6,000 plus $50 per docent (if 200 docents and $10,000 to the $6,000 for a fee of $16,000) for 6 extended training topics packaged for in-field training for 50 docents at a time to be determined later.

$12,000 for quarterly reports at $3,000 each.

In addition, an outline is offered that demonstrates the additional costs individual congregations can expect to pay for their pastors to learn from the docents. According to their figures, each participating congregation should expect to invest $1,616.50 per year (plus additional books purchased by interested staff) for Meta-Church programs and materials. This cost is over and above what Lyle Muller (Executive Director of the Board for Evangelism Services) and Robert Scudieri (Area Secretary for North American Missions for the Board for Mission Services) have obligated the LCMS to pay.

One might, by comparison, consider what we are paying our full-time professors to teach our seminarians for a whole *year* of pastoral training. Is it possible that George could make more in a weekend than we pay one of our professors for a year? Why? Are our professors incapable of teaching our own pastors and laypeople, even if it has to be from methodologies outside of the synod? The representatives of the LCMS who committed us to this agreement with their signatures must think so. Muller and Scudieri have unbolted the gates and cordially invited the Greeks to admire what a lovely treasury the city of Troy has.

When these rather unique details were shared with one of the synod's district presidents recently, he expressed genuine surprise at the news, indicating he was not aware that the synod had hired George. It is painfully clear that the top-dollar employment of Carl George by the Missouri Synod is one of the synod's best kept secrets.

Carl George and company are being very generously compensated for introducing principles that are ultimately antithetical to the proper distinction between and application of law and gospel. This is clear when they fail to comprehend the evangelical Lutheran confession of the ministry, the church, and the centrality of the means of grace. Success is attributable to leadership qualities and cell group theories. Perhaps what we will get as a result is more like the gift of a geek (a carnival performer often billed as a wild man whose act usually includes biting the head off a live chicken or snake) than a Greek. The headless, lifeless body that Carl George and his docents display will be our own.