Contents

1 Introduction — 1

1.1. Theology of music — **1**

1.2. Music and Luther studies — **3**

1.3. The relationship between music and the Word of God in previous scholarship — **9**

1.4. The aim, method and sources of the present study — **13**

2 Voluptates aurium: the pleasures of music in Antiquity and the Middle Ages — 19

2.1 Song of the heart: the appreciation of music in the early church — **19**

2.2 Evaluation of aural pleasures in Augustine — **24**

2.2.1 The temporal and eternal numbers of *De Musica* — **24**

2.2.2 The scruples of *Confessions* — **28**

2.2.3 The importance of delight — **30**

2.3 The development of the concept of music from speculation to practice — **32**

2.3.1 The Mathematical concept of music: Boethius and his legacy — **32**

2.3.2 High medieval ideas: Bernard of Clairvaux and Thomas Aquinas — **37**

2.3.3 Fifteenth century musical theology: Jean Gerson and Johannes Tinctoris — **42**

2.4 Medieval theological aesthetics — **52**

2.4.1 Theological treatment of beauty — **52**

2.4.2 The aesthetics of proportion — **54**

2.4.3 The aesthetics of light — **57**

2.4.4 Some traits of Renaissance aesthetics — **59**

2.5 The Medieval theory of affects — **62**

2.5.1 The problematic affectivity — **62**

2.5.2 Defining affects — **63**

2.5.3 Evaluating affects — **65**

3 Optimum Dei donum – the essence of music — 70

3.1 Gift (donum) in Luther's theology — **71**

3.1.1 To be God is to give — **71**

3.1.2 To receive is to participate — **76**

3.1.3 To be given is to give back — **79**

3.1.4 The gifts of humans as the gifts of God — **81**

3.2 Music as a gift of God — **84**
3.2.1 The four-stage division of music — **84**
3.2.1.1 The phenomenon of sound — **85**
3.2.1.2 Music of nature: birdsong in particular — **87**
3.2.1.3 The human voice — **89**
3.2.1.4 Art music — **93**
3.2.2 The excellence of music as a gift of God — **95**
3.2.3 The reciprocity of the gift of music: Praise. — **97**
3.2.3.1 Singing praise as Christian service — **97**
3.2.3.2 Critical comments on music — **101**
3.2.3.2 Eschatological and ecstatic dimensions of praise — **103**

4 Domina et gubernatrix affectuum humanorum – the power of music — 106
4.1 The affects in Luther's thinking — **107**
4.1.1 The affectivity of Luther's theology — **107**
4.1.2 The affect and emotions — **113**
4.2 The affective power of music — **117**
4.2.1 Music moves the human heart — **117**
4.2.2 Music raises a variety of emotions — **119**
4.2.3 Above all, music delights the human heart — **120**
4.2.4 *Canticum novum* as the song of joy — **124**
4.3 Music combined with the Word of God — **127**
4.3.1 Verbum vocale as the primary form of the Word — **127**
4.3.2 *Das Wort im Schwang:* Singing as the optimal form of verbum vocale — **132**

5 Joy (gaudium) and Pleasure (voluptas) in Luther's theology — 137
5.1 Joy — **138**
5.1.1 The Gospel is good news — **138**
5.1.2 Characteristics of Christian joy — **139**
5.1.3 Joy and love — **142**
5.2 Pleasure — **146**
5.2.1 Pleasure and will — **146**
5.2.2 Holy pleasure — **152**
5.3.3 Sensuous pleasures in Luther's thinking. — **156**
5.3 The delight of music is sensuous and innocent — **161**

6 Theology of beauty and the virtues of music — 162
6.1 Luther as an aesthetic thinker — **163**

6.1.1 Luther and beauty — **163**
6.1.2 Young Luther and the beauty of the cross — **165**
6.1.3 Old Luther and appreciation of outward beauty — **170**
6.2 In search of the aesthetical criteria of music — **173**
6.2.1 Simplicitas – communicativeness — **175**
6.2.2 Libertas – freedom — **178**
6.2.3 Suavitas – pleasantness — **184**
6.2.3.1 Excursus: A comparison of the way Calvin and Luther value music — **186**
6.2.4 Exultatio – the creative joy — **189**
6.3 Luther's musical aesthetics as an aesthetics of light — **194**

Conclusion — **199**

Abbreviations — **206**

Sources — **207**
Martin Luther's works — **207**
Ancient and medieval authors — **209**

Literature — **213**

Subject Index — **225**

Index of Names — **226**