



REFORMATION NOTES

News for Partners of the Richard C. Kessler Reformation Collection
Fall 2002, Number 21

Kessler Reformation Concert

ALL ARE INVITED TO ATTEND THIS FALL'S KESSLER REFORMATION CONCERT ON TUESDAY, OCTOBER 22, 2002, AT 8:15 P.M. IN CANNON CHAPEL. THIS CONCERT WILL MARK THE FIFTEENTH ANNIVERSARY OF THESE ANNUAL EVENTS, WHICH TRADITIONALLY HAVE COMBINED THREE ELEMENTS: A SIXTEENTH-CENTURY MUSICAL DOCUMENT RECENTLY ACQUIRED BY THE KESSLER REFORMATION COLLECTION, BRIEF COMMENTARY ON ITS THEOLOGICAL SIGNIFICANCE, AND PERFORMANCE OF RELATED MUSIC BY JOHANN SEBASTIAN BACH. THE THEME THIS YEAR IS BACH THE LUTHERAN COMPOSER, WITH JOSEPH KLUG'S 1544 *GEISTLICHE LIEDER* AS THE FEATURED KESSLER REFORMATION COLLECTION HYMNAL.

The Richard C. Kessler Reformation Collection is a repository of rare and valuable documents produced in connection with the Protestant Reformation. The collection now contains more than 2,600 pieces written by Martin Luther, his colleagues, and opponents, and printed during their lifetimes.

Supported by the vision and resources of Lutheran laypeople Richard and Martha Kessler and partners throughout the Southeast, the collection is housed in the Pitts Theology Library of Candler School of Theology. It provides a rich resource for scholars of the Reformation and for clergy and laity who seek to understand the history of the Christian faith.

*For more information about the collection, contact:
Dr. M. Patrick Graham
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Emory University
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404.727.4165
libmpg@emory.edu*

The first half of the hourlong program will explore aspects of Bach's musical theology, as expressed in his organ chorale settings of early Reformation hymnody. Timothy Albrecht, Emory University organist, will perform and give commentary on two Bach organ works, including his organ prelude based on Martin Luther's chorale *Nun freut euch lieben Christen g'mein* ("Dear Christians, One and All, Rejoice"), found in Klug's *Geistliche Lieder*.

As is custom, the assembly will frame the concert by singing Luther's Reformation hymn, *Ein' feste Burg ist unser Gott* ("A Mighty Fortress Is Our God"). This chorale, often called the Battle Hymn of the Reformation, is first found in the 1529 edition of Klug's *Geistliche Lieder* and is repeated in our 1544 edition.

In the concert's second half, commentary and music illustrate Bach in his eighteenth-century German Lutheran context. An ensemble of musicians—including mezzo-soprano Katherine Murray, flautist Carl Hall, and cellist Peter Lemonds—will perform the aria "*Gott hat Alles wohl gemacht*" from Cantata BWV 35. Bach's Organ Fugue in G Minor BWV 542 will be heard, placed in historical context on a recital program that Bach most likely performed in November 1720 at St. Catherine's Lutheran Church in Hamburg.

The Kessler Reformation Concert on Tuesday, October 22, is free and open to the public. A short preconcert preview takes place at 7:45 p.m. in the Cannon Chapel sanctuary.

Framing Theology

Armin Siedlecki

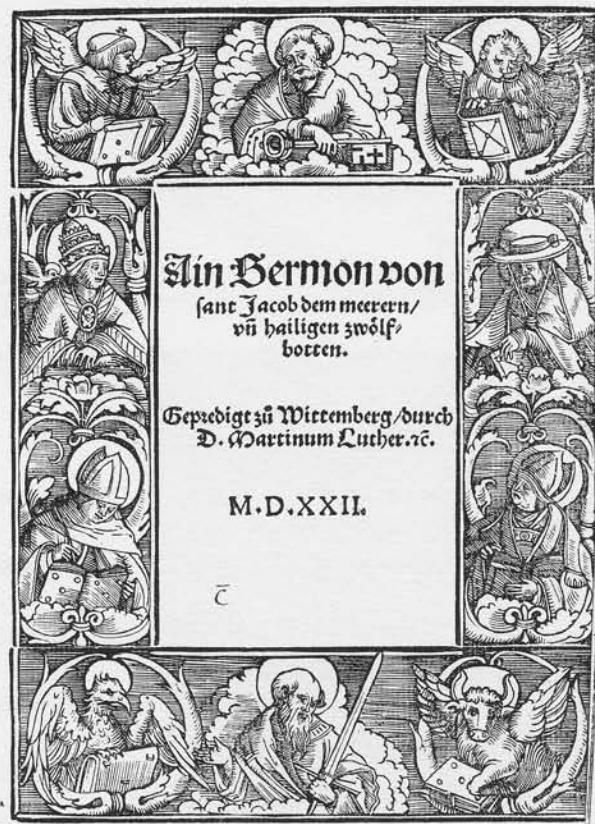
The use of visual imagery always has gone hand-in-hand with the publication of printed materials. Much in the way that today's publishers use book covers, the printers of the Reformation used illustrated title borders to market their products. In many cases, then and now, the cover illustration may have little to do with the content of the book. We find, for example, images from classical mythology used to illustrate a sixteenth-century sermon or biblical commentary.

On the other hand, there are instances where a title-page woodcut serves as a deliberate visual representation (if not artistic commentary) for the text that follows. One example of this is a 1545 pamphlet by Martin Luther, *Wider die XXXII. Artikel der Theologisten von Löuen* (*Against the Thirty-two Articles of the Theologians of Louvain*), in which the reformer

attacks a document issued by the theologians of the University of Louvain to guide parish clergy in their teaching about the controversies of the day. The woodcut, title-page border for this work shows Samson slaying a lion (Judges 14); and while this image is also used in conjunction with other, unrelated works, it appears particularly fitting for a pamphlet in which Luther takes on the Catholic theological faculty of a city whose name means "lions" in German (Louvain = Löwen).

The second woodcut image introduces a sermon by Martin Luther on James the Greater

(*Ain Sermon von sant Jacob dem meerern, vn[d] hailigen zwölfbotten*) and features the symbols for the four Gospels in the corners, the apostles Peter and Paul at the top and bottom, respectively, and the four "Great Western Doctors/Fathers" of the church—Pope Gregory I, Cardinal Jerome, Bishop Ambrose, and Bishop Augustine—along the edges. By setting Luther's name and the title for his sermon within a frame of these illustrious figures of scripture and the early church, the printer invites the reader to consider that in spite of what Luther's opponents might say, this sixteenth-century doctor of the church stood squarely within the mainstream of the historical Christian faith.




Ain Sermon von sant Jacob dem meerern, vn[d] hailigen zwölfbotten (Augsburg: S. Otmar, 1522)



Wider die XXXII. Artikel der Theologisten von Löuen (Wittenberg: N. Schirlentz, 1545)

Both examples show that some title-page illustrations have more than a mere ornamental function and may constitute a theological text in their own right.

Armin Siedlecki is Catalog Librarian for the Kessler Reformation Collection.

THESE WOODCUTS AND MORE
 THAN 4,500 OTHERS ARE
 ACCESSIBLE BY CLICKING ON
 THE LUTHER ROSE 
 AT WWW.PITTS.EMORY.EDU.

Kessler Collection Update

M. Patrick Graham

The Kessler Reformation Collection crossed another milestone this year, as the total number of pieces in the collection rose above the 2,600 mark. Once more Luther (fifteen), Melancthon (eight), and Cochlaeus (three) were well represented this year, and we were especially pleased at the opportunity to add a 1533 catechism and church order, the 1544 printing of the important Klug hymnal, a 1518 attack by John Tetzel (notable to most for his defense of the sale of indulgences) on Luther, and a manuscript record of 293 persons from Zwickau in Saxony who enlisted to fight against the Turkish invasion of Marseilles (dated May 10, 1542).

In addition to the use of the collection that was made by individual researchers, presentations were made to more than a dozen groups, including Emory undergraduates in music and history courses, classes from other institutions of higher education in the Atlanta area, the Rotary Club of North Atlanta, a sorority of educators, a group of teachers of gifted students in DeKalb County schools, adult Bible classes from area churches, elementary school children, and other groups interested in theological education. In one instance a group of twenty-five Lutheran scholars and clergy from the Evangelical Lutheran Church in Bavaria came to the Pitts Library to see the Kessler Collection as a part of their tour of the Southeast, and in another, a group of thirty librarians attending the annual conference of the Rare Book and Manuscript Section of the Association of Research Libraries came to Pitts for a presentation of sixteenth-century materials. Pitts staff members always enjoy hosting such groups and relish the opportunity to engage modern audiences with Reformation materials.

More than 4,500 images—most from the Kessler Reformation Collection—now have been digitized and mounted on the Internet at the library's Digital Image Archive (accessible from the Pitts Theology Library homepage at

www.pitts.emory.edu by clicking on the Luther Rose). Hundreds of these images illustrate the Bible and are searchable by biblical text or by the names of the persons depicted. More than 140 portraits of famous reformers or later theologians are also included in the archive, as well as a multitude of other types of images that are searchable by keyword and may be downloaded for printing or use in digital presentations. These engravings have provided the content for several exhibits of woodcuts in the Pitts reference room



This portrait of the famous Wittenberg printer, Georg Rhaw, also served as the mark for his press.

during the past year—one dealing with Advent, another with Easter, and most recently, an exhibit of twenty-five printer's marks from the sixteenth-century (more than 340 of these early "trade-marks" are included in the Digital Image Archive).

M. Patrick Graham is Librarian and Margaret A. Pitts Associate Professor of Theological Bibliography.



STANDING COMMITTEE FOR THE KESSLER REFORMATION COLLECTION

Policy direction for the Reformation Collection is provided by a standing committee composed of representatives of Emory University and the local and national Lutheran community.

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Reformation Day at Emory

October 22, 2002



- 8:30 A.M. **Registration and coffee**
Brooks Commons, Cannon Chapel
- 9:00 A.M. **“Johann Sebastian Bach as Luther-Inspired Lutheran”**
Organ Lecture Recital
Professor Timothy Albrecht
Cannon Chapel
- 11:00 A.M. **Chapel Service**
Reverend Robert F. Sims
Cannon Chapel
- 12:00 P.M. **“Images of Faith: Religion and Art in the Sixteenth Century”**
Illustrated Lecture and Box Lunch*
Douglas Gragg, Denise Hanusek, and Armin Siedlecki
Cannon Chapel, Room 106
- 1:15 P.M. **Free time to view exhibits of Reformation woodcuts and manuscripts**
with library staff
- 2:30 P.M. **“The Perils of Celibacy: Clerical Marriage and the Protestant**
Reformation”
Lecture by Professor John Witte Jr. and response by Professor Steven M. Tipton
Cannon Chapel
- 7:45 P.M. **Concert Preview**
Cannon Chapel
- 8:15 P.M. **Kessler Reformation Concert: “Bach the Lutheran Composer”**
Commentary by Professor Timothy Albrecht
Cannon Chapel

*No charge but limited seating, so reservations are required. Call 404.727.4430.

CONTINUING EDUCATION CREDIT

To receive Continuing Education Credit (.5 CEU is available), persons must attend all Reformation Day at Emory events and submit name, address, and \$10 (checks made payable to Emory University) to the Office of Church Ministries Education (address below). A certificate of attendance will be mailed following the event.

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