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ART AND SABBATH:
A CHRISTIAN RESPONSE TO ARTHUR SCHOPENHAUER'S
PALLIATIVE AESTHETIC

A Dissertation

Presented to

the Faculty of

The Southern Baptist Theological Seminary

In Partial Fulfillment

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Doctor of Philosophy

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by

Richard Howard Stark III

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APPROVAL SHEET

ART AND SABBATH:

A CHRISTIAN RESPONSE TO ARTHUR SCHOPENHAUER'S

PALLIATIVE AESTHETIC

Richard Howard Stark III

Read and Approved by:

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Mark T. Coppenger (Chair)

____

James Parker III

____

Esther R. Crookshank

Date______________________________

For the glory and pleasure of God

and with gratitude to my mother,

who first taught me to

delight and rest in His beauty

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LIST OF ABBREVIATIONS

CD	Karl Barth, *Church Dogmatics*, 4 vols. in 14 parts
DBW	Dietrich Bonhoeffer, *Dietrich Bonhoeffer Works*, 16 vols.
LW	Martin Luther, *Luther's Works*, 55 vols.
PP	Arthur Schopenhauer, *Parerga and Paralipomena*, 2 vols.
WJE	Jonathan Edwards, *The Works of Jonathan Edwards Online*, 73 vols.
WWR	Arthur Schopenhauer, *The World as Will and Representation*, 2 vols.

PREFACE

I am overwhelmed and humbled by the goodness and faithfulness of God in allowing me to complete this degree. The journey has been long but fruitful. I am also thankful for the wonderful people He has put in my life to encourage, guide, and support me along the way.

My mother has been one of God's greatest gifts to me. She bravely raised my brother and me by herself, and her faith and example ultimately led me to put my trust in Jesus. I would not be where I am today without her love and sacrifice. I also treasure my brother, P. J., who was the answer to my childhood prayer for a sibling; he has been a source of joy in my life ever since.

Several men have been crucial to my spiritual development. Rusty Russell was critical not only to my conversion but also to my call to ministry. Dr. Ernest Carswell and Lindsay O'Rear shaped me as a young man and guided me to spiritual maturity. Dr. Carey Hedgpeth and Dr. Doug Mize molded me as a minister of the gospel. And Dr. Curt Horn has been nothing less than a spiritual father to me--the Paul to my Timothy and a ready source of wisdom and grace.

I had the privilege to minister in two churches during my doctoral studies: First Baptist Church of Lyman, South Carolina, and First Baptist Church of Taylors, South Carolina. My heart is full of love for the people of these churches, for they have not only been a joy to serve alongside, but they have also proven supportive in their

prayers and encouragement. I especially want the students with whom I worked to know how much I love them and long for them to "grow in the grace and knowledge of our Lord and Savior Jesus Christ" (2 Pet 3:18) and to risk everything to make Him known in this generation.

I would also like to thank the faculty and students of North Greenville University. In particular, I am indebted to Dr. Walter Johnson for letting me return to my alma mater to teach. I am also deeply grateful to Dr. Pete Wilbanks, Dr. Hal Freeman, Dr. Catherine Sepko, and Dr. Cheryl Collier. Each of these men and women have been faithful mentors and friends to me over the years, and their instruction served in many ways to foster the integration of two of my loves: theology and the arts. This dissertation would not be possible without their investment.

Neither would the completion of this degree be possible without the generosity and friendship of Greg and Paige Ashmore. Words cannot express the depth of my gratitude for the extent of their support over the years. Likewise, John and Caroline Pennell and Van and Margaret Pittman have invested in me from my youth and were among the first to support me in my call to ministry. And Steve and Lu Adams provided a "home away from home" during my time in Louisville; their fellowship and their hospitality have been a great blessing to me.

The Lord has used my time at Southern Seminary tremendously to shape my heart and mind for gospel ministry. I especially want to thank my advisor, Dr. Mark Coppenger. His insight laid the foundation for the topic of this dissertation, and with his intellectual rigor, his wise counsel, and his winsome disposition, he has made the challenge of this process a pleasure. Furthermore, I wish to thank Dr. Jim Parker, who

first spoke to me about pursuing a Ph.D. in this area of study, and Dr. Steve Halla. Their passion for theology and the arts has been an inspiration to me throughout my studies. I am also appreciative of Dr. Esther Crookshank, whose expertise was greatly beneficial to the completion of this dissertation. Additionally, I was fortunate to travel this journey with my dear brothers Jeremy Hatfield and Russell Freeman. With our motto to "survive and advance," they spurred me on not only in academics but also in "love and good works" (Heb 10:24); I will always value their sharpening influence.

Finally, I owe everything to my Lord Jesus Christ. While I was a sinner, He died for me; when I was fatherless, He made me His own; when I was blind to His beauty, He gave me eyes to see; and when I was weary and heavy laden, He gave me rest. The longer I live, the more thankful I am that His mercies are new every morning. I pray this dissertation will bring Him glory, edify His people, draw hearts to the gospel, and advance His kingdom.

Richard Howard Stark III

Greenville, South Carolina
December 2015

CHAPTER 1

INTRODUCTION

The 1994 film *The Shawshank Redemption* focuses on the character Andy Dufresne, who ends up at the Shawshank Prison after being convicted of a double homicide that he did not commit.[1] The world that Andy enters into at Shawshank is oppressive. From the moment inmates arrive at the prison, they are demoralized--stripped of their clothes and paraded around naked. They are fed food infested with maggots. And the guards beat them so ruthlessly that inmates often end up in the infirmary or dead.

Moreover, the chances of getting parole are slim. Prisoners begin to accept that Shawshank is the only world that they will know for the rest of their lives. Indeed, many prisoners have been at Shawshank for so long that they cannot remember any other existence; even if they were to get out, they could no longer function in society. As one inmate named Red points out, "These [prison] walls are funny. First, you hate them. Then you get used to them. Enough time passes, you get so you depend on them . . . They send you here for life; that's exactly what they take--the part that counts anyway."

But Andy is different. Unlike the other prisoners, Andy is described as having "a quiet way about him." He is said to have "a walk and a talk that just wasn't normal

[1] *The Shawshank Redemption*, film, directed by Frank Darabont (Beverly Hills, CA: Castle Rock Entertainment, 1994).

around here." Andy "strolled like a man in a park without a care or a worry in the world--like he had on an invisible coat that would shield him from this place." Despite being viciously abused and assaulted by both prisoners and guards--and despite being the only inmate who does not deserve to be at Shawshank--Andy has something that the other men lack: "hope."

Andy eventually speaks of one way that he maintains hope within the brutal world of Shawshank. He says, "I [have] Mr. Mozart to keep me company." He adds, "That's the beauty of music. They can't get that from you." When Red suggests that music does not "make much sense in here," Andy pushes back: "Here's where it makes the most sense. You need it so you don't forget." Red is confounded by Andy's remarks and inquires, "Forget?" Andy replies, "Yea, forget that there are places in the world that aren't made out of stone. That there's . . . something inside . . . that they can't touch. It's yours."

One day, Andy has the opportunity to share this power of music with the rest of the inmates. Andy finds himself alone in the warden's office, where he stumbles upon a recording of Mozart's *The Marriage of Figaro*. After locking the doors, Andy proceeds to play the record, turning on the public address system and broadcasting the music throughout the entire prison yard. Something very unusual begins to happen. Prisoners and guards alike come to a halt, standing in quiet contemplation as the music plays. Men in the infirmary rise from their beds and silently walk toward the windows. The only sound at Shawshank in that moment is the music coming through the loudspeaker, and for a few seconds, the misery of Shawshank subsides in the presence of beauty. Red explains,

> I have no idea to this day what those two Italian ladies were singing about--truth is, I don't want to know. Some things are best left unsaid. I like to think they were singing about something so beautiful it can't be expressed in words and makes your heart ache because of it. I tell you those voices soared higher and farther than anybody in a gray place dares to dream. It was like some beautiful bird flapped into our drab little cage and made those walls dissolve away--and for the briefest of moments, every last man at Shawshank felt free.

The harshness of Shawshank would soon resume. The warden and his men would turn off the music, and Andy would spend two weeks in solitary confinement for his actions. But the guards could not take away what happened in the souls of the men that day. Through the power of music, the inmates were reminded that despite all the meaninglessness and brutality that surrounds them, beauty and goodness still exist in the world. In the "briefest of moments," the men transcended the prison walls and remembered what freedom felt like. Music had reconnected them to something that they had forgotten existed: their humanity. Music provided a "breath of fresh air"--a temporary relief to their suffering--a reminder to continue to hope.

Schopenhauer's Sabbatical Aesthetic

The nineteenth-century German philosopher Arthur Schopenhauer would have rejected such talk of hope. Nevertheless, he would have affirmed with Andy the power of aesthetic experience to provide a moment of respite from life's afflictions. Schopenhauer held to a pessimistic view of reality. He rejected the notion of a benevolent, providential God.[2] Not only was Schopenhauer an atheist, but he also believed that all of reality was

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[2] *WWR* 1:110, 150, and 406-7; and *WWR* 2:579. See also Bryan Magee and Frederick Copleston, "Dialogue 10: Schopenhauer," in *The Great Philosophers: An Introduction to Western Philosophy*, ed. Bryan Magee (London: BBC Books, 1987), 221.

inherently evil and that the material universe is the "worst of all possible worlds."[3] Schopenhauer held that behind all of reality is an impersonal, evil, "groundless" force--a "blind urge."[4] This non-personal force displays itself in the physical universe, including in mankind; indeed, everything a human being does is driven by the will.[5] Thus, man himself is merely a conscious manifestation of the will, but even though man is conscious, he still blindly strives in accordance to the will's urges. Thus, he is driven by desires that he cannot understand--much less control: impulses to eat, to procreate, and to survive at all costs.[6] Furthermore, the will at work within him is never satisfied. Thus, man's existence is a perpetual drive to attain one thing after another without ever truly knowing satisfaction. Thus, man's entire existence is full of suffering. According to Schopenhauer, "So long as our consciousness is filled by our will, so long as we are given up to the throng of desires with its constant hopes and fears, so long as we are the subject of willing, we never obtain lasting happiness or peace."[7]

Nevertheless, while all of existence is otherwise miserable, Schopenhauer noted that an aesthetic experience could offer a "temporary respite" from the constant

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[3] *WWR* 2:171-72, and 583; and *WWR* 1:309. See also Julian Young, *Schopenhauer* (New York: Routledge, 2005), 82, and 101; and Moira Nicholls, "The Influences of Eastern Thought on Schopenhauer's Doctrine of the Thing-in-Itself," in *The Cambridge Companion to Schopenhauer*, ed. Christopher Janaway (New York: Cambridge University Press, 1999), 185.

[4] *WWR* 1:110, and 150; and *WWR* 2:579.

[5] *WWR* 2:484-85.

[6] Bryan Magee, *The Philosophy of Schopenhauer*, rev. ed. (New York: Oxford University Press, 1983), 192, and 241.

[7] *WWR* 1:196.

"striving of [the] will."[8] According to Schopenhauer, when one has an aesthetic experience, the individual momentarily becomes "will-less" and thus "painless."[9] For Schopenhauer, then, the arts provide a brief reprieve from the will's control, supplying one with a sense of peace.[10] Interestingly enough, Schopenhauer actually used the term *Sabbath* in relation to this experience.[11] He stated, "It is the painless state, prized by Epicurus as the highest good and as the state of the gods; for that moment we are delivered from the miserable pressure of the will. *We celebrate the Sabbath* of the penal servitude of willing; the wheel of Ixion stands still."[12] In other words, just as the Sabbath day in the Old Testament allowed one to cease from the hardship of labor, so too does aesthetic experience provide relief from the evil striving of the will and the suffering that it brings. Art then serves a "palliative" function as one engages in a "calm contemplation."[13]

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[8]Cheryl Foster, "Ideas and Imagination: Schopenhauer on the Proper Foundation of Art," in *Cambridge Companion to Schopenhauer*, 227; and *WWR* 1:178-79, and 184-86.

[9]*WWR* 1:179.

[10]Magee, *Philosophy of Schopenhauer*, 170; and Michael Tanner, "Arthur Schopenhauer," in *A Companion to Aesthetics*, ed. David Cooper (Cambridge, MA: Blackwell Publishers, 1995), 388.

[11]*WWR* 1:196.

[12]Ibid. (emphasis mine).

[13]Foster, "Ideas and Imagination," 218; and *WWR* 1:178-79. For example, Schopenhauer described an aesthetic experience as a "peace" (*WWR* 1:196), a "painless state" (196), a "cathartic of the mind" (*WWR* 2:404), and a "panacea of all our sorrows" (*WWR* 1:262).

Many philosophers are critical of Schopenhauer, viewing his metaphysical "shortcomings" as "severe."[14] However, philosopher Bryan Magee cautioned that before one dismisses Schopenhauer altogether, one should note that "the work of every great philosopher has . . . shortcomings. What makes such work great is not the absence of great faults but the presence of great insights."[15] And philosophers and artists alike view one of Schopenhauer's greatest insights as being the power that he ascribes to the arts.[16] In fact, Schopenhauer is "unusual among the great philosophers in according to the arts a central place in his philosophical system."[17]

A Christian Response to Schopenhauer

While the Christian would ultimately dismiss much of Schopenhauer's metaphysic--indeed, as one will see, his worldview has more in common with Eastern religion than with Christianity--the Christian can still appreciate Schopenhauer's discernment into the arts' effect upon the inner workings of an individual.[18] Moreover, from a Christian perspective, one is intrigued by Schopenhauer's use of the term *Sabbath*

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[14]Magee, *Philosophy of Schopenhauer*, 243. Christopher Janaway, for instance, noted, "Schopenhauer's doctrine of the will as thing in itself is so obviously flawed that some people have doubted whether he really means it" (*Schopenhauer: A Very Short Introduction* [New York: Oxford University Press, 2002], 40).

[15]Magee, *Philosophy of Schopenhauer*, 243.

[16]Janaway, *Schopenhauer*, 78-79.

[17]Tanner, "Schopenhauer," 387; and Foster, "Ideas and Imagination," 213. Schopenhauer himself was a connoisseur of the arts, enjoying literature and theater. He also played the flute. Indeed, "for no other of the great philosophers was an active involvement with the arts so integral to daily life" (Magee, *Philosophy of Schopenhauer*, 178).

[18]Magee, *Philosophy of Schopenhauer*, 243.

to describe this effect. After all, *Sabbath* is a Judeo-Christian concept. While one may be perplexed as to why an atheist philosopher would use this term, one must nevertheless wonder if some truth lies in Schopenhauer's suggestion that the arts can function as Sabbath. In other words, is *Sabbath* a fitting descriptor for the arts--and if so, in what ways and to what capacity?

Certainly, one can see that in addition to Schopenhauer's thought, evidence of the sabbatical effects of the arts exists in the therapeutic use of the arts (e.g., in the fields of art and music therapy).[19] Thus, one will take into account the testimonies of doctors, clients, and clinicians in regard to the physical and psychological health benefits that the arts have to offer.

Many Christian thinkers have likewise touched on the sabbatical aspects of the arts--especially in regard to music. For instance, Augustine claimed that music could "prevent . . . people from succumbing to depression and exhaustion" and could "cheer up their very toil."[20] Martin Luther likewise saw the spiritual value of music, stating, "Next

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[19]Cf. Kenneth Bruscia, ed., *The Dynamics of Music Psychotherapy* (Gilsum, NH: Barcelona Publishers, 1998); Barbara J. Crowe, ed., *Music Therapy for Children, Adolescents, and Adults with Mental Disorders: Using Music to Maximize Health* (Silver Spring, MD: The American Music Therapy Association, 2007); Ellen G. Horovitz, *Spiritual Art Therapy: An Alternate Path*, 2nd ed. (Springfield, IL: Charles C. Thomas, 2002); Joanne V. Loewy and Andrea Frisch Hara, eds., *Caring for the Caregiver: The Use of Music and Music Therapy in Grief and Trauma* (Silver Spring, MD: The American Music Therapy Association, 2002); and Julie P. Sutton, ed., *Music, Music Therapy and Trauma: International Perspectives* (Philadelphia: Jessica Kingsley Publishers, 2002).

[20]Augustine, *Confessions*, trans. Henry Chadwick (New York: Oxford University Press, 1991), 165, and 207; and Augustine, "Of the Work of Monks," in *Moral Treatises of St. Augustine*, in vol. 3 of *Nicene and Post-Nicene Fathers*, ed. Philip Schaff, trans. H. Browne (Peabody, MA: Hendrickson Publishers, 1994), 514.

to the Word of God, music deserves the highest praise"; Luther especially appreciated music because of its ability to "comfort the sad, to terrify the happy, to encourage the despairing, to humble the proud, to calm the passionate, [and] to appease those full of hate."[21] Dietrich Bonhoeffer stated that music could "bring [one] back from confusion to [his] clearest and purest self and perceptions, and from cares and sorrows to the underlying note of joy."[22] Karl Barth even spoke of the "playfulness" of music that points one toward the original nature and order of creation.[23] Thus, from both religious and non-religious perspectives, one sees that the arts have served a remedial role in human lives--that is, the arts do appear to provide a form of rest.

Nevertheless, one wonders how else the biblical Sabbath might inform one's understanding of the arts. After all, the biblical Sabbath speaks not only to physical, emotional, and mental rest but also to a way of life. According to Marva J. Dawn, the Jews saw "life [as revolving] around the Sabbath."[24] Indeed, the Sabbath is rooted in the

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[21]Martin Luther, *Preface to Georg Rhau's Symphoniae Iucundae*, in *LW* 53, *Liturgy and Hymns*, trans. Ulrich S. Leupold (Philadelphia: Fortress Press, 1965), 323.

[22]Dietrich Bonhoeffer, *Thoughts on the Day of Baptism of Dietrich Wilhelm Rüdiger Bethge May 1944* (no. 145), in *DBW* 8, *Letters and Papers from Prison*, ed. Christian Gremmels et al. and trans. Isabel Best et al. (Minneapolis: Fortress Press, 2009), 385. See also Bonhoeffer, *Sermon on Psalm 98:1,* ed. Hans Goedeking et al. and trans. Isabel Best, in *DBW* 13 (2007): 357.

[23]David J. R. S. Moseley, "'Parables' and 'Polyphony': The Resonance of Music as Witness in the Theology of Karl Barth and Dietrich Bonhoeffer," in *Resonant Witness: Conversations between Music and Theology*, ed. Jeremy S. Begbie and Steven R. Guthrie (Grand Rapids: William B. Eerdmans Publishing Company, 2011), 268; and Karl Barth, *Wolfgang Amadeus Mozart*, trans. Clarence K. Pott (Eugene, OR: Wipf & Stock Publishers, 1956), 16.

[24]Marva J. Dawn, *Keeping the Sabbath Wholly: Ceasing, Resting, Embracing, Feasting* (Grand Rapids: William B. Eerdmans Publishing Company, 1989), 49.

goodness of God's creation. Sabbath from the beginning was a "day of delight"--a day to enjoy God and His creation--and a day that revealed that God did not just intend the world to be "functional"; it was also to be pleasurable.[25] Moreover, after the fall, the Sabbath commandment provided respite from the toil of one's work and safeguarded people from exploitation. The Old Testament Sabbath further pointed to God's redemption of His people both from literal slavery to the Egyptians (Deut 5:15) and from figurative slavery to sin (Heb 4:11). Furthermore, the Sabbath points forward to the eschatological rest of a restored created order. Thus, the Sabbath provides tremendous ground for the theological exploration of the arts--well beyond the palliative aspect of the Sabbath that Schopenhauer emphasized.

Relevance of Dissertation

In the examination of this topic, one hopes to contribute to the field of Christianity and the Arts by looking at how a theology of the Sabbath might contribute to a Christian aesthetic. Several Christian scholars have looked at the arts through the lens of other core Christian doctrines, including creation, the Trinity, the Incarnation, and eschatology. Each of these areas has greatly informed a Christian understanding of the arts and has shown the role that the arts can play in an individual's life.

However, very few philosophers/theologians have dealt with the arts through a sabbatical lens; among those who have, the treatment has been brief and has served

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[25]Steven R. Guthrie, *Creator Spirit: The Holy Spirit and the Art of Becoming Human* (Grand Rapids: Baker Academic, 2011), 207; Leland Ryken, *The Liberated Imagination: Thinking Christianly about the Arts* (Eugene, OR: Wipf & Stock Publishers, 1989), 14; and Leland Ryken, *Windows to the World: Literature in Christian Perspective* (Eugene, OR: Wipf & Stock Publishers, 2000), 73.

within a larger discussion. Nicholas Wolterstorff, for example, has discussed the concept of *shalom* “as the fulfillment of man’s existence.”[26] He asserted, “This world of colors and textures and shapes and sounds is good for us, good for us in many ways, good also in that it provides us with refreshing delight,” which “contribute[s] to human fulfillment.”[27] Similarly, Leland Ryken claimed that “the arts have refreshment value,” elaborating, “As God’s rest after creation suggests, life is built on a rhythm in which work and rest or recreation alternate.”[28] Stephen R. Guthrie likewise said, “The orientation of all creation, then, is toward this day of delight”; the Sabbath then provides the opportunity to enjoy people and objects as “something other than ‘producer’ or ‘consumer.’”[29]

Thus, while several contemporary thinkers have alluded to the need for a conversation regarding Sabbath and the arts, a considerable exposition of a sabbatical aesthetic has yet to occur.[30] Since many scholars have broached the subject and raised the

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[26]Nicholas Wolterstorff, *Art in Action: Toward a Christian Aesthetic* (Grand Rapids: William B. Eerdmans Publishing Company, 1980), 81.

[27]Ibid., 82.

[28]Ryken, *Liberated Imagination*, 89-90.

[29]Guthrie, *Creator Spirit*, 207.

[30]Cf. Wolterstorff, *Art in Action*, 78-83; Guthrie, *Creator Spirit*, 207-8; William A. Dyrness, *Visual Faith: Art, Theology, and Worship in Dialogue* (Grand Rapids: Baker Academic, 2001), 99; and Ryken, *Liberated Imagination*, 90-94. See also Leland Ryken, *Redeeming the Time: A Christian Approach to Work & Leisure* (Grand Rapids: Baker Books, 1995); and Leland Ryken, *Work and Leisure in Christian Perspective* (Eugene, OR: Wipf & Stock Publishers, 2002). John Panteleimon Manoussakis’s *God after Metaphysics* has a chapter called “The Sabbath of Experience,” but that chapter made no connection between the Sabbath and the arts and no reference to the sabbatical components of the arts (*God after Metaphysics: A Theological Aesthetic* [Bloomington: Indiana University Press, 2007], 143-57).

question, now seems like a good time for a dissertation to give the issue the attention that it deserves, framing it theologically and philosophically.

Statement and Explanation of Thesis

Therefore, the purpose of this dissertation is to examine and evaluate Schopenhauer's aesthetic as it relates to the concept of Sabbath in order to see how and to what extent this aspect of his thought might correspond to a Christian view of Sabbath and thereby inform a Christian aesthetic.

In the next chapter, the dissertation will provide an overview and analysis of Schopenhauer's metaphysic in the context of transcendental idealism. Moreover, his concept of Sabbath will be explained. This analysis of Schopenhauer's system will focus primarily on Schopenhauer's two-volume work *The World as Will and Representation* and his two-volume work *Parerga and Paralipomena*, for these volumes lay out his philosophy and demonstrate the role that aesthetics plays in his system.

Chapter 3 will then demonstrate the key role that Schopenhauer's aesthetic plays in his philosophy. The chapter will also explain how the arts provide a "Sabbath" rest for Schopenhauer.

Chapter 4 will then analyze the empirical data that seems to affirm a sabbatical aspect of the arts. The chapter will focus primarily on the fields of music therapy and art therapy in order to provide examples of the positive effects that the arts have on the physical and emotional well-being of clients. This chapter will thus verify that at least part of Schopenhauer's theory seems to correspond to real life in measurable ways.

Chapter 5 will compare and contrast Schopenhauer's concept of Sabbath with a biblical concept of Sabbath. Thus, the chapter will offer a brief overview of the Sabbath in the Judeo-Christian tradition. The chapter will explore the Sabbath as rooted in the created order and within the Mosaic Law. Particular emphasis will be given to seeing Sabbath as a "day of delight" rather than as the legalistic burden that it became in first-century Judaism and in many Christian denominations today. The chapter will also explore the New Testament teachings concerning the Sabbath, especially in regard to Christ's fulfillment of the Sabbath as explained in Hebrews 3-4.[31] Finally, attention will be given to the eschatological Sabbath in which a sinless creation will be restored. Ultimately, the chapter will show that while the scriptural and the Schopenhauerian Sabbaths have several points of similarity, major distinctions exist between them, thereby suggesting that a biblical approach to understanding the arts through a sabbatical lens will significantly diverge from Schopenhauer's system.

Chapter 6 will highlight various Christian thinkers who have spoken of the arts in a manner consistent with a sabbatical approach to the arts. The chapter will focus on Augustine, Martin Luther, Jonathan Edwards, Karl Barth, Dietrich Bonhoeffer, and C. S. Lewis. Moreover, the chapter will examine several biblical passages that seem to affirm that the arts serve a rehabilitative function.

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[31]Of course, within contemporary evangelicalism, much contention exists concerning the practice of Sabbath in light of the new covenant. Thus, some attention will be given to this debate as is relevant to the claims of the dissertation. See for example Christopher John Donato, ed., *Perspectives on the Sabbath: Four Views* (Nashville: B & H Academic, 2011); and D. A. Carson, ed., *From Sabbath to Lord's Day: A Biblical, Historical, and Theological Investigation* (Eugene, OR: Wipf & Stock Publishers, 1999).

Chapter 7 will seek to flesh out possible ways that the arts can function in a manner consistent with a biblical Sabbath, including the following: by providing rest, by encouraging reflection and repentance, and by pointing to Christ's coming kingdom. The chapter will close by offering some limitations to viewing art as Sabbath--namely the extent of revelation that art supplies and the temporal nature of aesthetic rest.

Finally, chapter 8 will offer a brief conclusion, summarizing the main points of the dissertation. The chapter will also offer some areas for additional research opportunities.

Conclusion

Schopenhauer's worldview is grim and bleak and will have little in common with a Christian worldview. For him, an aesthetic experience is merely a break from an otherwise meaningless and hopeless existence. Nevertheless, Schopenhauer's claim that the arts offer Sabbath resonates with artists and theologians alike; indeed, the Christian can affirm that the arts are a good gift from God that offer temporary respite from everyday life. However, as this dissertation will seek to demonstrate, the Christian worldview will see the arts not only as providing a momentary palliative from the suffering of a fallen world but also as serving a redemptive function and pointing to eschatological joy and peace. Thus, the biblical Sabbath will provide a richer framework for understanding the role that the arts play within the human experience, beckoning one for the "briefest of moments" to remember that something beautiful exists not only outside the walls of this world but also within them.

CHAPTER 2

SCHOPENHAUER AND THE SILENCING OF THE WILL

Arthur Schopenhauer had a dark perspective on the nature of reality. He viewed the world as inherently evil and full of suffering. This pessimistic perspective may have arisen from his tumultuous childhood. From a young age, he was consumed by thoughts of the suffering of the world, and his own mother reported that he had a propensity to obsess over the negative aspects of life.[1] His father's suicide and his strained relationship with his mother--not to mention the deaths of his two "illegitimate" children later in life--undoubtedly made suffering less of an abstract notion in Schopenhauer's system and more of a concrete reality.[2]

Yet, while Schopenhauer's childhood may have contributed to the pessimism of his philosophy, his upbringing appears to have contributed to his thought in other ways. For example, Schopenhauer's father had a "profound appreciation" for English

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[1]Patrick Gardiner, *Schopenhauer* (Baltimore: Penguin Books, 1963), 12; and Rudiger Safranski, *Schopenhauer and the Wild Years of Philosophy*, trans. Ewald Osers (Cambridge, MA: Harvard University Press, 1989), 41.

[2]David E. Cartwright, *Schopenhauer: A Biography* (New York: Cambridge University Press, 2010), 4, 13, and 25; Christopher Janaway, *Schopenhauer: A Very Short Introduction* (New York: Oxford University Press, 2002), 2; and Julian Young, *Schopenhauer* (New York: Routledge, 2005), 1. Rudiger Safranski suggested that Schopenhauer's life experience in suffering "[gave] rise to his philosophy" (*Schopenhauer and the Wild Years of Philosophy*, 15). Schopenhauer viewed his mother as being the overarching reason that his father committed suicide (54-55).

culture, and he apparently passed this appreciation down to his son, for Schopenhauer himself "loved most things British"--especially philosophers John Locke, George Berkeley, and David Hume; meanwhile, Schopenhauer had no respect for "his [German] contemporaries" Johann Gottlieb Fichte, Friedrich Wilhelm Joseph Schelling, Friedrich Heinrich Jacobi, and Georg Wilhelm Friedrich Hegel.[3] Hence, philosophy professor Julian Young claimed that "methodologically (though not in terms of content) . . . [Schopenhauer] would now be called an 'Analytic' philosopher."[4] Nevertheless, Schopenhauer is clearly rooted in the idealistic tradition of nineteenth-century Germany.[5]

While some scholars have dismissed his philosophical contribution, Schopenhauer's impact as a major figure in Western philosophy cannot be ignored. Elements of his thought were taken up by both Friedrich Nietzsche and Ludwig Wittgenstein.[6] In fact, because of his emphasis on the meaninglessness of life and related themes, some scholars have argued that "it is . . . not Nietzsche but rather Schopenhauer, who deserves to be regarded as the first existentialist."[7] Bertrand Russell further noted

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[3]Young, *Schopenhauer*, 46; and Cartwright, *Schopenhauer*, 5.

[4]Young, *Schopenhauer*, 136.

[5]Frederick Copleston, *A History of Philosophy* (New York: Image Books, 1994), 7:286.

[6]Bryan Magee, *The Philosophy of Schopenhauer*, rev. ed. (New York: Oxford University Press, 1983), 311-12, and 324; and Janaway, *Schopenhauer*, 124-25. Julian Young said that "Nietzsche knew Schopenhauer more intimately than any other philosopher" (*Schopenhauer*, 222).

[7]Young, *Schopenhauer*, 227-28. Before Nietzsche and the subsequent existentialist thinkers, such as Jean-Paul Sartre and Albert Camus, Schopenhauer raised the central question of existentialism, which is "whether life is worth living at all, and if so why" (227). Moreover, Bertrand Russell suggested that Schopenhauer's fascination with the will and the subservience of the intellect to the will also foreshadowed similar

that Schopenhauer's notion that "will is paramount" reappears not only in Nietzsche but also in Henri Bergson, William James, and John Dewey.[8] Nevertheless, most people are unfamiliar with Schopenhauer and his philosophy. British philosopher Bryan Magee attributed this lack of familiarity to post-World War I disdain for German culture.[9] Furthermore, Schopenhauer's association with Nietzsche and his concept of the will led to the labeling of Schopenhauer as "proto-Nazi" in the twentieth century.[10] Other philosophers have dismissed Schopenhauer because of his lack of clarity and for his seemingly contradictory metaphysic.[11] Nevertheless, all debate aside, Schopenhauer's thought has had residual effects in philosophy. Moreover, as Magee has suggested, "A lot of what are characteristically thought of as 'modern' ideas concerning science,

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concepts among the existentialists (*Wisdom of the West* [New York: Doubleday & Company, 1959], 257). Magee similarly noted that Schopenhauer "prefigures humanist existentialism in that [he] sees both the universe and all the life in it as being utterly without aim or purpose, and then seeks to overcome the *Angst* and alienation which, without using those terms, [he] acknowledges as consequent on that view" (*Philosophy of Schopenhauer*, 154). Indeed, Schopenhauer dealt with the "ever-disquieting riddle" of existence, stating that philosophy begins with "a *wonder or astonishment* about the world and our own existence, since these obtrude themselves on the intellect as a riddle, whose solution then occupies mankind without intermission" (*WWR* 2:170-71). Hence, Schopenhauer highlighted the "clear knowledge that this world's non-existence is just as possible as is its existence" and thereby criticized Baruch Spinoza for insisting that the world is "something that positively and in every sense ought to and must be" (171). Schopenhauer's fatalism and pessimistic view of reality also contributed to his existentialistic line of thought.

[8]Bertrand Russell, *The History of Western Philosophy* (New York: Simon & Schuster, 1972), 759.

[9]Magee, *Philosophy of Schopenhauer*, 435.

[10]Ibid., 437.

[11]Ibid., 237-38. See also Young, *Schopenhauer*, 83.

religion, psychology, sex, and other central concerns of life were put forward for the first time by Schopenhauer, sometimes surprisingly vividly."[12]

But Schopenhauer has had particular impact in the art world, influencing Richard Wagner, Arnold Schoenberg, Leo Tolstoy, Thomas Hardy, and Marcel Proust.[13] Wagner, for instance, stated that the "gradual effect [of Schopenhauer's philosophy] on me was extraordinary and . . . decisive for the rest of my life."[14] And Hardy's novel *Tess of the D'Urbervilles* is "replete with Schopenhauerian allusions."[15]

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[12]Magee, *Philosophy of Schopenhauer*, 286. See also Karl Barth, *CD* 3, *The Doctrine of Creation*, pt. 1, trans. J. W. Edwards, O. Bussey, and Harold Knight (Edinburgh: T & T Clark, 1958), 334. For instance, Schopenhauer was the "first major Western philosopher to be openly and explicitly atheist" (Bryan Magee and Frederick Copleston, "Dialogue 10: Schopenhauer," in *The Great Philosophers: An Introduction to Western Philosophy*, ed. Bryan Magee [London: BBC Books, 1987], 213). Also, according to Magee, Schopenhauer was "the first great philosopher to see the mind in biological terms, to see it first and foremost as a physical organ at work" (*Philosophy of Schopenhauer*, 287). Furthermore, Schopenhauer's hierarchy of being paralleled Darwin's (287). Modern-day physics also shows parallels to Schopenhauer's concept of will in its understanding of energy being at the root of matter (Magee and Copleston, "Dialogue 10: Schopenhauer," 218). Moreover, many scholars view Schopenhauer's concepts of will and intellect as "forerunners" to Sigmund Freud's concepts of id and ego, particularly in regard to the idea of one's being driven by the unconscious rather than by reason (228; Janaway, *Schopenhauer*, 55; and Magee, *Philosophy of Schopenhauer*, 308). Carl Jung was also an heir of Schopenhauer's treatment of sexuality (Magee, *Philosophy of Schopenhauer*, 308). Thus, Janaway noted that Schopenhauer's treatment of the unconscious and his linking of sexuality to personality contributed greatly to psychology in the twentieth century (*Schopenhauer*, 126).

[13]Janaway, *Schopenhauer*, 120; and Michelle L. Stearns, "Unity, God, and Music: Arnold Schoenberg's Philosophy of Compositional Unity in Trinitarian Perspective" (Ph.D. diss., University of St. Andrews, 2007), 55-56, and 139. Both Tolstoy and Wagner placed portraits of Schopenhauer in their studies (Magee, *Philosophy of Schopenhauer*, 404).

[14]Richard Wagner, *My Life*, trans. Andrew Gray (New York: Cambridge University Press, 1983), 510.

[15]Magee, *Philosophy of Schopenhauer*, 408.

The reason Schopenhauer has had so much regard among artists is because of the key role that the arts and aesthetic experience play in his philosophy. Unlike other philosophers who may have discussed the arts--even extensively--Schopenhauer's aesthetic plays a significant role in his entire system of thought, serving as a solution to the constant striving of the will that defined Schopenhauer's universe. The arts, for Schopenhauer, serve somewhat of a salvific purpose, providing internal rest--what Schopenhauer called a Sabbath. But before one can deal with Schopenhauer's aesthetic and its sabbatical effect, one must first have an understanding of his overall metaphysic and his quest for rest from the will's striving. The purpose of this chapter is to give an overview and analysis of Schopenhauer's metaphysic of will and representation in order to demonstrate the significance of a will-less existence and of the need for rest in Schopenhauer's philosophical system.

The World as Will and Representation

Schopenhauer viewed himself as the true successor of Kantian philosophy.[16] Though Schopenhauer tried to distance himself from the likes of Fichte, Schelling, and Hegel, philosophy historian Frederick Copleston put forth that Schopenhauer's theory is nevertheless at home within German idealistic thought.[17] Schopenhauer also esteemed

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[16]*WWR* 1:416-17. Schopenhauer declared, "I am myself a Kantian" (*PP* 1:42). Schopenhauer even suggested, "I cannot see that anything has been done in philosophy between him [Kant] and me; I therefore take my departure direct from him" (*WWR* 1:416). Thomas Whittaker even stated, "As a metaphysician [Schopenhauer] is second to no one since Kant" (*Schopenhauer* [New York: Dodge Publishing Company, 1909], 1).

[17]Copleston, *History of Philosophy*, 7:286. Copleston saw parallels between Schopenhauer's will, Fichte's Ego, and Hegel's Logos (286).

Plato; in Schopenhauer's system, "Plato's Ideas and Kant's thing-in-itself [are often treated as] one and the same."[18] In addition to having Kantian and Platonic influence, Schopenhauer viewed his system as mirroring Eastern philosophy, particularly in regard to his understanding existence as suffering and to his seeing the need for self-denial.[19] Nevertheless, for Schopenhauer, these influences are not disparate but rather complementary to one another.

Schopenhauer summarized the "Kantian doctrine" as follows: "What things-in-themselves may be we know not, but we know only their phenomenal appearances."[20] Magee explained that for Kant, the "noumenon" (or thing-in-itself) is the "imperceptible but ultimately real substratum of the object . . . [that is] what one might call *the objective object*, the object as it is in itself, unexperienced by a subject."[21] Some commentators have argued that Kant's philosophy suggests that the world is merely a figment of one's mind. However, as Magee explained, transcendental idealism is not just "everything exists in a mind, or in minds" or "existence is mental"; rather, transcendental idealism

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[18]Janaway, *Schopenhauer*, 17.

[19]Thus, Schopenhauer said of his system, "I owe what is best in my own development to the impression made by Kant's works, the sacred writings of the Hindus, and Plato" (*WWR* 1:417). Magee argued that "working entirely from within the central tradition of Western philosophy, Kant had carried the mainstream of its development to the point at which, without his even knowing it, it made contact with the insights which lie at the heart of Hinduism and Buddhism" (*Philosophy of Schopenhauer*, 70-71). Thus, Kant "connected Western with Eastern thought at the most fundamental level" (71). Schopenhauer called Brahmanism and Buddhism the "nobler, older, and better religions" and said that they "base their teachings entirely on *idealism* and consequently expect even the masses to acknowledge this" (*PP* 2:37-38). In contradistinction, he saw Judaism as a "veritable concentration and consolidation of realism" (38).

[20]*PP* 1:300.

[21]Magee, *Philosophy of Schopenhauer*, 94.

suggests that "abiding reality . . . exists in itself, independent of minds and their perceptions or experiences."[22] Thus, external reality exists; the question is whether one can know that his perception of it is accurate.

For example, if one were to observe a tree, he may empirically determine many things about it: its trunk is hard and brown, its leaves are green, its fruit is orange and round, etc. All of these observations are true as he *perceives* the tree; nevertheless, whether or not the tree's trunk is actually hard and brown--or if the tree really even has a trunk--is impossible to know, for one only knows the object as he *perceives* it and not necessarily as it actually is. As Copleston explained, "It obviously doesn't follow that, because things appear to us in a certain way, that is how they are in themselves, apart from the way in which they appear."[23]

As another example, one might imagine that he is visiting some friends and spending the night at their house--a house that he has never before visited. He arrives late and is unable to tour the home before retiring to the guest bedroom. In the middle of the night, he wakes up and attempts to find the bathroom. As he is quietly meandering the hallway in the dark, he bumps into an object. Even though he cannot see the object, he can still make many observations about it--touching it, smelling it, etc.--trying to make

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[22]Magee, *Philosophy of Schopenhauer*, 73.

[23]Magee and Copleston, "Dialogue 10: Schopenhauer," 213-14. Schopenhauer cautioned against seeing idealism as "meaning that the *empirical* reality of the external world is denied" (*WWR* 2:7). He held that "true idealism" merely suggests that what one empirically perceives in the external world is shaped by a subject's mind (*WWR* 2:8). Magee further expounded (anticipating the criticisms of logical positivists), "None of your experience is being doubted, still less denied. *None* . . . what is being denied is the validity of your inference from what you experience to what you do not experience, indeed to what you could never experience" (*Philosophy of Schopenhauer*, 83).

sense of what it is, but until he turns on the light, he cannot know for sure what exactly he has bumped into in the night. Similarly, in real life, one can make many observations about an object, but without illumination, one cannot know if his observations are true of the thing-in-itself.

Therefore, Kant differentiated between the phenomenon--how an object appears--and the noumenon--what the object actually is.[24] Thus, following Kant, Schopenhauer argued that "the correct starting-point for philosophy is essentially and necessarily the subjective, i.e., the idealistic."[25] Hence, Schopenhauer held that the world as one perceives it is merely in one's mind and that the mind is "pre-programmed to see the world in certain ways."[26] Philosopher and Schopenhauer scholar Patrick Gardiner explained that "the human mind cannot (as the British empiricists had suggested) be envisaged as a mere passive recipient of sense impressions, but on the contrary plays an essentially active part in shaping and organizing the sensory material."[27] Thus, Schopenhauer argued that while science relies on empirical observation and therefore must assume that the world exists as one perceives it, philosophy must determine what the world actually is regardless of how one perceives it.[28] For instance, Schopenhauer

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[24]*WWR* 1:417-18. See also Andrew King, "Philosophy and Salvation: The Apophatic in the Thought of Arthur Schopenhauer," *Modern Theology* 21 (2005): 253.

[25]*WWR* 2:486; and *WWR* 1:417-18.

[26]*PP* 2:36; and Magee and Copleston, "Dialogue 10: Schopenhauer," 213.

[27]Patrick Gardiner, "Arthur Schopenhauer," in *The Encyclopedia of Philosophy*, ed. Paul Edwards (New York: Macmillan Publishing Company, 1967), 7:327.

[28]*WWR* 2:5.

argued that one "must guard against the grave misunderstanding of supposing that, because perception is brought about through knowledge of causality, the relation of cause and effect exists between object and subject."[29] Schopenhauer thus summed up the fundamental question of idealism: "whether and to what extent a world existing independently of us corresponds to these pictures [in our minds]."[30]

Kant viewed this question as unanswerable, for he held that the thing-in-itself was unknowable; Schopenhauer, on the other hand, suggested that one could in fact obtain some knowledge about the thing-in-itself.[31] Schopenhauer held that one has the ability to make sense of the world because "our intellect [is not] one thing and things another; but it can be explained only from the fact that the two constitute a whole"--in other words, the mind and the world exist for one another and correspond to one another, allowing for the mind to make sense of the world around it.[32] Schopenhauer thus maintained Kant's differentiation of noumenon and phenomenon, but while Kant still

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[29] *WWR* 1:13. See also *WWR* 2:43.

[30] *WWR* 2:10.

[31] Michael Tanner, "Arthur Schopenhauer," in *A Companion to Aesthetics*, ed. David Cooper (Cambridge, MA: Blackwell Publishers, 1995), 387; and D. W. Hamlyn, *Schopenhauer* (New York: Routledge, 1980), 80. Schopenhauer's lack of clarity at this point has caused some debate about whether or not he thought that one could actually have knowledge *of* the thing-in-itself. Magee denied that Schopenhauer ever suggested that knowledge of the thing-in-itself was possible (Magee and Copleston, "Dialogue 10: Schopenhauer," 217). Copleston, however, interpreted Schopenhauer as saying that "our [inner] reflection can give us a hint of, a pointer to, the nature of ultimate reality" (218). Gardiner and Stephen Law also interpreted Schopenhauer as saying that one can know the noumenon at least partially through introspection (Gardiner, "Arthur Schopenhauer," 327; and Stephen Law, *Philosophy* [New York: Metro Books, 2007], 305). Magee did concede that according to Schopenhauer, one is at least able to obtain some knowledge *about* the thing-in-itself (Magee and Copleston, "Dialogue 10: Schopenhauer," 220).

[32] *WWR* 2:9.

thought of *things* in themselves, Schopenhauer sought to demonstrate that the noumenon could not exist in plurality but must instead be a united, undivided reality--everything is one.[33] Moreover, while Kant held that the phenomenon and noumenon were "two separate worlds," Schopenhauer merely saw them as being two sides of the same reality--in other words, the phenomenon is objectified noumenon.[34] Thus, Schopenhauer held that the world is simultaneously will (noumenon) and representation (phenomenon). Hence, in contradistinction to Kant, Schopenhauer held that some knowledge of the thing-in-itself is possible through the observation of the world of representation.[35]

The Will as Thing-in-Itself

Schopenhauer asserted that "the objective world, the world as representation, is not the only side of the world, but merely its external side, so to speak."[36] Thus, he argued, "The world has an entirely different side which is its innermost being, its kernel, the thing-in-itself."[37] Schopenhauer identified the thing-in-itself as the will.[38] Hence, while representation is the world that one empirically observes, the will is the world as it

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[33]Magee, *Philosophy of Schopenhauer*, 96, and 452-53.

[34]Marcus Weeks, *Philosophy in Minutes* (New York: Quercus, 2014), 270.

[35]*WWR* 2:191. See also Safranski, *Schopenhauer*, 105; and Copleston, *History of Philosophy*, 7:275.

[36]*WWR* 1:30.

[37]Ibid., 30-31. Schopenhauer suggested that the two sides of reality could also be understood as "the *subjective* [versus the] *objective* essence of a thing" (*PP* 2:93).

[38]*WWR* 1:110; and *WWR* 2:197.

really is--the "really real"--and is "independent of the representation and its forms."[39] This will is for Schopenhauer an impersonal, blind force that is perpetually striving.[40] It is also all that truly exists, for Schopenhauer's system has no God.[41] Hence, though the will is blind, it is also "free" and even "almighty"; nevertheless, while the will is free, its manifestations--that is, the world as representation--could not be otherwise, for they are merely the outworking of "what the will *wills*."[42] In other words, the world as representation is a necessary one, and the universe is a determined one.

Behind everything, then, is the striving of the will. From the force of gravity to rocks and stars, from plants and animals to the human race--from "digestion, circulation, secretion, [and] growth" to procreation--everything that one perceives in the world as representation has its root in the blind urge of the will.[43] Hence, "the will proclaims itself just as directly in the fall of a stone as in the action of man."[44] In other words, representation and will are inherently connected. For Schopenhauer, representation is the "mirror of the will."[45] Yet, more than a mirror that merely reflects the will, the material

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[39]*PP* 1:87.

[40]*WWR* 1:110, and 150; and *WWR* 2:579.

[41]Magee and Copleston, "Dialogue 10: Schopenhauer," 213.

[42]*WWR* 1:286, and 351. See also *WWR* 2:319, and 321. Schopenhauer adhered to a "demonstrable fatalism" (*PP* 1:202). Schopenhauer further argued that in regard to the material universe, "it is because it wills, and wills because it is" (*PP* 2:94-95).

[43]*WWR* 1:115.

[44]*WWR* 2:299.

[45]*WWR* 1:274-75.

world is the "*visibility of the will*" and can thus "be regarded in a certain sense as identical with the will."[46]

Nevertheless, not all manifestations of the will are equal, for the world as representation manifests the will at various gradations.[47] Thus, like Hegel, Schopenhauer affirmed a hierarchy of being.[48] At the lowest level exist "forces of nature" like gravity.[49] Inanimate objects like rocks are at the next gradation, followed by plants, which are the lowest class of living objects.[50] Animals exist at the next level, and man is at the highest level of the material world--the ultimate manifestation of the will.[51]

Moreover, while within the world as representation, one object can be distinguished from another, the world as will "lies outside time and space, outside the *principium individuationis*, that is to say, outside the possibility of plurality."[52] As such, one might say that all of reality is essentially one and that ultimately no individuation

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[46]*WWR* 2:45.

[47]*WWR* 1:154, and 182.

[48]Copleston, *History of Philosophy*, 7:200-201.

[49]*WWR* 1:130; and *WWR* 2:308.

[50]*WWR* 1:156, and 182.

[51]Ibid., 131, and 182; and *PP* 2:582. Schopenhauer pointed to phenomena such as the building of a bird's nest or the construction of a spider web as proof of the working of the will behind all reality, stating, "Creatures can work with the greatest decision and certainty towards an end they do not know" (*WWR* 2:342). Nevertheless, one must not confuse Schopenhauer's system with pantheism, for Schopenhauer vehemently rejected the concept of a "world-soul" (349, 600, and 643; and Janaway, *Schopenhauer*, 46).

[52]*WWR* 1:113. See also *PP* 1:303; and *WWR* 1:128.

truly exists.[53] Plurality, then, is an illusion, and in reality, each of these perceived objects are not differentiated at all--they are one. Thus, contra Kant, one does not have *things*-in-themselves but rather *thing*-in-itself. In other words, one does not have a duck-in-itself, a man-in-itself, or a tree-in-itself; rather, differentiated objects only exist in the world as representation. Nevertheless, the world as representation in all its plurality allows for the will to make itself "knowable" by "entering that [physical] form."[54] Thus, the material world is the incarnation of the will, providing a window into the nature of ultimate reality. Yet again, one must wonder how he can know that he is understanding the nature of reality correctly when he can only know the world as he perceives it. One still has not bridged the gap between the world as representation and the world as will.

The Platonic Idea

Crucial to gaining some insight into the will as thing-in-itself is Schopenhauer's interpretation of Plato's Ideas.[55] One must not understand the Ideas as another realm of existence for Schopenhauer but rather as the categories that exist in the mind for making sense of reality.[56] Schopenhauer saw the "grades of the objectification

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[53]Schopenhauer saw this realization as tied philosophically to both the East and the West (*WWR* 2:318). Within mankind, discernable character differences are evident; however, individuality becomes decreasingly discernable as one descends in the hierarchy of reality (*WWR* 1:132). Hence, with plants and rocks, individuality within each species is nearly nonexistent (132).

[54]*WWR* 1:121.

[55]Safranski, *Schopenhauer*, 118.

[56]Hamlyn, *Schopenhauer*, 106; and Cartwright, *Schopenhauer*, 310. Young noted that Schopenhauer's thinking at this point is hardly Platonic (*Schopenhauer*, 132). Sandra Shapshay said that Ideas are not like concepts, which come from "abstract[ing] the essential from phenomena," but rather they "are directly *perceived*" ("Schopenhauer's

of the will" as "nothing but *Plato's Ideas*."[57] Unlike the representations that exist in the physical world, which are imperfect and finite, the Ideas are perfect and eternal--and like the will, exist outside of time and space.[58] In some sense then, the Ideas are a kind of "prototype" of the world as representation--a midway point between the will and its physical manifestation.[59] However, while the will is manifested in the world as representation and while representations are in some sense "phenomena of the Ideas," Plato's Ideas and Schopenhauer's will are not the same thing; rather, Ideas exist in plurality and are themselves the first manifestations of the will.[60] Indeed, "the Idea is only the immediate, and therefore adequate, objectivity of the thing-in-itself, which itself, however, is the *will*--the will in so far as it is not yet objectified, has not yet become representation."[61] Hence, knowledge of the Ideas is necessary for understanding the will since they are "the most *adequate objectivity* possible of the will or of the thing-in-itself."[62]

Aesthetics and Philosophy of Art," *Philosophy Compass* 7 [2012]: 14).

[57]*WWR* 1:129. See also *WWR* 1:169-70; and Safranski, *Schopenhauer*, 118.

[58]Cartwright, *Schopenhauer*, 309.

[59]*WWR* 1:175; and Hamlyn, *Schopenhauer*, 107. See also Dale Jacquette, "Schopenhauer's Metaphysics of Appearance and Will in the Philosophy of Art," in *Schopenhauer, Philosophy, and the Arts*, ed. Dale Jacquette (New York: Cambridge University Press, 1996), 8; and Cartwright, *Schopenhauer*, 310.

[60]*WWR* 1:155-56, and 174.

[61]Ibid., 174.

[62]Ibid., 175.

Schopenhauer's thought at this point is highly convoluted and draws much criticism.[63] Magee, for instance, objected that while Schopenhauer has argued for two sides to reality, he has actually inadvertently introduced a third tier to his metaphysic.[64] Moreover, Schopenhauer scholar Christopher Janaway noted that rather than serving as an in-between for representation and will, the Ideas are set up by Schopenhauer at times as representation and at times as thing-in-itself; thus, Schopenhauer seemed to unify two things that were "mutually exclusive at the outset."[65] Nevertheless, as D. W. Hamlyn suggested, "Schopenhauer is less concerned with the ontological status of the Ideas than with their logical character as representations."[66] Thus, the contemplation of the Ideas allows one to see the will in its highest and perfect manifestation. Nevertheless, the means by which one may contemplate the Ideas and the will itself have not yet become clear.

The Will and the Body

To obtain knowledge of the thing-in-itself, one must make the "proper connexion of outer with inner experience"--that is, between the phenomenal representation and the will behind that representation.[67] The individual himself is the "key" to this connection, for Schopenhauer claimed that one's "own body . . . stands out

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[63]Shapshay called the treatment of the Ideas "one of the thorniest areas in Schopenhauer scholarship" ("Schopenhauer's Aesthetics," 14).

[64]Magee, *Philosophy of Schopenhauer*, 239.

[65]Janaway, *Schopenhauer*, 74-75.

[66]Hamlyn, *Schopenhauer*, 104.

[67]*WWR* 1:428.

in the objective world precisely as representation in space, but . . . at the same time proclaims itself to his own *self-consciousness* as *will*"; thus, the individual is both "object and subject"--both "the knowing and the known"--and both *will* and *representation*.[68] In other words, one is a material body (representation) with an internal governing will. In fact, Schopenhauer actually claimed that "we ourselves are the thing-in-itself" and that "as thing-in-itself, [one] is the will that appears in everything"; therefore, no distinction ultimately exists between an individual and the rest of reality.[69] Thus, one can within himself determine the metaphysical undergirding of the entire universe, thereby discovering the "real inner nature of things to which we cannot penetrate *from without*."[70] As Samuel Enoch Stumpf and James Fieser explained, "While we are forever on the outside of everything else, we ourselves belong to the inner nature that can be known."[71] By seeing the way that the will is at work and is manifested in one's own body, one can gain insight into how it is at work in the rest of the world. The representation may look different, but the "inner nature" is the same.[72]

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[68]*PP* 1:93; and *WWR* 2:6, and 179. See also *WWR* 1:100, 104-5, and 162; *PP* 2:19; Young, *Schopenhauer*, 69; and Philip Alperson, "Schopenhauer and Musical Revelation," *The Journal of Aesthetics and Art Criticism* 40 (1981): 155.

[69]*WWR* 2:195; and *WWR* 1:282. See also *WWR* 1:4.

[70]*WWR* 2:195. This approach to gaining knowledge was what Schopenhauer thought distinguished him from other philosophers, for according to Schopenhauer, they tried to "get at the inner nature of things *from without*" rather than from within (*WWR* 1:99). To this end, Schopenhauer quoted Goethe: "You follow a false trail,/Think not that we jest!/Is not the core of nature/In the heart of men?" (*WWR* 2:189). Schopenhauer held that this notion was best represented in the *Upanishads* (*PP* 2:17).

[71]Samuel Enoch Stumpf and James Fieser, *Socrates to Sartre and Beyond: A History of Philosophy*, 8th ed. (New York: McGraw-Hill, 2008), 315.

[72]*WWR* 1:110.

For example, when one moves his fingers, he is simultaneously aware of three things: first, his internal "command" to move the finger; second, his observation of the physical world (namely, that his finger is in fact moving); and third, the connection between his will to move his finger and the actual movement of the finger. Thus, by observing the inner and outer world, one can in some sense obtain knowledge of how the will operates, thus gaining insight into the thing-in-itself. Such an assertion may demonstrate why some scholars refer to Schopenhauer as "Kant seen through the eyes of a British empiricist."[73]

Every other "movement of the body"--internal and external--is merely the "objectified will."[74] As Janaway explained, "When the will is aroused, there are always bodily manifestations"; for example, "the heart beats faster, the blood drains from our face."[75] At times, when the physical body is too limiting for the will, the will can manifest itself in "violent emotions" and "powerful passions."[76] By observing himself and the connection between his own will and the resulting movements of his body, one gains insight into *the* will and ultimate reality. Nevertheless, the individual's will and the movement of the body are not to be understood as being in a "cause-and-effect" relationship; rather, as with the will and the rest of the representational world, they are to be understood as "one and the same thing," for if one wills to do something, he will also

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[73]Magee, *Philosophy of Schopenhauer*, 286.

[74]*WWR* 1:100.

[75]Janaway, *Schopenhauer*, 43.

[76]*WWR* 1:328.

immediately be cognizant of the manifestation of the will in his body.[77] Likewise, whatever the body experiences through the senses has an impact on the will, resulting in pain or pleasure.[78] One can also gain insight into the relationship between his motives and his actions; in so doing, he can understand to some extent the nature or character of the will itself.[79] Hence, while Magee appears correct in stating that Schopenhauer never suggested that one can know the thing-in-itself exhaustively, Schopenhauer does suggest that at least some knowledge of the thing-in-itself is possible through the consciousness of its objectification in the individual body.[80]

The Nature of the Will and of Reality

However, gaining insight into the nature of reality is not for the faint of heart. Indeed, from Schopenhauer's perspective, one will not find a providential God behind the world as representation. Instead, behind all of reality is an impersonal, "groundless" force--a "blind urge"--thus suggesting that all of reality is without meaning or purpose.[81] But far worse, that force is not a benevolent one but rather an evil one.

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[77] *WWR* 1:100; and *PP* 2:91.

[78] *WWR* 1:107.

[79] Ibid., 107, and 19. See also *PP* 1:78.

[80] Magee and Copleston, "Dialogue 10: Schopenhauer," 217; and Magee, *Philosophy of Schopenhauer*, 443-44.

[81] *WWR* 1:110, and 150; and *WWR* 2:579.

Hence, Schopenhauer argued that this world is full of suffering and is the "worst of all possible worlds."[82] Indeed, according to Schopenhauer, "Only a blind, not a seeing, will could put itself in the position in which we find ourselves."[83] These assertions are perplexing, for as Copleston noted, "One wouldn't naturally be led to think of [an impersonal force] as revolting or as not revolting," but Schopenhauer actually saw "ultimate reality as perfectly revolting and . . . was willing to speak of it on occasion even in moral terms."[84] Likewise, Magee and Young asserted that Schopenhauer's concept of will is "self-contradictory," for while Schopenhauer at times speaks of the will as "blind" and "aimless," he at other times "attributes unconscious directionality and purpose to it."[85] Nevertheless, perhaps Schopenhauer's description of the will was merely anthropomorphic; in other words, he was seeking to put into words something that transcended them.

Schopenhauer argued that one evidence of the evil nature of the will is in the will-to-live. Like the will itself, the will-to-live is "an untiring mechanism" and "an irrational impulse," revealing that nature "has only *one* purpose, namely that of *maintaining all the species*"; this will-to-live functions at the base level of existence and thus operates independently of--and at times in contradiction to--the intellect in the

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[82]*WWR* 2:583. See also Young, *Schopenhauer*, 82, and 101; and Moira Nicholls, "The Influences of Eastern Thought on Schopenhauer's Doctrine of the Thing-in-Itself," in *The Cambridge Companion to Schopenhauer*, ed. Christopher Janaway (New York: Cambridge University Press, 1999), 185.

[83]*WWR* 2:579.

[84]Magee and Copleston, "Dialogue 10: Schopenhauer," 221.

[85]Magee, *Philosophy of Schopenhauer*, 237-38; and Young, *Schopenhauer*, 83.

human species.[86] In mankind, the will-to-live is perhaps most evident in one's fear of death.[87] Thus, comparable to Darwin's survival of the fittest, the will-to-live is an "impulse to self-preservation."[88] For this reason, the will is on full display in human and animal bodies as teeth or "objectified hunger" and as genitals or "objectified sexual impulse."[89] The will-to-live is also evident in the will to exist, for according to Schopenhauer, what drives two people toward a sexual relationship is only that a "particular child may be begotten."[90] Therefore, Schopenhauer claimed, "The act of generation is the world-knot, for it states: 'The will-to-live has affirmed itself anew.'"[91]

Yet, one must not understand the will-to-live as merely the "circle of life." Instead, it is "inherently violent" and destructive, as one can see evidenced in the natural food chain.[92] Therefore, death is also inherent to the will-to-live as one species eats other

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[86]*WWR* 2:358, and 351.

[87]Ibid., 350-51.

[88]Ibid., 299. Janaway suggested that while many scholars have taken issue with Schopenhauer's concept of will, Schopenhauer's concept of will-to-life is an "interesting and powerful idea" because it "characterizes observable aspects of human and animal behavior"; as such, this concept has had "the most influence on philosophers, psychologists, and artists" (*Schopenhauer*, 40-41). Young noted that one sees parallels to Darwin's *The Origin of Species* in Schopenhauer's thought; however, Thomas Hobbes had offered similar concepts long before Schopenhauer (*Schopenhauer*, 86).

[89]*WWR* 1:108, and 328; and *WWR* 2:258-59.

[90]*WWR* 2:535. Schopenhauer even included "cases of rape" as evidence of the will-to-live in this sense; thus, one must wonder how any sense of morality could exist in Schopenhauer's system because with every action that one commits, one could merely reply, "The will made me do it" (535).

[91]*PP* 2:316-17.

[92]Magee, *Philosophy of Schopenhauer*, 155.

species for survival.[93] In addition, Schopenhauer argued that man is so utterly corrupt that "our spiteful nature would possibly make every one of us a murderer if it were not mixed with a proper dose of fear in order to keep it within bounds."[94] Furthermore, man's cruel treatment of animals as demonstrated in killing them for sport also displays man's depravity.[95]

The evil of the will is also evident in that it is "incapable of final satisfaction"; thus, the will "always strives, because striving is its sole nature, to which no attained goal can put an end."[96] The blind striving of the will thereby causes a miserable existence that "springs from want or deficiency, from dissatisfaction with one's own state or condition"; moreover, because "there is no ultimate aim of striving . . . there is no measure or end of suffering."[97] Even when one experiences satisfaction at a given moment, he quickly becomes bored, or else he moves on to another desire; the satisfaction from sexual gratification or a full stomach never lasts, and suffering continues as one's hunger returns.[98]

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[93]Schopenhauer asserted, "Every animal can maintain its own existence only by the incessant elimination of another's. Thus, the will-to-live generally feasts on itself, and is in different forms its own nourishment, till finally the human race, because it subdues all the others, regards nature as manufactured for its own use" (*WWR* 1:147).

[94]*PP* 2:215. Schopenhauer saw this view of suffering as being in line with the doctrine of original sin**,** which he summed up as follows: "Just because it is bad, it is *natural*; and just because it is *natural* it is bad" (*PP* 2:304, and 387; and *WWR* 2:506).

[95]*PP* 2:215.

[96]*WWR* 1:308.

[97]Ibid., 309.

[98]Ibid., 309, and 321-22.

Suffering is thus rooted in discontentment, and because of the will's constant striving, contentment never comes, and suffering always remains.[99] For example, one works hard for a promotion; he will either suffer because his hard work is not rewarded with a promotion, or he will suffer because when he finally obtains the promotion, he will then desire to obtain another promotion. Either way, the suffering continues, and he is never satisfied. One strives to attain something, and when he does, he seeks something else.

Even pleasure is "an illusion," for "all satisfaction, or what is commonly called happiness, is really and essentially always *negative* only."[100] "Pain is [the] positive," and any pleasure is merely the temporary subsiding of pain in the attainment of a want; moreover, once one has experienced a pleasure, that pleasure subsequently pleases him less and less.[101] Even "sensual pleasure" results in procreation, which just leads to more existence and thus continued suffering.[102]

Man's life then is a constant repetition of the extremes of pain and boredom; for Schopenhauer, the escape from hell only results in boredom in heaven.[103] The moment that one experiences satisfaction, one is bored and in need of entertainment.[104] Thus, even the absence of suffering leads to boredom, which is itself a form of

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[99]*WWR* 1:87-88.

[100]Ibid., 88, and 319.

[101]*PP* 1:404; *WWR* 1:319; *WWR* 2:574-75; and *PP* 2:291.

[102]*WWR* 2:354, and 557; and *PP* 2:287.

[103]*WWR* 1:312.

[104]Ibid., 313.

suffering.[105] Ironically then, even though people desire peace, they continue in their striving out of fear of pain and of boredom.[106] Thus, for Schopenhauer, "it is bad today and every day it will get worse, until the worst of all happens"; life is "a task, a drudgery, to be worked through."[107] One is trapped in a horrific world; indeed, "non-existence would be . . . preferable."[108]

Therefore, because all of life is so miserable, Schopenhauer asserted that to fear death is irrational; instead, one should welcome it.[109] Dying merely removes individuality and returns one to the state of non-consciousness/non-existence that he once was; it is also the means by which one no longer experiences pain.[110] One should note, however, that Schopenhauer actually discouraged suicide, holding that suicide is counterintuitively an "affirmation" of the will-to-live and arises from self-interest since it merely seeks to avoid suffering rather than accepting the nature of reality and working through it (see below).[111] However, if death is the end of suffering, such an argument is

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[105] *WWR* 1:350.

[106] *WWR* 2:359.

[107] *PP* 2:299; and *WWR* 2:357.

[108] *WWR* 1:324. See also Janaway, *Schopenhauer*, 103-4.

[109] *WWR* 2:359. See also *WWR* 1:312-13, and 280.

[110] *WWR* 1:91, 275, 278, 280, and 283. Unlike Schopenhauer, who suggested that self-denial was the means of salvation, Nietzsche would seek to solve the human dilemma in the opposite way, telling people, "Become who you are" (Janaway, *Schopenhauer*, 123; and Magee and Copleston, "Dialogue 10: Schopenhauer," 228).

[111] Janaway, *Schopenhauer*, 109; *WWR* 1:281, 324, and 398; and *PP* 2:309. See also Copleston, *History of Philosophy*, 7:282.

unconvincing and would have hardly convinced Albert Camus not to pull the trigger.[112] Nonetheless, Schopenhauer gave a promise of hope--a way to overcome suffering in the present life--a way to resist the striving of the will and the suffering that it brings.

Salvation and the Silencing of the Will

The way to escape the restlessness of the will is through self-denial. This denial comes by means of the intellect. While the will itself is a blind urge that is "unconscious," it reaches the point of consciousness through the human intellect; "it then marvels at its own works, and asks itself what it itself is."[113]

Schopenhauer's thinking at this point again becomes convoluted. One must wonder how consciousness could even be possible in Schopenhauer's system--much less how it could deny the will; after all, for Schopenhauer, intellect is a "function of the brain," which is itself a representation of the will.[114] Janaway explained that "the brain is a biological organ, and so it cannot be exempt from Schopenhauer's doctrine of the will to life"; in other words, the brain is merely a manifestation of the will that only exists to ensure a species' survival.[115] Obviously, Schopenhauer's conjecture that the rational

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[112]Camus asserted, "There is but one truly serious philosophical problem, and that is suicide" ("The Myth of Sisyphus," in *The Myth of Sisyphus and Other Essays*, trans. Justin O'Brien [New York: Vintage International, 1955], 3). Nevertheless, like Schopenhauer, Camus saw suicide as a cop-out and as an escape from reality (John Cruickshank, *Albert Camus and the Literature of Revolt* [Westport, CT: Greenwood Press, 1978], 60).

[113]*WWR* 2:160. Schopenhauer further claimed, "Humanity is the only stage at which the will can deny itself, and completely turn away from life" (637).

[114]*WWR* 2:201, 216, 271, and 328. See also *PP* 2:74, and 97; *WWR* 2:139-40; and Magee, *Philosophy of Schopenhauer*, 161.

[115]Janaway, *Schopenhauer*, 49.

intellect arises from the non-rational, blind will is, to quote one scholar, "undoubtedly a failure."[116] Still, one should note that the modern-day naturalist attempts a similar feat in explaining how humans can reason and know things.[117] Indeed, Schopenhauer was himself basically a materialist, rejecting not only the divine but also a belief in a soul and viewing consciousness as merely resulting from a biological process.[118]

Yet, Schopenhauer seemed to be aware of what he was suggesting, for he stated that the will is the "root, origin, and controller" of the intellect--that the will is the intellect's master.[119] In fact, Schopenhauer gave the following analogy to describe how the will interacts with the intellect: the will is the "strong blind man carrying the sighted lame man [the intellect] on his shoulders."[120] In other words, while the will has all the power, it is a "blind and irrational" power that is incapable of knowledge; the intellect, on the other hand, is capable of knowledge but lacks any power over the will.[121] As one will

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[116]Whittaker, *Schopenhauer*, 48.

[117]Janaway, *Schopenhauer*, 48.

[118]Ibid., 48-49. See also Copleston, *History of Philosophy*, 7:270.

[119]*WWR* 2:140, and 136.

[120]Ibid., 209.

[121]Hamlyn, *Schopenhauer*, 90. Schopenhauer asserted that the "will-without-knowledge" is the "foundation of the reality of things" (*WWR* 2:269). The power of the will over the intellect is evident, for example, in that when one is sleeping, the will is still working at full force--pumping blood, digesting food, etc.--while the intellect has shut down into a state of unconsciousness; Schopenhauer also pointed out that, as one sees with plants, "life can exist without a brain" (211, 241, and 246).

remember, willing "is our very nature"; hence, "the *intellect* grows tired" but "the *will* is untiring."[122]

On the other hand, because the brain is a product of the will, it corresponds to the material world, granting an individual the capacity to observe and categorize the world through perception.[123] However, because of this wiring of the brain, the tendency is for one *only* to know the world as representation--never moving beyond the physical world to know ultimate reality in the world as will or as thing-in-itself.[124] Nonetheless, the superior intellect--that of a genius--can allow one to escape the constant drive of the will. Schopenhauer claimed that while "the will alone . . . is imperishable," the superior intellect of a genius can overcome the will-to-live and thereby cause the will to seek its own annihilation.[125] The "natural function" of the intellect is to enable the will to know particular things in the world of representation and to "know mere *relations* of things"; yet the superior intellect of an elite few can allow them to transcend these relations and know "merely the *essential*"--the Platonic Ideas--and thereby contemplate the inner nature of reality rather than a particular manifestation/representation/object of it.[126]

How Schopenhauer expects one to have the capacity to contemplate the Ideas has confounded many a scholar; rather than providing a sound explanation for how such

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[122] *WWR* 2:211.

[123] Magee, *Philosophy of Schopenhauer*, 73.

[124] Ibid., 74.

[125] *WWR* 2:200, 220, and 235; and Janaway, *Schopenhauer*, 50. See also *WWR* 2:139-40.

[126] *WWR* 2:363-64.

contemplation is possible, Schopenhauer simply required that one be a genius to accomplish this feat.[127] Even more perplexing is Schopenhauer's suggestion that the "apprehension of an Idea . . . comes about only by means of a change in us"; he argued that this change enables one to escape the striving of the will momentarily in order to become a disinterested observer of reality and a "pure subject of knowing."[128]

Nevertheless, in this process, the intellect breaks free from "servitude under the will" and experiences rest from the perpetual striving of the will.[129] One's intellect "no longer belongs to a will"; one is thus able to transcend the representational realm to see ultimate reality.[130] In so doing, one also transcends his own individuality.[131] In escaping the drive of the will and the illusion of plurality, one achieves "happiness through peace of mind" as one becomes like a "*Stoic sage*."[132] This experience is what Schopenhauer called Sabbath.[133] Thus, as contemporary German philosopher Rudiger Safranski explained, Schopenhauer "dreamed . . . perhaps reason might detach itself, if only for a

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[127]Copleston, *History of Philosophy*, 7:278.

[128]*WWR* 2:367; and *WWR* 1:234. Andrew King explained that "philosophy can express nothing beyond the fact that 'true salvation lies in the denial of the will'" ("Philosophy and Salvation," 263).

[129]*WWR* 2:363, and 529. The act of denying is also a "constant struggle" since no "lasting peace" exists in this life (*WWR* 1:391).

[130]*WWR* 2:364. See also *WWR* 1:152.

[131]*WWR* 1:176.

[132]*WWR* 1:86. The stillness of the will is necessary for the intellect's optimum operation (*WWR* 2:215). Schopenhauer described the intellect as the "mirror-surface of water, the water itself being like the will; the agitation of the water therefore destroys at once the purity of that mirror and the distinctness of its images" (216).

[133]*WWR* 1:196.

few moments, from will, so that the will might relax into playing and reason into pure seeing."[134] Indeed, as one obtains such a state and is free from the will, one is capable of making art and poetry--and even doing philosophy.[135] But this discussion will take place in the next chapter.

For now, one should note that such a state of will-lessness is a temporary respite. But Schopenhauer aimed for a permanent solution to the striving of the will--a "salvation from the world."[136] Such a solution would require the will's "self-elimination."[137] One should note again the importance of the body in this regard, for it becomes the "link between the will and the intellect."[138] Janaway argued that Schopenhauer sought to dispense of the mind/body dichotomy and instead create a will/intellect dichotomy.[139] As Janaway explained, the individual himself is divided in his psyche, for in one sense, he is blind and irrational will and in another sense, he is intelligent reason.[140] The will is still the "real inner nature" of man; therefore, its blind impulses and will-to-live govern him.[141] However, while the will is more powerful, the intellect can work to manipulate the will. For instance, through the intellect, one can

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[134]Safranski, *Schopenhauer*, 346.

[135]*PP* 2:68.

[136]*WWR* 1:152.

[137]Ibid.

[138]*WWR* 2:500.

[139]Janaway, *Schopenhauer*, 42.

[140]Ibid., 7.

[141]*WWR* 2:199, and 230.

observe the power of his actions in relation to his motives. While the deterministic nature of the will means that one's moral character is fixed--and thereby one's motives and actions are fixed--the intellect allows one to utilize his motives to *influence* the will.[142]

In other words, the intellect can utilize one's motives as a means to educate the will and turn the will against its evil tendencies--that is, by understanding one's motives, the intellect can "teach the will that it erred" and help it figure out a better way to navigate its future.[143] In this way, knowledge can channel the will in a different direction.

For instance, if one desires additional income, he may consider robbing a bank. But robbing a bank might cause him to suffer because if he gets caught, he may have to go to prison. He might thus reconsider his options, determining that getting a job or panhandling is a better option of attaining wealth and comes with less suffering. A religious person might even resist robbing a bank only so that he may obtain eternal riches in heaven, choosing temporary suffering (poverty) for everlasting reward.[144] In either scenario, the will for riches "remains the same"--and one's character is unaltered--but knowledge has channeled the will to move in a different direction.[145]

In the same way, the superior intellect can recognize the horror of the world, the violence of the will-to-live, and the perpetuation of suffering that results from procreation. Therefore, recognizing that the drive of the will to eat, to procreate, etc. merely perpetuates suffering, one can engage in "self-suppression," thereby turning the

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[142]*WWR* 1:107, 138-39, and 294.

[143]Ibid., 294, and 295-97.

[144]Copleston, *History of Philosophy*, 7:283.

[145]Ibid.

will against itself.[146] One therefore "ceases to will anything, guard[ing] against attaching his will to anything."[147] For instance, because the will manifests itself greatly in the sexual impulse and because procreation perpetuates existence and thus all suffering, Schopenhauer advocated "complete chastity" as the "first step" toward the "denial of the will-to-live."[148] He also recommended "voluntary and intentional poverty" to "alleviate the sufferings of others."[149] This act of self-denial and compassion arises because the one with superior intellect has recognized that he and everything else in the world are actually one; he therefore experiences "all the sufferings of the world as his own" and is able to see that when one suffers, all suffer.[150] Following the *Upanishads*, Schopenhauer agreed that "This art thou" and suggested that both the "tormenter and tormented are one."[151] Thus, in Schopenhauer's estimation, both the tormenter and the tormented are both victim and aggressor.[152] Schopenhauer held that "individuation . . . keeps the will-to-live in error

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[146]*WWR* 1:334, 380, and 383. Schopenhauer saw this teaching as being consistent with the thought of the New Testament (*PP* 2:314). He said that Christianity is a "far superior" religion because of its doctrines regarding "*caritas*, gentleness, love of one's enemy, resignation, and denial of one's own will" (363). However, he held that the *Upanishad*s are "the product of the highest human wisdom" (398).

[147]*WWR* 1:380.

[148]Ibid.

[149]Ibid., 381.

[150]Ibid., 353.

[151]Ibid., 354-55. Schopenhauer praised the justice of the Hindus, causing one to wonder if he knew anything of their caste system (371).

[152]Ibid., 354.

as to its own true nature; it is the *Maya* of Brahmanism."[153] Therefore, the will-to-live prevents one from caring for others and merely causes one to desire to have the whole world as his own.[154] Yet, because one now understands "the whole of the inner nature of the thing-in-itself," such knowledge leads to a "quiet[ing] of all and every willing."[155] The "good man" must therefore utilize knowledge to "master in him the blind craving of will" and even to enable him to seek to "alleviate another's suffering" because he sees the other as himself.[156]

However, Schopenhauer's asceticism cannot end merely in compassionate acts, for as Copleston argued, "If this Will is something horrible, Schopenhauer was right in not stopping at the idea of compassion but in going on to propose, as an ideal, a turning against the ultimate reality."[157] Schopenhauer admonished the individual to "resort to fasting, and even to self-castigation and self-torture, in order that, by constant privation and suffering, he may more and more break down and kill the will that he recognizes and abhors as the source of his own suffering existence and of the world's."[158]

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[153] *WWR* 2:601.

[154] *WWR* 1:363-64. According to Schopenhauer, the individual must instead "regard the endless sufferings of all that lives as his own, and thus take upon himself the pain of the whole world" (379). Schopenhauer saw Christianity and Buddhism as kindred faiths in this regard, particularly (according to his interpretation) in their rejection of this world (*WWR* 2:444; and Magee, *Philosophy of Schopenhauer*, 344). Schopenhauer rejected Kant's "ought" ethics and sought instead to develop an "ethics of compassion" (Janaway, *Schopenhauer*, 89).

[155] *WWR* 1:379.

[156] Ibid., 371-72.

[157] Magee and Copleston, "Dialogue 10: Schopenhauer," 224.

[158] *WWR* 1:382.

Such advice coming from Schopenhauer is rather humorous. As Russell pointed out, Schopenhauer "habitually dined well . . . had many trivial love-affairs . . . [and] was exceedingly quarrelsome and unusually avaricious."[159] Nevertheless, Schopenhauer advocated that one deny himself until the point of death, which he must embrace as his deliverance.[160] This deliverance also has cosmological implications, for Schopenhauer argued as follows: "No will: no representation, no world . . . there is certainly left only nothing . . . the will has vanished."[161] Thus, Schopenhauer appeared to be suggesting that on some level the denial of the will in the individual can lead to *the* will's denial of itself. In achieving a state of will-lessness, "salvation therein marks the end of the *entire* phenomenal world as an objectification of will."[162] Non-existence is the result, and something comparable to nirvana is reached.[163]

A Brief Critique

However, as fascinating as Schopenhauer's solution to the horror of reality is, his way of salvation has many problems. As Copleston noted, Schopenhauer's point seems to be that through the intellect, the will becomes aware of its evil nature and

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[159]Russell, *History of Western Philosophy*, 758.

[160]*WWR* 1:382. See also *WWR* 1:398; and *PP* 1:125.

[161]*WWR* 1:411. See also *WWR* 1:285. Schopenhauer elsewhere hinted at reincarnation (see *WWR* 2:502).

[162]King, "Philosophy and Salvation," 263.

[163]*WWR* 2:508; and Russell, *Wisdom of the West*, 257.

thereby seeks to annihilate itself.[164] But one must wonder how this action could even occur. Indeed, how could an individual proceed to deny himself--to deny the will within him--when the will is a blind urge that drives everything that he does?[165] Even in denying the will, one would still seem to be only a puppet in the hands of the will; thus, if one were to deny the will, would he not still just be doing the will's bidding? These seeming contradictions lead to other questions--like "why [the will] objectifies itself in phenomena at all, let alone why it should ever get into the position of denying itself."[166] As Copleston argued, "It is difficult . . . to see how the ultimate reality, conceived as an urge to existence, and self-assertion, is capable of any such radical self-rejection."[167]

Along similar lines, one must wonder how an individual can even have a change in character in a deterministic system like Schopenhauer's. Schopenhauer himself argued that a change in character is impossible; nevertheless, he attempted to suggest that something like a "regenerative" act must occur in order for the individual's knowledge to transcend the will's power and thereby lead one into a "denial of the will-to-live."[168] One must have his eyes opened to the true nature of the world--to have the "veil of Maya . . . lifted"--before he can deny the will-to-live.[169] Schopenhauer's attempt to explain this

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[164]Copleston, *History of Philosophy*, 7:284; and Magee and Copleston, "Dialogue 10: Schopenhauer," 227.

[165]Janaway, *Schopenhauer*, 114.

[166]Hamlyn, *Schopenhauer*, 168.

[167]Magee and Copleston, "Dialogue 10: Schopenhauer," 226-27.

[168]Hamlyn, *Schopenhauer*, 154; and Young, *Schopenhauer*, 191. See also *WWR* 2:508; and *WWR* 1:403, and 405.

[169]*WWR* 1:378.

notion by pointing to the intellect's ability to correct the will seems rather weak. Either one is in a deterministic universe, or one is not.

Nevertheless, despite the illogical nature of Schopenhauer's argument, one might at least be able to grasp the existential problem with which Schopenhauer was attempting to deal. Within oneself, one often feels a natural tendency to do one thing while one's mind is telling him to do another (this tendency is especially manifested for Schopenhauer in the sexual realm).[170] The Apostle Paul likewise wrestled with this internal conflict, stating, "For I do not understand my own actions. For I do not do what I want, but I do the very thing I hate . . . For I know that nothing good dwells in me, that is, in my flesh. For I have the desire to do what is right, but not the ability to carry it out" (Rom 7:15, 18). The battle between rationality and irrational, subconscious desires is a real one. Thus, through the body, one sees at work the war between the will and the intellect. For this reason, Schopenhauer saw every person as "identical with Adam . . . [and] as identical with the Saviour"--that is, one is driven by the will-to-live and also--through his intellect--by a "denial of the will-to-live."[171] Hence, while one finds Schopenhauer's metaphysic and epistemology highly problematic, one can at least appreciate his insight into the human psyche as he deals with the conflict that exists between will and intellect.

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[170]As Schopenhauer explained, "Far more than any other external member of the body, the genitals are subject merely to the will, and not at all to knowledge . . . [they] are the real *focus* of the will, and are therefore the opposite pole to the brain, the representative of knowledge" (*WWR* 1:330; see also *WWR* 2:335, and 394). The desire for sex is thus the "kernel of the will-to-live," and "its satisfaction . . . is the summit and crown of [one's] happiness, the ultimate goal of his natural endeavors" (*WWR* 2:513-14).

[171]*WWR* 1:329.

Conclusion

Having given an overview of Schopenhauer's metaphysic, one now understands the nature of Schopenhauer's reality and his desire to escape the ceaseless drive of the will. Behind everything is a blind, groundless, and evil will--controlling one's every move and causing one constant suffering. So long as one is captive to the will, he only knows pain, struggle, and dissatisfaction; but for the one who learns to deny the will, peace can come as one transcends individuality and attains non-existence.

Such a worldview is bleak; nonetheless, Schopenhauer was certainly attuned to the nature of a fallen world that is full of suffering. While he was misguided in his belief regarding the source of evil and in his approach to salvation, his thought reveals the universal human longing to transcend the pain and sorrow of existence. From a Christian worldview, one believes that such suffering is not inherent to the world but is instead the result of sin; moreover, while the Christian affirms that salvation entails self-denial, this denial is not for the purpose of annihilation but rather for the discovery of one's identity in Christ. This type of self-denial will ultimately lead to one's restoration in a redeemed created order and to one's reconciliation to a benevolent, personal God.

Nevertheless, Schopenhauer's perspective reminds one of the severity of the state of the present world. One is surrounded by death, violence, pain, and brokenness. Even for the believer, this reality can be overwhelming. One desires rest--relief from the struggle of existence and respite from the internal struggle of sin. Even though one craves eternal rest, he also appreciates temporary rest in the here and now. And herein lies the potential of the aesthetic in Schopenhauer's thought, to which the next chapter now turns.

CHAPTER 3

SCHOPENHAUER'S SABBATICAL AESTHETIC

Having given a broad overview of Schopenhauer's metaphysic, one is now prepared to see the significance of the arts and aesthetic experience in Schopenhauer's system. While Schopenhauer prescribed the ascetic lifestyle as the cure to the striving of the will, he also saw the power of the arts to provide a palliative to the will's restlessness. Hence, the arts played a crucial role in Schopenhauer's thought.

The fact that the arts have such an "importan[t] and high value" in his system makes Schopenhauer "unusual among the great philosophers."[1] Certainly, other philosophers, such as Kant, Hegel, and Schelling, supplied a philosophy of the arts.[2] And Schopenhauer's notion that the arts could have a palliative effect is hardly original. Aristotle had dealt with that idea millennia before Schopenhauer, arguing with his concept of *carthársis* that the arts had the power to purge individuals of their negative emotions.[3] Nevertheless, what makes Schopenhauer unique is that "never before in the history of Western philosophy [have] the arts been incorporated so seriously into the

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[1] *WWR* 1:266; and Michael Tanner, "Arthur Schopenhauer," in *A Companion to Aesthetics*, ed. David Cooper (Cambridge, MA: Blackwell Publishers, 1995), 387.

[2] Cheryl Foster, "Ideas and Imagination: Schopenhauer on the Proper Foundation of Art," in *The Cambridge Companion to Schopenhauer*, ed. Christopher Janaway (New York: Cambridge University Press, 1999), 233-34.

[3] Aristotle *Poetics* 1449b 25-30.

philosophical enterprise" as they are in Schopenhauer's system.[4] Indeed, around one-fourth of Schopenhauer's *The World as Will and Representation* focuses on aesthetics.[5]

But more than just being a part of his system, the arts were a regular part of Schopenhauer's life.[6] Schopenhauer enjoyed the theater, and he quoted playwrights throughout his works.[7] He also made reading literature and playing the flute daily disciplines, and he particularly appreciated the compositions of Gioachino Rossini.[8]

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[4]Sandra Shapshay, "Poetic Intuition and the Bounds of Sense: Metaphor and Metonymy in Schopenhauer's Philosophy," *European Journal of Philosophy* 16 (2008): 225. See also Rudiger Safranski, *Schopenhauer and the Wild Years of Philosophy*, trans. Ewald Osers (Cambridge, MA: Harvard University Press, 1989), 218; and Thomas Whittaker, *Schopenhauer* (New York: Dodge Publishing Company, 1909), 59.

[5]Foster, "Ideas and Imagination," 213. However, as Sandra Shapshay noted, some philosophers "might be skeptical" of Schopenhauer's aesthetic since it is "intertwined with a questionable metaphysics" ("Schopenhauer's Aesthetics and Philosophy of Art," *Philosophy Compass* 7 [2012]: 12). Nevertheless, as Julian Young noted, "Schopenhauer's influence on creative artists of 'the very front rank' surpasses that of any other philosopher since the Greeks" (*Schopenhauer* [New York: Routledge, 2005], 234). Michael Tanner also noted that "Schopenhauer's elevation of art at the expense of existence . . . had the greatest impact" among artists ("Arthur Schopenhauer," 390).

[6]Bryan Magee noted, "For no other of the great philosophers was an active involvement with the arts so integral to daily life" (*The Philosophy of Schopenhauer*, rev. ed. [New York: Oxford University Press, 1983], 178).

[7]David E. Cartwright, *Schopenhauer: A Biography* (New York: Cambridge University Press, 2010), 134; and Safranski, *Schopenhauer*, 97. Playwrights and poets whom Schopenhauer quoted include William Shakespeare, Homer, and Horace (Magee, *Philosophy of Schopenhauer*, 263).

[8]Foster, "Ideas and Imagination," 233-34; Cartwright, *Schopenhauer*, 134; and Magee, *Philosophy of Schopenhauer*, 178, and 259. Schopenhauer also had a high regard for Haydn, Mozart, and Beethoven (Magee, *Philosophy of Schopenhauer*, 259). Moreover, his mother Johanna was an accomplished novelist in her day, and because of the frequent parties at her home, Schopenhauer had regular exposure to cultural elites, such as Johann Wolfgang von Goethe, who was a close personal friend of Johanna (Foster, "Ideas and Imagination," 234; and Safranski, *Schopenhauer*, 79).

Thus, rather than just speaking of the arts in theory, Schopenhauer seemed to know the placid power of the arts firsthand.

Though Schopenhauer held that the rest afforded by the arts is only temporary, he nevertheless asserted that this momentary respite was an important recess from the perpetual suffering of existence and that it gave a foretaste of the type of peace that one could experience permanently through self-denial. The purpose of this chapter is to show how Schopenhauer's aesthetic corresponds to his metaphysic in order to demonstrate how the arts can provide a Sabbath rest within Schopenhauer's system.

Art and Genius

In the previous chapter, one saw that according to Schopenhauer, one needs the superior intellect of a genius in order to overcome the striving of the will.[9] However, Schopenhauer held that the "gift of genius" is rare and that one cannot work to attain such a gift; rather, one must be born with it.[10] Hence, the way of salvation from the restless will only appears to be available to an elite few. Most people will never have the opportunity to see the Ideas, to perceive that the will is governing everything that they do, or to understand that they are one with the rest of the world; thus, they will continue to live according to the whims of the blind will--and will continue to suffer because of the will's perpetual lack of satisfaction.

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[9]*PP* 2:68-69; and *WWR* 1:185. See also *WWR* 2:292; and *PP* 2:65. Not surprisingly, Schopenhauer self-identified as a genius (*PP* 1:135).

[10]*WWR* 1:185, and 271; and *WWR* 2:228, and 292. Schopenhauer argued that "a scholar is one who has learnt much; a genius is one from whom mankind learns what he has not learnt from anyone" (*PP* 2:77). According to Schopenhauer, geniuses have twice the intellect of ordinary people (*PP* 2:74, and 76).

However, like the Romantics, Schopenhauer held that the genius--almost acting like a priest--can assist the man of common intellect.[11] Out of the rest that he has already experienced from contemplating the Ideas, the genius is able to create art; indeed, Schopenhauer held that a "genuine work of art" can only come from "an hour of leisure" and that the "poetic gifts belong to the holidays, not to the work-days of life."[12]

In creating art, the genius is able to show common people the Ideas that brought him rest.[13] As the viewer then perceives the Ideas through the genius's art, the viewer can, like the genius, momentarily escape from the striving of the will. While such respite is only temporary, such an experience can open the viewer's eyes to the nature of

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[11]Frederick Copleston, *A History of Philosophy* (New York: Image Books, 1994), 7:278. Nevertheless, Magee cautioned against seeing Schopenhauer as being part of the Romantic tradition, for "Schopenhauer's theory of art . . . is not one that sees art as expression of emotion, or indeed as self-expression of any kind" (*Philosophy of Schopenhauer*, 169-70).

[12]*PP* 2:68-69, and 429. See also *WWR* 2:292. Schopenhauer described the creative process as follows: The "awakening of genius, the hour of inspiration . . . is nothing but the intellect's becoming free . . . [R]elieved for a while from its service under the will, it does not sink into inactivity or apathy, but is active for a short time [in making art], entirely alone and of its own accord" (*WWR* 2:380). The genius "often gives very little attention to [his] own welfare"; his sole interest is his work--"painting, poetry, or thinking is an *end* . . . [rather than] a means" for him (384-85). One should also note that the "intellectual powers" of the genius not only allow him the possibility of freedom from suffering but also the possibility of increased suffering because of his insight into the true evil nature of the universe (*WWR* 1:314).

[13]*WWR* 1:195. Schopenhauer even asserted that art is able to portray what nature "endeavored to form, yet did not bring about" (186). However, one should take note with Magee that "there is an irony" in Schopenhauer's position that the Ideas can be perceived in the arts, for "Plato had been anti-art" and "had seen works of art as delusive semblances of objects which were themselves decaying and ephemeral semblances of Ideas" (*Confessions of a Philosopher: A Journey through Western Philosophy* [New York: Random House, 1997], 390; see also Christopher Janaway, "Knowledge and Tranquility: Schopenhauer on the Value of Art," in *Schopenhauer, Philosophy, and the Arts*, ed. Dale Jacquette [New York: Cambridge University Press, 1996], 43).

reality and lead him on the path toward the permanent will-lessness described in the previous chapter. Thus, out of a moment of rest from the will's striving, the genius is able to create something that might provide the same relief to others.

As philosophy professor Alex Neill explained, "The business of art, as [Schopenhauer] sees it, is precisely to make experience of the Ideas possible for those who lack genius . . . [to] represent the experience of the genius in such a way that the ordinary person can perceive in, or through, such works the Ideas that the genius . . . apprehends."[14] In this way, the genius "tutors the rest of the world in enlightenment."[15]

One might imagine the following scenario. A man is unknowingly visually impaired. At the insistence of his wife, he goes to the eye doctor, who gives the man a pair of glasses to correct his vision. Upon leaving the doctor's office with his glasses on, the man beholds the world as if he were seeing it for the first time--for in many ways, he is. The world is full of vibrant colors that he has never before noticed. He marvels that he can see in detail the leaves of a tree that is on the other side of the parking lot. He can even read a sign all the way across the street. Of course, all of these objects and details were always present--he just needed the eyes to see them.

In the same way, the genius, according to Schopenhauer, "lend[s] us [his] gift [through his art], to let us see with his eyes" so that one can understand the "true nature of life."[16] Clive Bell made a similar claim when he stated that art with its "significant form"

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[14]Alex Neill, "Aesthetic Experience in Schopenhauer's Metaphysics of Will," *European Journal of Philosophy* 16 (2007): 185.

[15]Foster, "Ideas and Imagination," 227.

[16]*WWR* 1:195; and *WWR* 2:406. See also Patrick Gardiner, *Schopenhauer* (Baltimore: Penguin Books, 1963), 211.

supplies an opportunity for one to "catch a sense of ultimate reality."[17] Thus, by the power of art, even the common man can have his awareness raised concerning the nature of the thing-in-itself.[18]

While the primary focus of Schopenhauer's discussion on genius is centered around the artist, Schopenhauer did hold that the genius could also be a philosopher, for philosophy, like art, requires the capacity to perceive what lies beyond the world as representation.[19] Art and philosophy thus have the "same goal," but as Bryan Magee explained, philosophy supplies the "rules," while art supplies the "examples."[20] Thus, "the poet is . . . comparable to the man who brings the flowers, whereas the philosopher resembles one who brings their quintessence."[21] Hence, the genius--whether as artist or

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[17]Clive Bell, *Art* (New York: Leopold Classic Library, 2015), 37. See also Nigel Warburton, *The Art Question* (New York: Routledge, 2003), 13.

[18]Foster, "Ideas and Imagination," 227. Schopenhauer stated that a "man can have the greatest susceptibility to artistic beauty and the most correct opinion with regard to it, without his being in a position to give an abstract and really philosophical account of the nature of the beautiful and of art" (*WWR* 1:240).

[19]Magee, *Philosophy of Schopenhauer*, 173.

[20]Ibid., 174; *WWR* 2:407; Foster, "Ideas and Imagination," 220; Young, *Schopenhauer*, 137; and Lucian Krukowski, "Schopenhauer and the Aesthetics of Creativity," in *Schopenhauer, Philosophy, and the Arts*, 65. According to Schopenhauer, the poet "brings before the imagination pictures of life, human characters and situations, all of which he sets in motion and then leaves it to everyone to think in the case of such pictures as much as his mental powers will allow," while the philosopher "does not bring life itself in this way, but the completed ideas he has abstracted therefrom" (*PP* 2:4-5).

[21]*PP* 2:5. Schopenhauer asserted that art has the ability to showcase the Ideas because the artist has "separated" the Ideas "out from reality" and has "omitted all disturbing contingencies" (*WWR* 1:195; see also Christopher Janaway, *Schopenhauer: A Very Short Introduction* [New York: Oxford University Press, 2002], 74).

philosopher--has greater insight into the nature of reality and is able to transcend the power of the will and to enable others to do the same.

However, one must not think that Schopenhauer was suggesting that just by looking at a piece of art, the common man will understand the Ideas and escape the power of the will. Even with art, many people will still not see past the phenomenal world and will continue to be driven by the will.[22] Nevertheless, for those who will put on the artist's "glasses" and take the time to see, art can grant insight into what is really real.[23]

The Nature of Art

Thus, the arts are valuable to human beings because they help one to understand the Ideas behind the representational world. Like Hegel, Schopenhauer affirmed not only a hierarchy of being within the physical world but also a hierarchy of art.[24] Just as certain levels of the representational world reveal the will more than others, so too do certain art forms grant varying degrees of perception of the world's corresponding Ideas. Architecture reveals the Ideas behind the "lowest grades" of the world--"those first, simplest, and dullest visibilities of the will, the fundamental bass-notes of nature" (e.g., stone, light, forces like gravity, etc.).[25] Painting and sculpture coincide with various gradations of plant and animal life; and, literature--particularly

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[22]Indeed, Schopenhauer asserted that the common man is often unable to see the significance of art; he "does not linger . . . [but] seeks only his way in life" *(WWR* 1:187). Hence, "the most excellent works of any art, the noblest productions of genius, must eternally remain sealed books to the dull majority of men" (234; and *PP* 1:393).

[23]*WWR* 1:253.

[24]Copleston, *History of Philosophy*, 7:280. See also p. 25 of this dissertation.

[25]*WWR* 1:214; and Magee, *Philosophy of Schopenhauer*, 176.

poetry and drama--corresponds to the level of mankind and is thus at the "top of [the] hierarchy."[26]

Music, however, supercedes all the arts--even poetry--and is really in a category of its own. Within itself, music mirrors the entire ontological hierarchy present in the world as representation. According to Schopenhauer, the four standard parts in music represent the "four grades in the series of existences, hence to the mineral, plant, and animal kingdoms, and to man"; thus, music "expresses the metaphysical to everything physical in the world, the thing-in-itself to every phenomenon."[27]

The Arts and the Ideas

However, while the artistic and ontological hierarchies parallel one another, the arts are superior to the physical universe because they manifest ultimate reality with "greater concentration, perfection, [and] intention" than the material universe.[28] After all, art is the product of intelligence, while the representational world is merely the product of a blind urge.[29] Thus, in regard to ultimate reality, viewing art can provide greater

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[26]*WWR* 1:218-20, and 244; and Magee, *Philosophy of Schopenhauer*, 176-77, and 178. See also Magee, *Confessions of a Philosopher*, 392.

[27]*WWR* 2:447; and *WWR* 1:262. See also *WWR* 1:258; and Lawrence Ferrara, "Schopenhauer on Music as the Embodiment of Will," in *Schopenhauer, Philosophy, and the Arts*, 185-86.

[28]*WWR* 1:266.

[29]Ibid.

knowledge than mere empirical observation of the representational world, explaining why Schopenhauer seemed to value art over science.[30]

Furthermore, the higher up in the hierarchy that a piece of art is, the less bound it is to the representational world. Poetry is thus the highest art form in the hierarchy because, unlike the plastic arts, it allows one to "perceive the Ideas" through the least amount of representational form and the most amount of intellectual contemplation, thereby enabling one to further transcend the phenomenal world.[31] In particular, drama "[reveals] the Idea of mankind" (who, as previously discussed, is the will's highest manifestation) through the development of characters and through "pregnant situations in which they disclose themselves," helping one to understand how the will operates and how it drives one toward certain behaviors.[32] Furthermore, the written word demonstrates how the will operates in conjunction with the intellect--that is, the poet serves as "the mirror of mankind, and brings to its consciousness what it feels and does."[33]

For example, in his famous soliloquy, Hamlet ponders, "To be, or not to be, that is the question:/Whether 'tis nobler in the mind to suffer/The slings and arrows of

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[30]*PP* 2:421-22; and Magee, *Philosophy of Schopenhauer*, 168. Schopenhauer held that science merely deals with the "surface"; art gets to the core of reality (Gardiner, *Schopenhauer*, 188). As Cartwright explained, "Because Platonic Ideas are direct expressions of the will, aesthetic experience is more metaphysically revealing than science" (*Schopenhauer*, 311).

[31]*WWR* 1:243. Schopenhauer called poetry "the art of bringing the imagination into play by means of words" (*PP* 2:421). Moreover, he held that the superiority of poetry is evident in the fact that some cultures are iconoclastic, but all cultures still have poetry (*WWR* 2:425).

[32]*WWR* 1:251. See also *WWR* 2:432.

[33]*WWR* 1:249.

outrageous fortune,/Or to take arms against a sea of troubles,/And by opposing end them. To die: to sleep;/No more."[34] His words reveal his inward struggle and may therefore assist one in thinking through how the will-to-live and fear of death govern all that one does--perhaps causing one to reflect on the meaninglessness of existence itself. Thus, unlike the nature of the plastic arts, in which one only gets a snapshot of the Ideas, the "progress and movement" of the literary arts allow one to perceive the Ideas in action by seeing in the characters (or in the narrative flow) depictions of how the will works and moves within him.[35]

To this end, tragedy is most insightful because it most accurately portrays the nature of the will and the "terrible side of life"; it is therefore the "summit of poetic art."[36] In addition to *Hamlet*, Schopenhauer also praised *Faust* and Johann Wolfgang von Goethe's *Clavigo* as epitomizing the power of tragedy to show the "unspeakable pain, the wretchedness and misery of mankind, the triumph of wickedness, [and] the scornful mastery of chance."[37] Thus, tragedies reveal "the antagonism of the will with itself which is here most completely unfolded at the highest grade of its objectivity."[38] Therefore, contra comedies, which affirm the will-to-live with their happy endings, tragic dramas

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[34]William Shakespeare, *Hamlet*, act 3, scene 1.

[35]*WWR* 1:244; and *WWR* 2:298. See also D. W. Hamlyn, *Schopenhauer* (New York: Routledge, 1980), 118; and Magee, *Philosophy of Schopenhauer*, 177.

[36]*WWR* 1:252-53. See also *WWR* 2:435-36; and *PP* 2:439.

[37]*WWR* 1:253, and 255.

[38]Ibid., 253.

demonstrate the horror of existence and thereby "produce [in the viewer] resignation, the giving up not merely of life, but of the whole will-to-live."[39]

Music and the Will

However, as helpful as the arts--and especially literature--are to enabling one to grasp the Ideas and momentarily transcend the representational world, music grants one the greatest insight into ultimate reality, for rather than merely pointing one to the Ideas, music is, according to Schopenhauer, "as *immediate* an objectification and copy of the whole *will* as the world itself is, indeed as the Ideas are."[40] Music then "passes over the Ideas" and is "quite independent of the phenomenal world"--even to the point that Schopenhauer said that it could exist *without* the phenomenal world.[41]

Because music is a "direct copy of the will," music and the phenomenal world are actually "two . . . expressions of the same thing"; Schopenhauer even claimed that "we could just as well call the world embodied music as embodied will."[42] Magee explained that music is actually for Schopenhauer an "alternative to the Ideas" and in this way could even be an "alternative to the world."[43] Thus, the other arts get one to the Idea

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[39] *WWR* 1:253; and *WWR* 2:437. Schopenhauer argued that the desire for a happy ending comes from a "dull, insipid, optimistic, Protestant-rationalistic, or really Jewish view of the world" (*WWR* 1:254).

[40] *WWR* 1:257.

[41] Ibid.

[42] Ibid., 262-63.

[43] Magee, *Philosophy of Schopenhauer*, 182.

and therefore only indirectly reveal the will.[44] Music, however, is so faithful a "copy of [the] original" that it conveys that which is beyond the representational--the true kernel of reality itself.[45] Indeed, the tension and release inherent in music seems to reveal the constant striving of the will, for as Patrick Gardiner explained, in the "constant digressions from and return to the keynote . . . [music] reflects the eternal nature of the human will, which strives, is satisfied, and ever strives anew."[46]

Moreover, while the other arts involve the use of one's intellect to reflect on the Ideas, music as a copy of the will "acts directly on the will" of the individual.[47] As such, it speaks a "universal language which is everywhere understood."[48] Because of this capability, music's "effect on man's innermost nature is so powerful" that music even has

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[44]*WWR* 1:257. See also Paul Guyer, "Pleasure and Knowledge in Schopenhauer's Aesthetics," in *Schopenhauer, Philosophy, and the Arts*, 109.

[45]*WWR* 1:257.

[46]Gardiner, *Schopenhauer*, 231. See also *WWR* 1:260, and 321; and Sandra Lynne Shapshay, "Aesthetic and Moral Deliberation: A Kantian-Schopenhauerian Approach to an Understanding of the Relations between Art and Morality" (Ph.D. diss., Columbia University, 2001), 113. Richard Wagner sought to emulate this understanding of music in his opera *Tristan und Isolde* (Janaway, *Schopenhauer*, 85).

[47]*WWR* 2:448. See also *WWR* 1:259, and 263.

[48]*PP* 2:429. See also *WWR* 1:256-57. The use of the phrase "universal language" in regard to music is rather contentious (see Robin P. Harris, "The Great Misconception: Why Music Is Not a Universal Language," in *Worship and Mission for the Global Church: An Ethnodoxology Handbook*, ed. James R. Krabill [Pasadena, CA: William Carey Library, 2013], 82-89). Schopenhauer, however, was not literally speaking of linguistics so much as he was referring in a general sense to the emotive effect that music has on individuals. He held that music impacts the individual in a "stronger, more rapid, more necessary and infallible" way than the other arts; its impact is stronger because the other arts "speak only of the shadow," while music speaks "of the essence" (*WWR* 1:256-57).

the ability to "quickly raise" the "feelings, passions, and emotions of the hearer" and "even alter them."[49]

Schopenhauer's high view of music is appreciated by many artists and philosophers. Nevertheless, several inconsistencies exist in his philosophy of music. For example, one must wonder why Schopenhauer spoke so highly of music, which he called a direct copy of the will, when he showed such disdain for the will itself and desired to annihilate it.[50] Schopenhauer repeatedly called the will evil and saw the representational world (which is the visibility of that will) as being filled with constant suffering; thus, one must wonder why Schopenhauer spoke so loftily about music, for by his own reasoning, music would seem to be evil and something to be avoided.[51] Moreover, one must wonder how music, which so rouses the passions of the will within the individual, could simultaneously cause the will to cease striving.[52]

Nevertheless, Schopenhauer asserted that music could relieve the suffering of the will because rather than expressing a particular emotion, music lets one feel the movement of the will without the suffering that normally accompanies it.[53] Thus, to quote Christopher Janaway, music is expressing "impersonal emotions"--that is, emotions

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[49]*WWR* 1:256; and *WWR* 2:448.

[50]Tanner, "Arthur Schopenhauer," 389; and Guyer, "Pleasure and Knowledge," 110.

[51]Magee, *Philosophy of Schopenhauer*, 240.

[52]Shapshay, "Schopenhauer's Aesthetics," 19; and Guyer, "Pleasure and Knowledge," 110.

[53]*WWR* 1:261.

that are not tied to individual motives, content, or context.[54] Much like the work of a counselor, then, music helps an individual to disassociate himself from a situation and analyze the emotions from more of an objective standpoint, allowing one to reflect on the will without having to experience pain.[55]

Art as Sabbath

According to Schopenhauer, because the arts direct one's consciousness to the Ideas (or, in the case of music, the will), the arts can have a palliative effect on viewers and listeners. In ordinary consciousness, one is only concerned with himself, and he thus experiences constant pain and frustration because of the will's constant striving within him. But Schopenhauer held that when one encounters the Ideas through art (or the will through music)--that is, when one has an aesthetic experience--he is engaging in "disinterested" observation.[56]

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[54]Janaway, *Schopenhauer*, 85, and 87. Music allows one to "grasp directly and non-conceptually the essential shape . . . of feeling joy or sorrow without any content"; thus, one merely experiences the "pure ebb and flow of the will" (87).

[55]*WWR* 1:264. Schopenhauer held that even in being a copy of the will, music does not cause "actual pain and actual pleasure" but rather offers a "picture or image" of pain and pleasure; therefore, according to Schopenhauer, music "never cause[s] us actual suffering, but still remains pleasant" (*WWR* 2:451).

[56]*WWR* 1:196; and *WWR* 2:370. See also Bryan Magee and Frederick Copleston, "Dialogue 10: Schopenhauer," in *The Great Philosophers: An Introduction to Western Philosophy*, ed. Bryan Magee (London: BBC Books, 1987), 222; Janaway, *Schopenhauer*, 70; and Samuel Enoch Stumpf and James Fieser, *Socrates to Sartre and Beyond: A History of Philosophy*, 8th ed. (New York: McGraw-Hill, 2008), 317. This emphasis on "disinterestedness" in regard to aesthetics was quite common in the eighteenth century and continues to have a following to this day (Shapshay, "Schopenhauer's Aesthetics," 12). Cf. Bell, *Art*, 37, and 46.

One should not understand "disinterested" observation to mean "uninterested" observation.[57] To be disinterested merely means that one does not view the object in "relation to [his] will"--that is, in terms of how that object can be useful to him.[58] Instead, one appreciates the object simply for what *it is*--not for what it can do.[59] For example, in a disinterested state, one does not look at the deer as something to hunt/eat or another human being as an object for erotic fulfillment; instead, in such a state, one appreciates something for its own sake. Unlike when he is in his normal state of consciousness, the disinterested one is not governed by the appetites of the will--to eat, to procreate, to use, or to abuse.[60] (Schopenhauer was therefore critical of art that stirred up these appetites, such as images of food or sex, for these images violate the palliative purpose of art and prevent the aesthetic experience of disinterestedness.[61]) As one saw with the genius, such contemplation allows one to "forget [his] individuality, [his] will, and continue to exist

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[57]Magee and Copleston, "Dialogue 10: Schopenhauer," 222; *WWR* 2:375; and *WWR* 1:196.

[58]*WWR* 2:369.

[59]Magee and Copleston, "Dialogue 10: Schopenhauer," 222; Tanner, "Arthur Schopenhauer," 388; and Janaway, *Schopenhauer*, 70.

[60]Foster, "Ideas and Imagination," 214; and Stumpf and Fieser, *Socrates to Sartre*, 317.

[61]*WWR* 1:207-8. Schopenhauer also dismissed art that was "negatively charming" (208).

only as pure subject"; in such a state, "we are no longer able to separate the perceiver from the perception, but the two have become one."[62] In effect, "we *lose* ourselves."[63]

As philosophy professor Cheryl Foster explained, art leads "the ordinary intellect out of *engagement with* will and into metaphysical *contemplation of* will."[64] Thus, according to D. W. Hamlyn, disinterested attention to an object removes one from "the demands of the will" and allows the intellect to "overcome or abolish the will in this respect."[65] Thus, in Schopenhauer's words, one experiences an "absolute silenc[ing] of the will" and achieves a "calm" state.[66]

In escaping momentarily from the drive of the will in aesthetic experience, one is also free of "its constant pain . . . as long as the purely aesthetic pleasure lasts."[67] Under ordinary consciousness, one is always seeking the satisfaction of the will; like the mythical Tantalus, he is always reaching for "lasting happiness and peace" but never

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[62] *WWR* 1:178-79; and Young, *Schopenhauer*, 127. See also John E. Atwell, "Art as Liberation: A Central Theme of Schopenhauer's Philosophy," in *Schopenhauer, Philosophy, and the Arts*, 84.

[63] *WWR* 1:178-79. See also *WWR* 2:370-71. Schopenhauer argued that "we apprehend the world purely objectively, only when we no longer know that we belong to it; and all things appear the more beautiful, the more we are conscious merely of them, and the less we are conscious of ourselves" (*WWR* 2:368).

[64] Foster, "Ideas and Imagination," 222.

[65] Hamlyn, *Schopenhauer*, 111.

[66] *WWR* 2:370; and *WWR* 1:178. See also *WWR* 1:196; and *WWR* 2:367.

[67] *WWR* 1:221. Schopenhauer quoted Goethe at this point: "Whoever beholds human beauty cannot be infected with evil; he feels in harmony with himself and the world" (221). Schopenhauer defined beauty as "the adequate objectification of the will through a merely spatial phenomenon" (223).

quite attaining it.[68] But in the moment of disinterested observation--of aesthetic experience--one desires nothing, he strives for nothing, and thus he lacks for nothing. Schopenhauer described this will-less, "painless state" as Sabbath, stating,

> Then all at once the peace, always sought but always escaping us on that first path of willing, comes to us of its own accord, and all is well with us. It is the painless state, prized by Epicurus as the highest good and as the state of the gods; for that moment we are delivered from the miserable pressure of the will. *We celebrate the Sabbath* of the penal servitude of willing; the wheel of Ixion stands still.[69]

This state is a "blessed" one, bringing one "peace of mind" and delivering one not only from the will but also from "all individuality and the pain that results therefrom."[70] An aesthetic experience therefore serves as a "cathartic of the mind" and as a "panacea of all our sorrows."[71]

However, one must remember that the rest that comes from an aesthetic experience is a temporary one. Indeed, though the arts can bring one pleasure, one must remember that for Schopenhauer, "all happiness is only of a negative, not a positive nature, and that for this reason it cannot be lasting satisfaction and gratification."[72] Soon enough, "new pain . . . languor, empty longing, and boredom" will come, and the

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[68]*WWR* 1:196.

[69]Ibid. (emphasis mine).

[70]Ibid., 198, and 212.

[71]*WWR* 2:404; and *WWR* 1:262. Thus, Magee suggested that Schopenhauer had a "nourishing" view of the arts, for the arts liberate one from "the tyranny under which we customarily live" (*Philosophy of Schopenhauer*, 170-71; see also Safranski, *Schopenhauer*, 217).

[72]*WWR* 1:320.

momentary respite will be over.[73] The goal of permanent rest can only come through asceticism.[74] Schopenhauer asserted,

> From this we can infer how blessed must be the life of a man whose will is silenced not for a few moments, as in the enjoyment of the beautiful, but for ever, indeed completely extinguished, except for the last glimmering spark that maintains the body and is extinguished with it.[75]

Thus, the arts do not "deliver [one] from life for ever, but only for a few moments"; hence, they are "only an occasional consolation."[76] Nevertheless, for Schopenhauer, they are an important first step toward the silencing of the will.[77]

Conclusion

Thus, by giving one insight into the nature of reality and thereby providing a temporary Sabbath, the arts play a significant part in Schopenhauer's philosophy, pointing one toward the permanent annihilation of the will and the eternal rest that it brings. In

[73] *WWR* 1:320. As Schopenhauer argued, "So long as our consciousness is filled by our will, so long as we are given up to the throng of desires with its constant hopes and fears, so long as we are the subject of willing, we never obtain lasting happiness or peace" (196).

[74] *WWR* 1:383-90, 391-92, 267, and 326. See also Janaway, *Schopenhauer*, 111.

[75] *WWR* 1:390.

[76] Ibid., 267.

[77] Cartwright, *Schopenhauer*, 311; and Young, *Schopenhauer*, 145. See also Andrew King, "Philosophy and Salvation: The Apophatic in the Thought of Arthur Schopenhauer," *Modern Theology* 21 (2005): 253; Robert Wicks, "Natural Beauty and Optimism in Schopenhauer's Aesthetics," *European Journal of Philosophy* 16 (2008): 287; and Shapshay, "Poetic Intuition," 211.

this manner, Schopenhauer's aesthetic functions as a "microcosm" to his entire system and as a portal to enlightenment.[78]

Schopenhauer's metaphysic and aesthetic have obvious flaws--some critics have even called his system "ad hoc."[79] Nevertheless, while one may reject the metaphysical undergirding of Schopenhauer's aesthetic, one can certainly appreciate his insight into the important role that the arts play in the human experience and the enrichment that they bring to life.[80] As Janaway noted, Schopenhauer "deserves credit for realizing that the arts are regarded both as a release from the pressures of living, and as an intense form of knowledge."[81] Moreover, one would certainly agree with Schopenhauer that the arts can provide insight into the nature of reality, helping one to focus on the particular and to see the universal quality that it encapsulates. For example, when one sees a play, he may appreciate the work for its entertainment value. But the reason the play resonates with him is because it touches on some truth in regard to the nature of the world and of human experience. He sees in *Romeo and Juliet* the impetuousness of young, passionate love--and he sees in *Macbeth* human ambition and corruption that can lead to one's downfall. These works help him to understand the world and himself--what drives and motivates him--and where these inclinations can lead him if left unchecked.

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[78]Foster, "Ideas and Imagination," 241.

[79]Neill, "Aesthetic Experience," 183. See also Shapshay, "Aesthetic and Moral Deliberation," 103-4.

[80]Shapshay, "Aesthetic and Moral Deliberation," 138-39.

[81]Janaway, *Schopenhauer*, 79.

One can also see how such an experience can be soothing--even if what the plays reveal is unsettling--for rather than being driven himself by the various passions and inclinations that are evident in the characters, one is able to see these passions and inclinations, to understand them, and thus potentially to counteract them. Thus, in perceiving the nature of reality, one may be empowered to "gain an insight into his [own] life" and therefore in some sense become a "master of the situation."[82] One can see how such an experience could remove anxiety in the viewer and thereby potentially provide "repose and serenity."[83] Thus, one can appreciate Schopenhauer's insight into the "calming effect" of the arts.[84]

Schopenhauer's insight into the power of music is also noteworthy; as Rudiger Safranski suggested, "Never before and never since has such moving philosophy been made about music as by Schopenhauer."[85] Philosopher Roger Scruton asserted that while many philosophers have critiqued Schopenhauer's thinking (Scruton himself called Schopenhauer's theory "untenable"), Schopenhauer "is the only great philosopher to have recognised the connection between self-understanding and the understanding of music."[86]

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[82]Adnan K. Abdulla, *Catharsis in Literature* (Bloomington: Indiana University Press, 1985), 9.

[83]Ibid.

[84]Janaway, *Schopenhauer*, 73.

[85]Safranski, *Schopenhauer*, 346.

[86]Roger Scruton, *Modern Philosophy: An Introduction and Survey* (New York: Penguin Books, 1994), 249, and 379. Scruton said that Schopenhauer's theory "echoes an ancient Pythagorean belief that music contains the secret of eternity: that we encounter in music 'the point of intersection of the timeless with time'" (379).

For this reason, musicians such as Richard Wagner and Arnold Schoenberg made use of Schopenhauer's philosophy in the composition of their music.[87]

Thus, while a Christian worldview would reject much of Schopenhauer's metaphysical contributions and while Schopenhauer's understanding of Sabbath is more Buddhist than Christian, one nevertheless recognizes that (generally speaking) Schopenhauer's argument that the arts have a sabbatical effect has a ring of truth. The question now is whether or not empirical evidence exists for the palliative power of the arts.

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[87]Safranski, *Schopenhauer*, 343; and Michelle L. Stearns, "Unity, God, and Music: Arnold Schoenberg's Philosophy of Compositional Unity in Trinitarian Perspective" (Ph.D. diss., University of St. Andrews, 2007), 55-56, and 139. See also Tanner, "Arthur Schopenhauer," 390. Schopenhauer did not reciprocate Wagner's admiration, stating that Wagner should stop composing music and focus instead on poetry (Safranski, *Schopenhauer*, 347); in fact, Schopenhauer did not even acknowledge receipt when Wagner sent Schopenhauer a copy of *Tristan und Isolde*, which Wagner said was heavily influenced by *The World as Will and Representation* (Cartwright, *Schopenhauer*, 532; and Young, *Schopenhauer*, 234-35). In *Tristan und Isolde*, Wagner attempted to overcome the power of the will with "erotic love"--which was quite contrary to Schopenhauer's attempt to silence the will via self-denial (Janaway, *Schopenhauer*, 121). Over Wagner, Schopenhauer preferred the music of Rossini and Mozart (Cartwright, *Schopenhauer*, 533).

CHAPTER 4

SCHOPENHAUER'S SABBATH AND THE THERAPEUTIC USE OF THE ARTS

John Milton once argued that poetry can "allay the perturbations of the mind, and set the affections in right tune."[1] Poet Percy Bysshe Shelley echoed this sentiment, claiming that in the viewing of drama, "the good affections are strengthened," resulting in an "exalted calm."[2] While one can think of many pieces of art that are exceptions to such claims, these statements--along with elements from Schopenhauer's aesthetic theory--nevertheless resonate with many people who have experienced for themselves the sabbatical effects of the arts. Whether from a contemplative walk through an art museum, a mother's lullaby, or a familiar tale, many people have realized the power of art to soothe, calm, and satisfy.

With their capability to engage both reason and emotion, the arts can affect man on a profound level.[3] Furthermore, a natural if not primal response for many people

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[1]John Milton, *The Reason of Church-Government Urg'd against Prelaty* (London: E. G. for Iohn Rothwell, 1641), 39.

[2]Percy Bysshe Shelley, "A Defense of Poetry," in *A Defense of Poetry and Other Essays*, ed. J. M. Beach (Austin, TX: Southwest Press, 2012), 40.

[3]Edith Kramer, *Art as Therapy: Collected Papers*, ed. Lani Alaine Gerity (Philadelphia: Jessica Kingsley Publishers, 2000), 39; Noël Carroll, "Art and Human Nature," *The Journal of Aesthetics and Art Criticism* 62 (2004): 95; John Henzell, "Research and the Particular: Epistemology in Art and Psychotherapy," in *Art and Music Therapy and Research*, ed. Andrea Gilroy and Colin Lee (New York: Routledge, 1995), 202; Shaun McNiff, *Art-Based Research* (Philadelphia: Jessica Kingsley Publishers,

during times of suffering is to engage in the arts.[4] From the Holocaust to the terrorist attacks of September 11, 2001--to Babylonian exile--where tragedy existed, people found solace in "expressing themselves" through the arts.[5]

Thus, many people have long recognized the rehabilitative power of the arts. Renaissance-era physicians believed that music could cure depression and mental illness.[6] By the twentieth century, hospitals were seeing the value of the arts for medical treatment, noting the capacity of the arts to "soothe and stimulate us."[7] The eventual

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1998), 51; Shaun McNiff, *Art as Medicine: Creating a Therapy of the Imagination* (Boston: Shambhala, 1992), 71; and Cathy A. Malchiodi, *The Art Therapy Sourcebook* (New York: McGraw-Hill, 2007), 23.

[4]Malchiodi, *Art Therapy*, 145; McNiff, *Art as Medicine*, 16; and Sally Atkins et al., *Expressive Arts Therapy: Creative Process in Art and Life* (Boone, NC: Parkway Publishers, 2003), 5. See also Raymond Firth, "The Social Framework of Primitive Art," in *The Many Faces of Primitive Art*, ed. Douglas Fraser (Englewood Cliffs, NJ: Prentice-Hall, 1966), 12.

[5]Kramer, *Art as Therapy*, 262-63; Malchiodi, *Art Therapy*, 118-19; Shaun McNiff, *Art Heals: How Creativity Cures the Soul* (Boston: Shambhala, 2004), 4, and 154; and Anne Dalebroux, Thalia R. Goldstein, and Ellen Winner, "Short-Term Mood Repair through Art-Making: Positive Emotion Is More Effective than Venting," *Motiv Emot* 32 (2008): 289. See also Judith A. Rubin, *The Art of Art Therapy: What Every Art Therapist Needs to Know* (New York: Routledge, 2011), 117; David Maclagan, "'The Biter Bit': Subjective Features of Research in Art and Therapy," in *Art and Music Therapy and Research*, 214; and Joanne V. Loewy and Andrea Frisch Hara, eds., *Caring for the Caregiver: The Use of Music and Music Therapy in Grief and Trauma* (Silver Spring, MD: The American Music Therapy Association, 2002).

[6]William B. Davis, Kate E. Gfeller, and Michael H. Thaut, *An Introduction to Music Therapy Theory and Practice*, 3rd ed. (Silver Spring, MD: The American Music Therapy Association, 2008), 21; and Armen Carapetyan, "Music and Medicine in the Renaissance and in the 17th and 18th Centuries," in *Music and Medicine*, ed. Dorothy M. Schullian and Max Schoen (New York: Henry Schuman, 1948), 129, and 131.

[7]Barbara J. Crowe, "History of Mental Disorders and Music Therapy," in *Music Therapy for Children, Adolescents, and Adults with Mental Disorders: Using Music to Maximize Mental Health*, ed. Barbara J. Crowe (Silver Spring, MD: The American Music Therapy Association, 2007), 9; and Kenneth E. Bruscia, *Defining Music*

development of the disciplines of art and music therapy further attest to the health benefits of the arts. However, empirically validating these benefits can be a challenge. Indeed, within the art and music therapy communities, many researchers have pointed out the need for further quantitative studies to corroborate the many qualitative studies that already exist.[8] The former type of study is hard to come by perhaps because "many natural and experiential phenomena . . . are not subject to exact quantification."[9] After all, attempting to measure objectively the power of beauty is comparable to trying to enumerate the depth of love or faith. Nevertheless, despite such difficulties, evidence does exist that the arts promote rest. The purpose of this chapter is to examine the emotional and physical benefits of the therapeutic use of the arts and to discuss the possible reasons behind such benefits in order to determine if Schopenhauer's hypothesis that the arts can serve a sabbatical function has any warrant.

The Arts and Emotional Rest

Philosophers have long debated over the nature of the emotions that one feels in viewing art.[10] However, no one can deny that the arts have an emotional impact on

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Therapy, 2nd ed. (University Park, IL: Barcelona Publishers, 1998), 1.

[8]Daniel J. Levitin, *The World in Six Songs: How the Musical Brain Created Human Nature* (New York: Plume, 2009), 92-93. See also D. E. Berlyne, "Psychological Aesthetics, Speculative and Scientific," *Leonardo* 10 (1977): 56-57. Groups such as the International Association of Empirical Aesthetics and the Max Planck Institute for Empirical Aesthetics seek to implement an interdisciplinary approach toward the analysis of aesthetic experience and its effects.

[9]McNiff, *Art-Based Research*, 51.

[10]See Colin Radford, "How Can We Be Moved by the Fate of Anna Karenina?" in *Aesthetics and the Philosophy of Art--the Analytic Tradition: An Anthology*, ed. Peter Lamarque and Stein Haugom Olsen (Malden, MA: Blackwell Publishing, 2004), 300-

individuals.[11] The perception of beauty in a painting can cause one's soul to well up within him. A captivating story can create a sense of longing within the reader. But as any filmmaker can verify, music in particular can set a mood and can even direct the emotions of its listeners.[12] Major scales, for instance, tend to generate "positive happy feelings" in individuals, while minor scales tend to produce a "melancholic" atmosphere.[13] Pitch also has an emotional effect on people--high pitches tending to promote "restlessness" and low pitches serving to "quiet."[14]

Moreover, throughout the listening process, one experiences sensations of "tension and release."[15] As cognitive scientist Steven Pinker explained, "Some [notes]

306; Kendall L. Walton, "Fearing Fictions," in *Aesthetics and the Philosophy of Art*, 307-19; Peter Lamarque, "How Can We Fear and Pity Fictions," in *Aesthetics and the Philosophy of Art*, 328-36; and Alex Neill, "Fiction and the Emotions," in *Arguing about Art: Contemporary Philosophical Debates*, ed. Alex Neill and Aaron Ridley, 3rd ed. (New York: Routledge, 2008), 272-88.

[11]Stephen Davies, "Responding Emotionally to Fictions," *The Journal of Aesthetics and Art Criticism* 67 (2009): 271; Eva Dadlez, "Ideal Presence: How Kames Solved the Problem of Fiction and Emotion," *The Journal of Scottish Philosophy* 9 (2011): 115; and Max Schoen, "Conclusion: Art the Healer," in *Music and Medicine*, 399.

[12]Helen L. Bonny and Louis M. Savary, *Music and Your Mind: Listening with a New Consciousness* (New York: Harper & Row, 1973), 164; and Steven Pinker, *How the Mind Works* (New York: W. W. Norton & Company, 2009), 537. See also Daniel J. Levitin, *This Is Your Brain on Music: The Science of a Human Obsession* (New York: Plume, 2007), 9; and Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middleton, CT: Wesleyan University Press, 1998), 125.

[13]Davis, Gfeller, and Thaut, *Music Therapy*, 63.

[14]Charles M. Diserens, "The Development of an Experimental Psychology of Music," in *Music and Medicine*, 380; and Levitin, *Brain on Music*, 26-27.

[15]Levitin, *Six Songs*, 105; McNiff, *Art Heals*, 231; and Mercedes Pavlicevic, "Music and Emotion: Aspects of Music Therapy Research," in *Art and Music Therapy and Research*, 54.

give a feeling of finality or settledness, and are suitable endings of a composition. Others feel unstable, and when they are played the listener feels a tension that is resolved when the piece returns to a more stable note."[16] When the music goes as one expects, one typically feels "rewarded," but even when the music goes against expectations but in a "logical" way, one can also experience satisfaction by being pleasantly surprised.[17] Thus, by producing a sense of "predictability" and "logic," the order of music provides a sense of stability and therefore produces a "soothing" effect for its listeners.[18]

While such an emotional effect is perhaps most evident in music, the other arts can similarly affect one's emotions. Hence, one can see the potential for the arts for the therapeutic process. After all, if the arts can direct one's emotions in a certain direction--and even provide a sense of release--then perhaps the arts can also serve to settle one's anxieties and "restore psychological equilibrium."[19]

The Arts and Mood

Therapists have noted the power of the arts to rehabilitate one's mood. Several studies suggest, for instance, that by "expressing [one's] current mood" in the *production*

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[16]Pinker, *How the Mind Works*, 529. Noël Carroll noted, "One generalization that is uncontroversial is that art and aesthetic experience have something to do with feeling, at least in an astronomically large number of cases . . . That is, art standardly elicits converging feelings among viewers, listeners, and readers" ("Art and Human Nature," 100).

[17]Levitin, *Six Songs*, 107; and Pinker, *How the Mind Works*, 537. See also Levitin, *Brain on Music*, 9.

[18]Levitin, *Six Songs*, 126, and 167. See also Kathi J. Kemper and Suzanne C. Danhauer, "Music as Therapy," *Southern Medical Journal* 98 (2005): 283.

[19]McNiff, *Art Heals*, 233-35; and Malchiodi, *Art Therapy*, 134.

of visual art, one can positively affect his emotional state.[20] One can also improve his mood by *viewing* art. Indeed, 73 percent of patients polled from one hospital reported that the hospital's art collection "somewhat or significantly improved" their mood, and 61 percent claimed that the collection "somewhat or significantly reduced their stress levels."[21]

However, listening to music seems to provide even greater results. For instance, in one study, participants were divided into four groups and were given the task of either making art or sorting art images. Group A listened to music while making art, Group B listened to music while sorting art, Group C made art *without* listening to music, and Group D sorted art *without* listening to music. Before beginning the experiment, participants were "induced [into a] negative mood" by having to list "ten negative things that happened in your lifetime." The study showed that after completing the task of either making art or sorting art, all participants experienced a positive adjustment to their mood;

[20]Dalebroux, Goldstein, and Winner, "Short-Term Mood Repair," 288, and 293; and Lili De Petrillo and Ellen Winner, "Does Art Improve Mood? A Test of a Key Assumption underlying Art Therapy," *Art Therapy: Journal of the American Art Therapy Association* 22 (2005): 210. See also Jennifer E. Drake and Ellen Winner, "How Children Use Drawing to Regulate Their Emotions," *Cognition and Emotion* 27 (2013): 512.

[21]Meghana Karnik, Bellamy Printz, and Jennifer Finkel, "A Hospital's Contemporary Art Collection: Effects on Patient Mood, Stress, Comfort, and Expectations," *Health Environments Research & Design Journal* 7 (2014): 67. See also Inger Öster et al., "Art Therapy Improves Coping Resources: A Randomized, Controlled Study among Women with Breast Cancer," *Palliative and Supportive Care* 4 (2006): 60. Hospital designers have also found that certain colors and other aesthetic qualities tend to produce a calming environment conducive to patients' healing and recovery (See Kathleen Connellan et al., "Stressed Spaces: Mental Health and Architecture," *Health Environments Research & Design Journal* 6 [2013]: 138-39).

however, those who also listened to music had their moods improved significantly more.[22]

The debate continues as to whether the subsiding of negative emotions that accompanies artistic involvement is a result of diversion or is a type of catharsis.[23] The latter concept dates back to Aristotle, who spoke of tragic drama's ability to purge one's emotions.[24] According to some studies, one experiences greater "mood improvement" *in the* "*short term*" by producing images that "express . . . more positive emotions" to "counteract" the negative emotion that one is feeling; thus, these studies suggest that a strategy of diversion is more beneficial to a client than a strategy of purging or "venting" (i.e., "expressing [one's] current mood").[25] For example, if one is feeling melancholy, he would probably improve his mood more by painting a radiant, happy sun (to serve as a diversion) rather than a gloomy cloud (to vent or express his current state).

Nevertheless, a comprehensive therapeutic strategy seems also to warrant having a venting mechanism--particularly if a traumatic event has occurred--in order to get to the root of one's emotional issues.[26] Regardless, whether by distraction or by catharsis, the therapeutic use of art appears to promote greater self-esteem and self-image

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[22]Dawn Michele Boothby and Steven J. Robbins, "The Effects of Music Listening and Art Production on Negative Mood: A Randomized, Controlled Trial," *The Arts in Psychotherapy* 38 (2011): 206-7.

[23]Karnik, Printz, and Finkel, "Hospital's Contemporary Art Collection," 73; and Drake and Winner, "How Children Use Drawing," 512.

[24]Aristotle *Poetics* 1449b 25-30.

[25]Dalebroux, Goldstein, and Winner, "Short-Term Mood Repair," 288, 293, and 294; and Drake and Winner, "How Children Use Drawing," 518.

[26]Drake and Winner, "How Children Use Drawing," 519.

and to ease depression.[27] Thus, art and music therapies appear to be a means of attaining relief from negative emotions.

The Arts and Anxiety

These therapies have also proven beneficial in treating stress and anxiety. For instance, participants in imagery and music treatment tend to experience "significantly higher levels of relaxation" and "significantly higher peacefulness levels."[28] In one study, participants were instructed "to draw the images of [their] stress"; they then made additional drawings in a journal over the course of two weeks.[29] At the end of the study, participants had "decreased stress and anxiety levels" and "decreased negative affect levels."[30] Another study confirmed these findings, also noting that art therapy participants saw "reduced anxiety levels," while those in the control group did not.[31]

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[27]See Inger Öster et al., "Art Therapy Improves Coping Resources," 57, and 62; Amy K. Ponteri, "The Effect of Group Art Therapy on Depressed Mothers and Their Children," *Art Therapy: Journal of the American Art Therapy Association* 18 (2001): 148; and L. Caddy, F. Crawford, and A. C. Page, "'Painting a Path to Wellness': Correlations between Participating in a Creative Activity Group and Improved Measured Mental Health Outcome," *Journal of Psychiatric and Mental Health Nursing* 19 (2012): 331.

[28]Chien Chung Tsao et al., "The Effects of Music and Directed Biological Imagery on Immune Response (S-IgA)," in *Applications of Music in Medicine*, ed. Cheryl Dileo Maranto (Washington, DC: The National Association for Music Therapy, 1991), 112.

[29]Amanda Mercer, Elizabeth Warson, and Jenny Zhao, "Visual Journaling: An Intervention to Influence Stress, Anxiety, and Affect Levels in Medical Students," *The Arts in Psychotherapy* 37 (2010): 144.

[30]Ibid., 148.

[31]Ragan E. Aaron, Kimberly L. Rinehart, and Natalie Ann Ceballos, "Arts-Based Interventions to Reduce Anxiety Levels among College Students," *Arts & Health* 3 (2011): 27.

The power of the arts in the treatment of anxiety is particularly evident in the relationship of the arts to one's memory. For instance, because of art's ability to trigger forgotten or suppressed memories, art therapy has been effective in treating the anxiety of those who have post-traumatic stress disorder and of those who are victims of physical and emotional abuse; art therapy allows such clients to work through painful memories and thus experience freedom from the anxiety that accompanies those memories.[32] Similarly, studies suggest that the ability of the arts to stir up memories can help to relieve the anxiety of Alzheimer's, dementia, and brain trauma patients.[33] These patients can experience high stress levels because of mental deterioration. But the therapeutic use of the arts and especially music can offer a temporary release from such debilitation. As neurologist Oliver Sacks suggested, "Music of the right kind can serve to orient and anchor a patient when almost nothing else can."[34] In fact, Alzheimer's and brain trauma patients often retain the ability to recall songs from their early life, and many patients with musical experience continue to have musical abilities despite memory and language loss.[35]

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[32]Rubin, *Art Therapy*, 229; Malchiodi, *Art Therapy*, 12, 150, and 200; Andrea Gilroy, *Art Therapy, Research, and Evidence-Based Practice* (Washington, DC: Sage Publications, 2006), 122-23; and Ellen G. Horovitz, *Spiritual Art Therapy: An Alternative Path*, 2nd ed. (Springfield, IL: Charles C. Thomas, 2002), 157, and 163. See also Levitin, *Brain on Music*, 166.

[33]Ruth Abraham, *When Words Have Lost Their Meaning: Alzheimer's Patients Communicate through Art* (Westport, CT: Praeger, 2005), 35-36, 40, and 47.

[34]Oliver Sacks, *Musicophilia: Tales of Music and the Brain*, rev. ed. (New York: Vintage Books, 2008), 373, and 381.

[35]Levitin, *Six Songs*, 21-22. See also Sacks, *Musicophilia*, 218, 222, 274, and 373.

One of the greatest sources of anxiety is the inability to communicate, but music provides these types of patients with that "universal language" of which Schopenhauer spoke that is "instantly understood by everyone"--even those who have otherwise lost the ability to form words and coherent thoughts.[36] Music, therefore, can function as a "catalyst" or a "focuser," triggering memories and giving an individual enough clarity to overcome deficiencies in his brain.[37] Additionally, the playing of "personally meaningful music" brings a sense of "familiarity," and familiarity provides feelings of "safety."[38] Thus, through participation in music, these patients can experience a decrease in anxiety because they are able to "refocus on something more enjoyable," to reconnect with their true selves, and to feel autonomous again if only momentarily.[39]

Thus, in keeping with Schopenhauer's suggestion that an aesthetic experience can supply catharsis and bring "peace of mind," the disciplines of art and music therapy demonstrate that the arts do have the ability to provide rest from negative emotions, easing depression and anxiety.[40] Therefore, the arts do appear to have a sabbatical function, providing emotional rest and release for their viewers and listeners.

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[36]*WWR* 1:256, and 262-63; and Abraham, *When Words Have Lost Their Meaning*, 48. See also Peter A. Levine, "Trauma, Rhythm, Contact, and Flow," in *Caring for the Caregiver*, 152; and Teresa Leite et al., "Insight Music Therapy with Re-Constructive Goals: An Overview," in *Music Therapy for Children*, 93.

[37]Leite et al., "Insight Music Therapy," 99-100; and Sacks, *Musicophilia*, 372.

[38]Levitin, *Brain on Music*, 242; Gary Johnson, "Clinical Practices in Music Therapy with the Chronic Adult Psychiatric Inpatient Population," in *Music Therapy for Children*, 122; and Davis, Gfeller, and Thaut, *Music Therapy*, 61.

[39]Abraham, *When Words Have Lost Their Meaning*, 35-36, 40, and 47.

[40]*WWR* 1:212; and *WWR* 2:404.

The Arts and Physical Rest

In addition to fostering emotional release and respite, the arts appear to promote physical rest. Such a notion should not be surprising since humans are holistic beings whose emotions and physical responses are intricately intertwined. For instance, as one experiences certain emotions in everyday life, he may also experience certain bodily phenomena, such as goose-bumps, tears, or nausea.[41] By the same token, experiencing certain physical sensations can trigger certain emotions.[42] Thus, since the arts tend to engage the emotions, one would expect them also to affect the body.

The Arts and Physical Relaxation

Indeed, the arts encourage physical relaxation. Studies show, for instance, a correlation between engagement with the arts and a "decrease in psychosomatic symptoms."[43] Moreover, the viewing of art has been shown to stabilize body temperature, cause the body to decompress, and lower the heart rate.[44]

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[41]Tony Wigram, Inge Nygaard Pedersen, and Lars Ole Bonde, *A Comprehensive Guide to Music Therapy* (Philadelphia: Jessica Kingsley Publishers, 2002), 57; and Schoen, "Conclusion: Art the Healer," 403.

[42]Wigram, Pedersen, and Bonde, *Music Therapy*, 57.

[43]Mark Pearson and Helen Wilson, *Using Expressive Arts to Work with Mind, Body, and Emotions: Theory and Practice* (Philadelphia: Jessica Kingsley Publishers, 2009), 163. See also Malchiodi, *Art Therapy*, 190; and Susan I. Buchalter, *Art Therapy Techniques and Applications* (Philadelphia: Jessica Kingsley Publishers, 2009), 87.

[44]Malchiodi, *Art Therapy*, 14-15, and 127.

Music also has an effect on heart rate. In fact, heart rate naturally adjusts to the rhythm or tempo of the music.[45] Music has also been shown to lower blood pressure, regulate respiration, lessen muscle tension, and perhaps even promote healthy sleep patterns.[46]

Music with such capabilities typically exudes "predictability" by containing "repetitive patterns"; moreover, the music tends to have a beat that is "slightly slower than the heart rate."[47] For instance, in one study, patients on mechanical ventilation listened for thirty minutes to a selection of music without lyrics that contained sixty to eighty beats per minute.[48] The control group merely rested for thirty minutes with closed blinds and dimmed lighting. Before the sessions, both groups had comparable anxiety

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[45]Charles W. Hughes, "Rhythm and Health," in *Music and Medicine*, 164; Ira M. Altshuler, "A Psychiatrist's Experience with Music as a Therapeutic Agent," in *Music and Medicine*, 269; and Roberta K. Metlzer and Theodore Berman, "The Effects of Sedative Music on the Anxiety of Bronchoscopy Patients," in *Applications of Music in Medicine*, 167.

[46]Linda Chlan, "Effectiveness of a Music Therapy Intervention on Relaxation and Anxiety for Patients Receiving Ventilatory Assistance," *Heart & Lung* 27 (1998): 170; Diserens, "Psychology of Music," 379; Bruscia, *Defining Music Therapy*, 153, and 195; Sammi Siegel, "Music Therapy Practice for Clients with Eating Disorders," in *Music Therapy for Children*, 172; and Eugenia Hernández-Ruiz, "Effect of Music Therapy on the Anxiety Levels and Sleep Patterns of Abused Women in Shelters," *Journal of Music Therapy* 42 (2005): 152. See also Hui-Ling Lai and Marion Good, "Music Improves Sleep Quality in Older Adults," *Journal of Advanced Nursing* 49 (2005): 241; and Levitin, *Six Songs*, 127.

[47]Barbara J. Crowe, Kirsten A. Petersen, and Roberta Wigle Justice, "Supportive, Activity-Oriented Music Therapy: An Overview," in *Music Therapy for Children*, 37.

[48]Chlan, "Effectiveness of a Music Therapy," 171. These beats mimic a resting heart rate and therefore foster relaxation (Wallace J. Hamel, "The Effects of Music Intervention on Anxiety in the Patient Waiting for Cardiac Catheterization," *Intensive and Critical Care Nursing* 17 [2001]: 281).

levels, but after the sessions, the music group experienced lower heart and respiratory rates, while the control group "displayed a varying pattern of slight increases and decreases over the rest period"; the music group participants also "reported significantly less anxiety" than the control group--presumably because of their lower heart and respiratory rates.[49] Music thus seems to promote an "integrat[ion] [of] body-mind experiences" and causes the "synchronization of body rhythms with those of the musical selection."[50]

Thus, art and music therapy can be beneficial in promoting physical relaxation for trauma patients, who because of their traumatic event, typically experience hyperarousal, a state which involves an "increase in heart rate, sweating, difficulty breathing . . . cold sweats, tingling, and muscular tension."[51] Experiencing the arts can relieve these symptoms, restoring calm to an individual.

The Arts and Palliative Care

In addition to encouraging physical relaxation, the arts can also be utilized to manage pain.[52] In this capacity, art serves as a distraction. Art therapy expert Cathy A. Malchiodi explained, "During art making, people often shift away from the presence of

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[49]Chlan, "Effectiveness of a Music Therapy," 171-72, and 174-75. See also H. L. C. Wong and A. Molassiotis, "Effects of Music Therapy on Anxiety in Ventilator-Dependent Patients," *Heart & Lung* 30 (2001): 376-87.

[50]Hamel, "Music Intervention," 280; and Chlan, "Effectiveness of a Music Therapy," 170.

[51]Peter A. Levine, *Healing Trauma: A Pioneering Program for Restoring the Wisdom of Your Body* (Boulder, CO: Sounds True, 2008), 15.

[52]Malchiodi, *Art Therapy*, 165.

illness in their lives. They momentarily forget that they are sick or disabled and awaken to experiences other than illness."[53] In other words, engaging in the arts can divert one's attention from his present suffering. Hence, palliative care often makes use of art therapy to assist in the "psychological control of pain."[54]

Like art therapy, music therapy can also provide pain relief.[55] For instance, in one study, patients with severe burns had a decreased awareness of their pain while they were listening to music.[56] Other studies corroborate this correlation between music-listening and decreased pain awareness.[57] Indeed, some doctors regularly play music during various "medical and surgical procedures" in order to "reduce the distress, anxiety,

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[53]Malchiodi, *Art Therapy*, 170.

[54]Gilroy, *Art Therapy*, 132. Thirty-nine percent of hospital patients polled in one study said that they had "somewhat or significantly improved their comfort or pain level" as a result of viewing artwork (Karnik, Printz, and Finkel, "Hospital's Contemporary Art Collection," 68).

[55]Laura W. Barker, "The Use of Music and Relaxation Techniques to Reduce Pain of Burn Patients during Daily Debridement," in *Applications of Music in Medicine*, 125. See also Lai and Good, "Music Improves Sleep Quality," 242.

[56]Barker, "Reduce Pain," 126, and 133. Barker stated that "the most common physiological changes in response to pain are observed in heart or pulse rate, systolic and diastolic blood pressure, galvanic skin response (GSR), and peripheral skin temperature" (123).

[57]Ada Mae Stein, "Music to Reduce Anxiety during Cesarean Births," in *Applications of Music in Medicine*, 180, and 184. See also Davis, Gfeller, and Thaut, *Music Therapy*, 316. However, as Daniel J. Levitin noted, "While there are many reported cases of music having a positive and sometimes extraordinarily powerful effect on the ill," additional quantitative research could help to further substantiate these cases in the scientific community (*Six Songs*, 92). One should also note that "as pain becomes severe, music is less effective" in treatment (Davis, Gfeller, and Thaut, *Music Therapy*, 352).

and pain suffered by patients."[58] While music cannot remove the pain itself, it can distract a patient from the pain, thereby alleviating the *experience* of the pain for the patient.[59]

Some studies further suggest that patients who listen to relaxing music are able to "boost immune functioning."[60] For example, a correlation exists between music therapy and higher levels of immunoglobulin A (IgA), which is "an important antibody that is needed for fighting colds, flus, and other infections of the mucous system."[61]

Other studies suggest an increase in the quality of life of "chronically or terminally ill" patients who participate in art and music therapy.[62] In one study, even as hospice patients declined physically, their quality of life scores "remained stable" if they participated in music therapy, while the control group's scores continued to decrease.[63] Moreover, participants in the music therapy group "lived an average of twelve days

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[58]Wigram, Pedersen, and Bonde, *Music Therapy*, 144. See also Levitin, *Six Songs*, 132.

[59]Wigram, Pedersen, and Bonde, *Music Therapy*, 145. See also Davis, Gfeller, and Thaut, *Music Therapy*, 313, 319, and 320; and Ali Zadeh Mohammadi, Tanaze Shahabi, and Fereshteh Moradi Panah, "An Evaluation of the Effect of Group Music Therapy on Stress, Anxiety, and Depression Levels in Nursing Home Residents," *Canadian Journal of Music Therapy* 17 (2011): 64.

[60]Davis, Gfeller, and Thaut, *Music Therapy*, 56.

[61]Levitin, *Six Songs*, 98-99.

[62]Gilroy, *Art Therapy*, 134. See also Russell E. Hilliard, "The Effects of Music Therapy on Quality of Life and Length of Life of Hospice Patients Diagnosed with Terminal Cancer" (Ph.D. diss., Florida State University, 2002).

[63]Russell E. Hilliard, "The Effects of Music Therapy on Quality and Length of Life of People Diagnosed with Terminal Cancer," *Journal of Music Therapy* 40 (2003): 113, 124, and 131.

longer than those not receiving music therapy."[64] Thus, because of its capacity to alleviate pain and enhance quality of life, the therapeutic use of the arts seems quite beneficial to those facing chronic and terminal illness.

The Arts and Fatigue

Various studies further suggest that the arts may also reduce fatigue; music participation has again proven the most effective in this regard.[65] For instance, music tends to ease the burden of heavy workloads.[66] Indeed, a long tradition of work songs has existed among those who do manual labor; likewise, in the past, boatmen would "row in cadence."[67] Militaries have even utilized marching bands to help soldiers "forget their fatigue" and "march with renewed vigor."[68]

Even in contemporary society, music is often played in factories and offices to "reliev[e] fatigue and boredom"; in fact, some corporations have found that by playing

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[64]Hilliard, "Effects of Music Therapy on Quality and Length of Life," 134.

[65]Michele J. M. Wood, Alexander Molassiotis, and Sheila Payne, "What Research Evidence Is There for the Use of Art Therapy in the Management of Symptoms in Adults with Cancer? A Systematic Review," *Psycho-Oncology* 20 (2011): 143; Gil Bar-Sela et al., "Art Therapy Improved Depression and Influenced Fatigue Levels in Cancer Patients on Chemotherapy," *Psycho-Oncology* 16 (2007): 982; Nancy Nainis et al., "Relieving Symptoms in Cancer: Innovative Use of Art Therapy," *Journal of Pain and Symptom Management* 31 (2006): 165-66; and Jennifer R. Madden et al., "Creative Arts Therapy Improves Quality of Life for Pediatric Brain Tumor Patients Receiving Outpatient Chemotherapy," *Journal of Pediatric Oncology Nursing* 27 (2010): 134, and 142.

[66]Diserens, "Psychology of Music," 379.

[67]Levitin, *Six Songs*, 53; and R. L. Cardinell, "Music in Industry," in *Music and Medicine*, 353; and Hughes, "Rhythm and Health," 164.

[68]Hughes, "Rhythm and Health," 164.

music at work, they could increase productivity during lull periods.[69] In this way, music "helps to break the monotony, to comfort us through boring or stressful tasks."[70] Thus, whether in encouraging relaxation, alleviating physical pain, or helping one to persevere in menial, laborious tasks, music can serve to energize and to reduce one's weariness.

Reasons for the Therapeutic Effectiveness of the Arts

While one could give further examples for the psychological and medicinal benefits of the arts, one certainly sees that the arts can have a rehabilitative effect on patients. Of course, the arts can arouse just as well as they can soothe, but by utilizing the arts in a therapeutic fashion, one can provide patients and clients with a moment's respite. Nevertheless, having discussed the sabbatical effect of the arts, one must wonder why the arts have such an effect on individuals. Therapists have offered a variety of reasons for how the arts can provide physical and emotional rest.

Physiological Responses

The first reason that the arts are conducive to an experience of rest and calm lies in the physiological responses that a subject has to the arts. These responses are particularly evident with music. The sabbatical effect of music begins in the brain, involving the "primitive, reptilian regions of the cerebellar vermis, and the amygdala--the

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[69]Cardinell, "Music in Industry," 353-54. R. L. Cardinell suggested that the most effective music in this regard is "non-attention-getting" (i.e., "background music"), which creates a "pleasant" environment without distracting one from his task (363). See also Diserens, "Psychology of Music," 379; and Kemper and Danhauer, "Music as Therapy," 286.

[70]Levitin, *Six Songs*, 125.

heart of emotional processing in the cortex"; as such, music "taps into . . . brain structures involved with motivation, reward, and emotion."[71] Thus, as Schopenhauer suggested, music appears to engage one on more than just an intellectual level--indeed, its effect appears to be non-rational in some respects as one experiences various emotions divorced from any content or context.[72] This non-rational aspect of music is what allows music to serve a therapeutic role, for music "meets with little or no intellectual resistance and does not need to appeal to logic to initiate action."[73]

Studies also show that "personally meaningful music" can affect the same brain regions that other pleasurable activity, such as eating an enjoyable meal or engaging in sexual intercourse, does.[74] Moreover, as with sexual expression, singing correlates to an increase in oxytocin levels within one's body.[75] This hormone promotes "strong [interpersonal] bonds" and "increases trust between people."[76] Thus, the type of positive emotion that arises from such an interpersonal bond would also seem to come as a result of an involvement with music. The release of dopamine, prolactin, and endorphins into one's system also tends to accompany participation in music, thereby allowing for one to

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[71]Levitin, *Brain on Music*, 87, 129-30, and 191. See also Levitin, *Six Songs*, 126.

[72]Schoen, "Conclusion: Art the Healer," 394. Cf. *WWR* 1:259, and 263; and *WWR* 2:448.

[73]Altshuler, "Music as a Therapeutic Agent," 267.

[74]Davis, Gfeller, and Thaut, *Music Therapy*, 61.

[75]Levitin, *Six Songs*, 98.

[76]Ibid.

have an improved mood and a soothing experience.[77] Levels of serotonin, which is the "neurotransmitter that is very closely associated with the regulation of mood," also "increase in real time during [the] listening [of] pleasant . . . music."[78] However, while music has tremendous physiological effects on individuals, it is not the only art form to affect the mind and body. According to Malchiodi, "Any creative activity that is enjoyable gives rise to alpha wave patterns [in the brain] typical of restful alertness, the relaxed but aware state found in meditation."[79] Thus, an aesthetic experience--or at least an interaction with the arts--tends to trigger certain physiological responses that promote physical relaxation and emotional relief.

One will also remember from the previous section that the arts can positively affect heart rate, respiration rate, and blood pressure--the stability of which is associated with health and restfulness. Thus, the arts can have a calming physiological effect that can "improve mood," "support relaxation," and "reduce stress . . . and anxiety," thereby providing respite.[80] Hence, particularly with music, a vital reason that the arts provide physical and emotional rest has to do with the effects that they can have on the body.

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[77]Levitin, *Six Songs*, 3, 89, and 133; and Levitin, *Brain on Music*, 191. Prolactin, which is a hormone "released after orgasm, after birth, and during lactation" and in "tears of sorrow," has a "tranquilizing" effect, serving to soothe, calm, and relax an individual; the body also releases this hormone during the listening of "sad music" (Levitin, *Six Songs*, 133). Similarly, "levels of melatonin, norepinephrine, and epinephrine increased [in clients] during a four-week course of music therapy, and then returned to pretherapy levels after the music therapy ended" (99).

[78]Levitin, *Six Songs*, 99.

[79]Malchiodi, *Art Therapy*, 174.

[80]Davis, Gfeller, and Thaut, *Music Therapy*, 330; and Jaakko Erkkilä et al., "Individual Music Therapy for Depression: Randomised Controlled Trial," *The British Journal of Psychiatry* 199 (2011): 136.

Reflection and Contemplation

Another reason that the arts can calm an individual is because of their tendency to promote reflection and contemplation. Schopenhauer himself spoke of this tendency. One will recall Schopenhauer's suggestion that the poet is the "mirror of mankind" and therefore "brings to . . . consciousness what [one] feels and does."[81] Most therapists agree that the arts help one to contemplate the nature of the external world as well as the internal one.

The modern man is often driven by a busy schedule and various demands. The tendency is to go from event to event and to do so without thinking--without examining life, pondering issues of significance, or discovering one's purpose. Art not only provides people with the opportunity for momentary freedom from a "restless and fidgety" existence, but it also grants people access to their emotions and "inner mental life."[82] Art by its nature--both in production and in viewing--invites a "slowing down"--an introspection. In this slowing down, one is able to examine his emotions and motives--and to ponder what the nature of life is.[83]

While this chapter has primarily focused on therapy that utilizes visual art and music, one should note that reading literature is particularly beneficial in regard to

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[81] *WWR* 1:249, and 252; and *WWR* 2:298.

[82] *PP* 1:438; and Malchiodi, *Art Therapy*, 135. See also Krista Curl, "Assessing Stress Reduction as a Function of Artistic Creation and Cognitive Focus," *Art Therapy: Journal of the American Art Therapy Association* 25 (2008): 165; and Dierdre Heenan, "Art as Therapy: An Effective Way of Promoting Positive Mental Health?" *Disability & Society* 21 (2006): 184.

[83] Malchiodi, *Art Therapy*, 14. See also Pearson and Wilson, *Using Expressive Arts*, 169.

exploring one's emotions.[84] In fact, Schopenhauer appeared correct in his assertion that literature is more helpful than visual art in this regard, for while visual art offers the viewer "a single instant of time," literature navigates one through an entire narrative, offering a greater opportunity for emotional impact and for the understanding of one's own motives and drives.[85] For example, "in psychology, people are said to identify when they behave or imagine themselves behaving as though they were actually other individuals, individuals with whom they have an emotional connection."[86] In this regard, philosopher Noël Carroll asserted that literature provides "one of the most important cultural sites we have for training our powers for detecting the emotions and intentions of others."[87] In reading literature, one sympathizes with characters by experiencing the world from their perspective. One begins to understand and "identify" with another "person" and can therefore gain insight into his own motivations, his own unresolved issues, and his own relational difficulties. As one sees how the characters deal with their predicaments and overcome obstacles, he can also feel empowered to solve his own real-life problems.[88] Thus, fictional literature--along with the other arts--can offer a context to "explore and understand interpersonal situations," and to understand one's own personal

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[84]Masha Kabakow Rudman, Kathleen Dunne Gagne, and Joanne E. Bernstein, *Books to Help Children Cope with Separation and Loss: An Annotated Bibliography*, 4th ed. (New Providence, NJ: R. R. Bowker, 1993), 23.

[85]Dadlez, "Ideal Presence," 122.

[86]Rudman, Gagne, and Bernstein, *Books to Help Children*, 32.

[87]Carroll, "Art and Human Nature," 101; and Noël Carroll, "The Power of Movies," *Daedalus* 114 (1985): 93.

[88]Rudman, Gagne, and Bernstein, *Books to Help Children*, 37. See also Dadlez, "Ideal Presence," 127.

psychology.[89] According to Malchiodi, this sorting through of one's internal world can allow one to "self-soothe" and "relax"--perhaps even to "heal."[90]

Redirection

Therapists likewise seek to relieve suffering by using the arts to redirect one's attention. The debate continues over whether the relief that the arts cultivate comes from catharsis or from distraction.[91] Nevertheless, studies suggest that even as a distraction, art "improves mood" more than other forms of leisure, such as solving puzzles.[92] By examining a piece of art, its artist, and its context--or even just by "looking at an image without any goal or purpose"--one can escape himself momentarily, losing himself briefly in the analysis of the work and experiencing "greater mindfulness."[93] Schopenhauer referred to this state as "pure, will-less knowledge" or "pure contemplation"; this state allows one to be momentarily "rid of [himself]," be "raised . . . above all desires and cares," and be "deliver[ed] . . . from willing and its stress."[94]

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[89]McNiff, *Art Heals*, 287.

[90]Malchiodi, *Art Therapy*, 14.

[91]De Petrillo and Winner, "Does Art Improve Mood?" 205; Dalebroux, Goldstein, and Winner, "Short-Term Mood Repair," 288; and Jennifer E. Drake, Katelyn Coleman, and Ellen Winner, "Short-Term Mood Repair through Art: Effects of Medium and Strategy," *Art Therapy: Journal of the American Art Therapy Association* 28 (2011): 26.

[92]De Petrillo and Winner, "Does Art Improve Mood?" 210. See also Aaron, Rinehart, and Ceballos, "Arts-Based Interventions," 27.

[93]McNiff, *Art Heals*, 13, and 57.

[94]*WWR* 1:250, and 390.

Likewise, Charles W. Hughes argued that music "so centers the attention of the auditor . . . that for the moment he forgets himself, and it creates within the listener an emotional response appropriate to the mood of the music."[95] In this way, music can serve as more than just a distraction--it can actually alter one's mood, thus seeming to affirm Schopenhauer's notion that music acts directly on one's individual will. However, the manner in which music does so is rather counterintuitive. One might assume that the way to cure sadness is to listen to a "happy" song. But if one were to listen to "happy" music when he is sad, the music is likely to "make [him] feel . . . *more* alone [and] less understood" because the music does not resonate with him in his current state.[96] Instead, studies demonstrate that one is more likely to improve his mood if he follows the *iso principle*.[97] This principle teaches that one should first listen to music that is similar to the mood that one is currently experiencing.[98] If one is sad, he should listen to "sad" music. Doing so "allows us to 'trick' our brain into releasing prolactin in response to the safe or imaginary sorrow induced by the music, and the prolactin then turns around our

[95]Hughes, "Rhythm and Health," 168-69.

[96]Levitin, *Six Songs*, 133. See also Altshuler, "Music as a Therapeutic Agent," 272.

[97]Bonny and Savary, *Music and Your Mind*, 43. Psychiatrist Jack J. Leedy also advocated for the *iso principle* in regard to poetry therapy (Nicholas Mazza, *Poetry Therapy: Theory and Practice* [New York: Brunner-Routledge, 2003], 19).

[98]Bonny and Savary, *Music and Your Mind*, 43. In a palliative care context, for instance, patients will typically prefer songs that "mirror . . . their [present] emotions" (Amy Clements-Cortés, "The Use of Music in Facilitating Emotional Expression in the Terminally Ill," *American Journal of Hospice & Palliative Medicine* 21 [2004]: 256).

mood."[99] After one feels his mood "turn . . . in a more positive direction," then he should listen to a piece of music that "reinforces" the more "positive mood."[100] Hence, following Schopenhauer's thinking, music allows one to experience a full range of emotion divorced from one's present circumstances. Thus, listening to "sad" music when one is sad allows one to experience "sadness" without context--without motive or content--enabling him to work through his emotions without necessarily feeling the pain that might ordinarily come with them.[101] Therefore, in their tendency to focus one's attention outside of oneself and in their ability to steer one's emotions in a positive direction, the arts can often lead one to a temporary respite.

Emotional Expression

Emotional expression through the arts can also supply rest. Such a notion was foreign to Schopenhauer's philosophy of art, for creating art was for him very much an intellectual exercise.[102] His "genius" created art for the sake of pondering Ideas in order to transcend the emotions--not to continue in the service of one's emotions. Nevertheless, art therapists have found that art can "help patients to express or release

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[99]Levitin, *Six Songs*, 133. See also Altshuler, "Music as a Therapeutic Agent," 272.

[100]Bonny and Savary, *Music and Your Mind*, 61-62; and Altshuler, "Music as a Therapeutic Agent," 272.

[101]*WWR* 1:261, and 264.

[102]Bryan Magee, *The Philosophy of Schopenhauer*, rev. ed. (New York: Oxford University Press, 1983), 169-70.

strong feelings, like aggressive impulses" and thereby experience freedom from negative emotions.[103]

Therapists have found that producing art is especially helpful in empowering one to express emotions that one does not yet know how to articulate.[104] Therapists suggest that by producing art, one "giv[es] a voice to the symptom so that it can fully express and discharge," relieving the individual of the stress and the tension of the negative emotion and helping him to process what he has been feeling or experiencing.[105]

The physicality itself of creating art can also serve as an emotional outlet. For instance, "pounding and kneading . . . clay offers a healthy way to exert excess energy," while "gently molding, stroking, and smoothing it lessens stress and anxiety."[106] Thus, therapists have found that making art is a "beneficial" and "non-threatening" way for individuals to "confront emotions, overcome depression, integrate traumatic experiences, and find relief and resolution of grief and loss."[107]

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[103]Rubin, *Art Therapy*, 96.

[104]Malchiodi, *Art Therapy*, 12. See also Heenan, "Art as Therapy," 186.

[105]Pearson and Wilson, *Using Expressive Arts*, 91, and 200.

[106]Buchalter, *Art Therapy*, 116. See also Aaron, Rinehart, and Ceballos, "Arts-Based Interventions," 27.

[107]Malchiodi, *Art Therapy*, 133; and Pearson and Wilson, *Using Expressive Arts*, 205-6. Art can especially help children to "express positive and negative feelings without the fear of consequences" and to "elicit thoughts and feelings that [they] may be unaware of or have difficulty expressing" (Pearson and Wilson, *Using Expressive Arts*, 211). The Silver Drawing Test is one tool for analyzing the emotions of an individual through his or her artwork (Rawley Silver, *The Silver Drawing Test and Draw a Story: Assessing Depression, Aggression, and Cognitive Skills* [New York: Routledge, 2007]).

Likewise, singing is a valuable tool for emotional expression since it allows one literally to "give voice" to his emotions and to feel their expression within his own body.[108] Thus, music therapy expert Kenneth E. Bruscia argued that "at the most primitive level, [making music] enables us to sound our bodies--to vibrate and resonate its various parts so that they can be heard."[109] In this way, music can be a tool to "release . . . tension, emotion, and creativity" and can provide a "direct discharge of anxiety [and] aggression."[110]

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[108]Diane Austin, "The Wounded Healer: The Voice of Trauma: A Wounded Healer's Perspective," in *Music, Music Therapy and Trauma: International Perspectives*, ed. Julie P. Sutton (Philadelphia: Jessica Kingsley Publishers, 2002), 236; F. Baker, T. Wigram, and C. Gold, "The Effects of a Song-Singing Programme on the Affective Speaking Intonation of People with Traumatic Brain Injury," *Brain Injury* 19 (2005): 525; Leite et al., "Insight Music Therapy," 93; Frank Bosco, "Daring, Dread, Discharge, and Delight," in *Caring for the Caregiver*, 75; and *WWR* 1:256, and 262. In one study, singing was found to "enhanc[e] the expressive speaking potential and increas[e] the voice range" of traumatic brain injury patients (Baker, Wigram, and Gold, "Effects of a Song-Singing Programme," 525). An increase in vocal range and a decrease in "vocal fold tension" allowed for patients to improve their speaking and to convey emotion in their speech--a natural function that had been hampered by their brain injury (525). Moreover, because such exercises allowed them to "give voice to their pain," singing promoted higher emotional well-being in the patients (525). As the researchers explained, "Tension underlying emotional energy was released and dissipated so that uncomfortable emotions such as sadness, fear, or anger were safely acknowledged and explored" (526).

[109]Bruscia, *Defining Music Therapy*, 62. Vocal psychotherapist Diane S. Austin also noted that "when we sing, we are intimately connected to our breath, our bodies, and our emotional lives" ("When the Psyche Sings: Transference and Countertransference in Improvised Singing with Individual Adults," in *The Dynamics of Music Psychotherapy*, ed. Kenneth E. Bruscia [Gilsum, NH: Barcelona Publishers, 1998], 316). For Austin, "the voice is like a bridge that can connect the mind to the body and heal splits between thinking and feeling" (316).

[110]Davis, Gfeller, and Thaut, *Music Therapy*, 358; Edith Lecourt, "The Role of Aesthetics in Countertransference: A Comparison of Active versus Receptive Music Therapy," in *Dynamics of Music Psychotherapy*, 154; and Bruscia, *Defining Music Therapy*, 215. See also Erkkilä et al., "Individual Music Therapy," 137; Clements-Cortés, "Facilitating Emotional Expression," 255; and Anna Maratos, Mike J. Crawford,

Reading literature can similarly help a child (or adult for that matter) express emotions or hidden thoughts that may have otherwise been embarrassing to vocalize; by seeing characters go through similar situations or have similar thoughts or actions, an individual can be released from the burden of his secret shame and of feeling alone in it.[111] By the same token, writing is also "helpful" in handling "traumatic experiences."[112] As expressive arts therapists Mark Pearson and Helen Wilson explained, by participating in writing exercises, clients can have the "space and time to organize communication in their own distinctive manner, and to exert control" over the way in which they speak of their experience, the pace at which they communicate it, and the detail that they choose to disclose.[113] Leading poetry therapist Nicholas Mazza even noted that "writing is especially helpful with schizophrenic clients by providing a vehicle to express order and concreteness in their daily activities."[114] Hence, the act of expression--of conveying what

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and Simon Procter, "Music Therapy for Depression: It Seems to Work, but How?" *The British Journal of Psychiatry* 199 (2011): 92.

[111]Rudman, Gagne, and Bernstein, *Books to Help Children*, 32-33. See also Mazza, *Poetry Therapy*, 8.

[112]Pearson and Wilson, *Using Expressive Arts*, 152; and Mehrdad Kalantari et al., "Efficacy of Writing for Recovery on Traumatic Grief Symptoms of Afghani Refugee Bereaved Adolescents: A Randomized Control Trial," *Omega* 65 (2012): 145-46.

[113]Pearson and Wilson, *Using Expressive Arts*, 155, 164, and 175. See also Mazza, *Poetry Therapy*, 26; Curl, "Assessing Stress Reduction," 165; James W. Pennebaker, Michelle Colder, and Lisa K. Sharp, "Accelerating the Coping Process," *Journal of Personality and Social Psychology* 58 (1990): 528-37; and James W. Pennebaker, "Writing about Emotional Experiences as a Therapeutic Process," *Psychological Science* 8 (1997): 162-66.

[114]Mazza, *Poetry Therapy*, 12, and 26. Songwriting has similarly been found useful in this regard, for songwriting allows an individual to express, analyze, and process his emotions. The process of writing a song can lead one to "feel empowered" and can help him overcome "self-defeating emotions" (Jennifer D. Jones, "A Comparison of

is bottled up inside of oneself--appears to be a vital aspect of how the arts can provide one with a sense of peace.

Pleasure and Refreshment

However, the arts are not therapeutic merely because they pacify or distract an individual; they are also therapeutic because they bring pleasure and refreshment.[115] Schopenhauer's suggestion that aesthetic pleasure was merely a negation of suffering and was not a positive gratification seems to violate common sense and experience.[116] As creative arts therapy pioneer Shaun McNiff explained, the arts not only have the ability to "soothe your emotions"--they also have the power to "activate your passions."[117] Moreover, the arts are not only for contemplation--they are also for fun. In other words, a

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Songwriting and Lyric Analysis Techniques to Evoke Emotional Change in a Single Session with People Who Are Chemically Dependent," *Journal of Music Therapy* 42 [2005]: 105-6; see also Felicity Baker et al., "Therapeutic Songwriting in Music Therapy: Part I: Who Are the Therapists, Who Are the Clients, and Why Is Songwriting Used?" *Nordic Journal of Music Therapy* 17 [2008]: 115). In a 2005 study, adolescents who had lost a loved one participated in seven weeks of songwriting music therapy. The adolescents in the songwriting group saw a significant decrease in grief symptoms, while those in the control group saw no "noticeable change/improvement across time" (Thomas A. Dalton and Robert E. Krout, "Development of the Grief Process Scale through Music Therapy Songwriting with Bereaved Adolescents," *The Arts in Psychotherapy* 32 [2005]: 133, and 136).

[115]Malchiodi, *Art Therapy*, 1, and 17; Kramer, *Art as Therapy*, 41; McNiff, *Art Heals*, 59; and Leland Ryken, "'Words of Delight': A Hedonistic Defense of Literature," in *The Christian Imagination: The Practice of Faith in Literature and Writing*, ed. Leland Ryken (Colorado Springs, CO: Shaw Books, 2002), 137.

[116]Christopher Janaway, *Schopenhauer: A Very Short Introduction* (New York: Oxford University Press, 2002), 72-73; and Alex Neill, "Aesthetic Experience in Schopenhauer's Metaphysics of Will," *European Journal of Philosophy* 16 (2007): 179.

[117]McNiff, *Art Heals*, 56.

key aspect of the emotional rest that the arts provide lies in the playfulness of the arts.[118] Indeed, one must not forget that people engage in the arts first because art is *enjoyable*.[119] Thus, rather than merely being "will-less" in his experience with art, mankind *enjoys* stories, images, and songs. In other words, art is hardly only an intellectual exercise, for only after one has enjoyed a piece of art does one seek to "make intellectual sense of it" and gain insight from it.[120]

Hence, the arts bring rest in that they provide leisure and relaxation--and as such, they prove beneficial in therapy. As seen with children, play allows one to "explore and express without self-judgment or inhibition, to participate for the sheer joy of the experience, and to think creatively, flexibly, and innovatively."[121] Moreover, the "sense of freedom, lightness and balance" that results from playfulness can provide a "more hopeful view of the future" by reminding one of the joy that continues to exist in the world regardless of one's present circumstances.[122]

Thus, the arts' effect on an individual is multifaceted--it is psychological, intellectual, and physical. In helping one to process his emotions and anxieties, to express them, and to redirect them, the arts supply a type of rest. And in the physiological effect that they have on an individual, the arts can supply a calming

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[118]Malchiodi, *Art Therapy*, 58; and Atkins et al., *Expressive Arts Therapy*, 9.

[119]Leland Ryken, *Windows to the World: Literature in Christian Perspective* (Eugene, OR: Wipf and Stock Publishers, 2000), 64.

[120]Ibid., 66.

[121]Malchiodi, *Art Therapy*, 58.

[122]Pearson and Wilson, *Using Expressive Arts*, 42. See also Gilroy, *Art Therapy*, 125, and 132.

influence on one's body. But most of all, the arts offer one pleasure. Hence, both in viewing and creating art, one can achieve rest and satisfaction.

Conclusion

Therefore, the therapeutic use of the arts in theory and practice demonstrates that the arts do have an emotional and physiological calming effect on their audience, thereby lending credence to Schopenhauer's notion that the arts can provide a form of Sabbath. Moreover, as Schopenhauer suggested, music appears to surpass all other art forms in the extent of its palliative effect on individuals.

However, one should note that aspects of the therapeutic use of the arts--particularly in regard to emotional expression--do not square with Schopenhauer's aesthetic. Moreover, one must not forget that for Schopenhauer, the arts served as a gateway to the annihilation of the individual rather than as a means of attaining personal fulfillment and emotional well-being. Even still, in terms of the effects of art and music therapy, many similarities to Schopenhauer's thought exist, including art's ability to calm the individual, to ease one's suffering, to direct the individual's attention to something outside of himself, and to help one accurately see "reality" (though, of course, Schopenhauer was speaking of ultimate reality rather than the quality of one's life and relationships).

Furthermore, like Schopenhauer, therapists recognize that the arts are not a cure-all.[123] Rather, as McNiff asserted, "Art does not profess to rid the world of suffering

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[123]McNiff, *Art Heals*, 32.

and wounds. It does something with them."[124] Thus, like Schopenhauer, one must concede that while the arts serve as a welcome respite from life's struggles, they cannot provide permanent deliverance--they are only an "occasional consolation."[125] Nevertheless, even as an occasional consolation, the arts prove that in addition to the many functions that they serve, they are also a valuable coping mechanism and a ready source of refreshment.[126]

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[124]McNiff, *Art Heals*, 32.

[125]*WWR* 1:267.

[126]Dadlez, "Ideal Presence," 130.

CHAPTER 5

SCHOPENHAUER AND SCRIPTURE: SABBATHS IN CONTRAST

The dissertation began with an overview of Schopenhauer's philosophical system in order to explain why Schopenhauer thought that the arts could function as a Sabbath. The dissertation then demonstrated that the contemporary therapeutic use of the arts seems to verify, in a broad sense, Schopenhauer's hypothesis that the arts can provide a sabbatical effect. The dissertation now turns to determining how a sabbatical understanding of the arts can inform a Christian approach to the arts.

But before one can determine how art can function as Sabbath within a Christian aesthetic, one must first clarify from a biblical perspective what the Sabbath is. One can certainly appreciate Schopenhauer's insight into how the arts can serve a sabbatical function, but while Schopenhauer's view of Sabbath has some points of commonality with a biblical view, several points of divergence exist. The purpose of this chapter is to give a synopsis of the Judeo-Christian concept of Sabbath in order to determine how it compares and contrasts with Schopenhauer's concept of Sabbath.

The Judeo-Christian Sabbath

While some scholars have argued that the Israelites inherited their notion of Sabbath from other ancient people groups, such a theory is without warrant.[1] To claim that the Sabbath could not have "originated in Israel" is rather demeaning to Jewish heritage--not to mention dismissive of the Mosaic authorship of the Pentateuch.[2] Other scholars, however, speak of the "uniqueness" of the Hebrew concept of a "seven-day week" and Sabbath, calling the latter "one of the most important Hebrew contributions to modern civilization."[3] Solomon Goldman likewise held that "the Sabbath was God's gift to Israel" and thus "Israel's gift to mankind."[4] This gift, according to the Old Testament, is rooted in creation and will culminate in the eschaton.

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[1]Gerhard F. Hasel, "The Sabbath in the Pentateuch," in *The Sabbath in Scripture and History*, ed. Kenneth A. Strand (Washington, DC: Review & Herald Publishing Association, 1982), 21-22. Theophile James Meek, for example, made the argument that the Sabbath "is certainly not to be found with the Hebrews themselves" and suggested that they inherited the practice from their "nomadic ancestors" ("The Sabbath in the Old Testament: Its Origin and Development," *Journal of Biblical Literature* 33 [1914]: 201-2). He argued that "the name, Sabbath, first appears in Babylonia and as an institution may, in fact, be traced back to the early pre-Semitic inhabitants of that land, the Sumerians" (202).

[2]Harold H. P. Dressler, "The Sabbath in the Old Testament," in *From Sabbath to Lord's Day: A Biblical, Historical, and Theological Investigation*, ed. D. A. Carson (Eugene, OR: Wipf & Stock Publishers, 1999), 23.

[3]Abraham E. Millgram, *Sabbath: The Day of Delight* (Philadelphia: The Jewish Publication Society of America, 1944), 337; and Raoul Dederen, "Reflections on a Theology of the Sabbath," in *The Sabbath in Scripture and History*, 295.

[4]Solomon Goldman, *A Guide to the Sabbath* (London: Jewish Chronicle Publications, 1961), 4.

The Sabbath and the Law

When most people think of the Sabbath, they think of the fourth of the Ten Commandments: "Remember the Sabbath day, to keep it holy" (Exod 20:8). Within the commandment is the prescription of a six-day workweek along with a day of rest: "Six days you shall labor, and do all your work, but the seventh day is a Sabbath to the Lord your God" (Exod 20:9-10a). The Lord forbade "any work" on this Sabbath, and this rest was not only for the individual hearers but also for their children, their servants, their livestock--and even the foreigner (Exod 20:10b).

However, while this commandment fleshes out the what and the why of the Sabbath, the first mentioning of Sabbath observance actually takes place a few chapters earlier when God instructed the Israelites through Moses to gather enough manna on the sixth day to eat on the seventh. Moses told them, "Tomorrow is a day of solemn rest, a holy Sabbath to the Lord" (Exod 16:23). Moses went on to explain, "Six days you shall gather [manna], but on the seventh day, which is a Sabbath, there will be none" (Exod 16:26). Hence, even before God gave the Law at Sinai, His people were already resting on the seventh day, demonstrating the significance of this day within Hebrew culture.

The Lord gave two primary reasons for why the Israelites were to set apart the seventh day for rest. Exodus 20:11 grounds the Sabbath in the creation account of Genesis 1-2, stating, "For in six days the Lord made heaven and earth, the sea, and all that is in them, and rested on the seventh day. Therefore the Lord blessed the Sabbath day and made it holy." Thus, as Nathan A. Barack articulated, "Sabbath as a day of rest is based

on a cosmic foundation, the universal need for regular rest."[5] This emphasis on the seventh day, of course, does not diminish the value of the other days; instead, the seventh day highlights their importance while also directing one's attention to the Lord, who gives every day its value.[6] The second reason for the Sabbath arises in Deuteronomy 5:15: "You shall remember that you were a slave in the land of Egypt, and the Lord your God brought you out from there with a mighty hand and an outstretched arm. Therefore the Lord your God commanded you to keep the Sabbath day."[7] Thus, in addition to pointing to God's rest at creation, the Sabbath day was also to remind the Israelites of the rest that comes from divine salvation.

Beyond the weekly Sabbath, the six-to-one pattern of work and rest also applied to Israel's years. For six years, the Israelites were to work the ground, but in the seventh year, they were to "let [the ground] rest" (Exod 23:10-11). Like the seventh day of the week, this year of rest is called a "Sabbath to the Lord" (Lev 25:4). Moreover, like the weekly Sabbath, the Sabbath year not only provided rest, but it also involved liberation motifs. In the seventh year, all debts were canceled in the land of Israel, again pointing to the redemptive link of the Sabbath (Deut 15:1-11). This redemptive link is especially evident in the Year of Jubilee. At the end of seven sets of seven years--that is, after forty-nine years--the Israelites were to celebrate the fiftieth year by "proclaim[ing]

[5]Nathan A. Barack, *A History of the Sabbath* (New York: Jonathan David Publishers, 1965), 30.

[6]Joseph A. Pipa, "The Christian Sabbath," in *Perspectives on the Sabbath: Four Views*, ed. Christopher John Donato (Nashville: B & H Academic, 2011), 123; and Charles P. Arand, "Luther's Radical Reading of the Sabbath Commandment," in *Perspectives on the Sabbath*, 247.

[7]See also Deut 7:18, 8:18, 16:3, 16:12, 24:18, and 24:22.

liberty throughout the land to all its inhabitants" (Lev 25:10). During this year, all land was returned to the family who owned it originally (Lev 25:23-28). Moreover, any Israelite who had to sell himself into indentured service received his freedom during the fiftieth year (Lev 25:39-40). Hence, the concept of Sabbath--in both weeks and years--signified not only rest from labor but also rest in redemption.

The significance of Sabbath in the Old Testament cannot be overstated. In the words of Marva J. Dawn, one could say that for the Jew, "life [revolves] around the Sabbath."[8] In addition to providing a "Sabbatical structure after which the weekly cycle has been patterned," the Sabbath day was to signify God's covenant with Israel (Exod 31:13, 16-17), and keeping the Sabbath was a sign of allegiance to the Lord (Lev 19:30, 26:2; Isa 56:4-7, 58:13-14).[9] For this reason, violation of the Sabbath resulted in severe punishment: death (Exod 31:14-15, 35:2).

However, Scripture offers very few guidelines for what Sabbath rest was to look like other than that one was not to work the fields (Exod 34:21) or gather wood (Num 15:32-36); furthermore, one was not to start a fire (Exod 35:3), suggesting that cooking was also off-limits (cf. Exod 16:23).[10] The Israelites were also told to "remain . . . in [their] place" (Exod 16:29) and to refrain from engaging in commerce (cf. Amos 8:4-6). In other words, the Sabbath was to be set apart from the type of work that

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[8]Marva J. Dawn, *Keeping the Sabbath Wholly: Ceasing, Resting, Embracing, Feasting* (Grand Rapids: William B. Eerdmans Publishing Company, 1989), 49.

[9]A. T. Lincoln, "From Sabbath to Lord's Day: A Biblical and Theological Perspective," in *From Sabbath to Lord's Day*, 345.

[10]Craig L. Blomberg, "Responses to Joseph A. Pipa: Response by Craig L. Blomberg," in *Perspectives on the Sabbath*, 188.

governed the rest of the week so that one could have a break from his labor--but Scripture is otherwise silent on the specifics for what the Sabbath rest was to look like.[11] Only later did legalism begin to take over Sabbath observance, and what was once a "blessing"--a respite from the menial tasks in the week--"became a burden."[12] Indeed, as Goldman noted, "The Sabbath in the Pentateuch takes up some forty verses," while rabbinic commentaries on the Sabbath encompass chapters and volumes.[13]

Jesus rejected such legalism. When the Pharisees confronted Him over His alleged violations of the Sabbath, Jesus reminded them that "the Sabbath was made for man, not man for the Sabbath" (Mark 2:27). Jesus was not "abolishing" Sabbath observance; He was attacking the "man-made rules"--the Halakic commentary on the Mosaic Law--that were a burden to people.[14] He was pointing them back to the "purpose of the Sabbath": to rest.[15] These man-made laws were not conducive to such rest--in fact, these rules themselves subverted the rest for which the Sabbath was intended. Jesus instead sought to restore the Sabbath to "a day of spiritual freedom and helpful service."[16] Indeed, Jesus reminded the Pharisees that some circumstances even *require* one to break the Sabbath, stating, "Which of you, having a son or an ox that has fallen into a well on a

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[11]Dressler, "Sabbath in the Old Testament," 33.

[12]Walter F. Specht, "The Sabbath in the New Testament," in *The Sabbath in Scripture and History*, 94.

[13]Goldman, *Guide to the Sabbath*, 26.

[14]Specht, "Sabbath in the New Testament," 94, and 105; and Lincoln, "From Sabbath to Lord's Day," 345.

[15]Lincoln, "From Sabbath to Lord's Day," 345.

[16]Specht, "Sabbath in the New Testament," 105.

Sabbath day, will not immediately pull him out?" (Luke 14:5); Jesus, therefore, had no problem with healing on the Sabbath, arguing via rhetorical questioning: "I ask you, is it lawful on the Sabbath to do good or to do harm, to save life or to destroy it?" (Luke 6:9). His point was that God is more concerned with motive than with mere external behavior, for God "desires mercy [more than] sacrifice" (Matt 12:7).[17]

However, while the Sabbath is obviously crucial for the practicing Jew, many biblical scholars and theologians debate the relevance of the Sabbath for Christians. The New Testament made clear that Christ fulfilled the Mosaic Law and that customs such as circumcision and dietary restrictions are no longer necessary for believers (cf. Gal 6:15; Col 2:11-13; Rom 4:9-12; 1 Cor 7:18-20; Acts 10:9-16). Hence, some scholars assert that Christ also fulfilled the Sabbath and that it is no longer mandatory to observe.[18]

On the other side of the spectrum, some scholars suggest that the command to keep the Sabbath is still binding on Christians today, arguing that like marriage, the Sabbath is inherent to the created order and that the fourth commandment grounds itself in the fact that God "rested on the seventh day" and therefore "blessed the Sabbath"

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[17]Samuele Bacchiocchi, *The Sabbath in the New Testament: Answers to Questions* (Berrien Springs, MI: Biblical Perspectives, 1985), 212.

[18]D. A. Carson, "Jesus and the Sabbath in the Four Gospels," in *From Sabbath to Lord's Day*, 66, and 79; M. Max B. Turner, "The Sabbath, Sunday, and the Law in Luke/Acts," in *From Sabbath to Lord's Day*, 123; and Craig L. Blomberg, "The Sabbath as Fulfilled in Christ," in *Perspectives on the Sabbath*, 323. M. Max B. Turner noted that "Judaism as a whole considered the Sabbath to be binding on Israel alone" ("The Sabbath, Sunday, and the Law," 128).

(Exod 20:11).[19] Some of these scholars assert that the Sabbath now takes place on the Lord's Day (Sunday), "commemorat[ing] . . . the Resurrection" of Jesus.[20]

Regardless, the pattern of work and rest seems to be rooted in creation itself by God Himself. Certainly, Christ fulfilled the Law as He fulfilled all of the Old Testament. But while certain ceremonial aspects of the Sabbath may not be binding for believers anymore, Christians would do well to receive the divine gift of weekly rest that God Himself modeled at creation.

However, such a debate transcends the scope of this dissertation, and whether or not the Christian is to observe a literal Sabbath each week has little bearing on the relationship between Sabbath and the arts. What is relevant for this discussion is the theological significance that the Sabbath has throughout Scripture--from the primeval

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[19]Bacchiocchi, *Sabbath in the New Testament*, 43; Skip MacCarty, "The Seventh-Day Sabbath," in *Perspectives on the Sabbath*, 27; Pipa, "The Christian Sabbath," 120; John H. Primus, *Holy Time: Moderate Puritanism and the Sabbath* (Macon, GA: Mercer University Press, 1989), 149; and Robert Grossmann, "The Sabbath of Hebrews 4:9," *Mid-America Journal of Theology* 2 (1986): 133-34, and 136.

[20]Turner, "Sabbath, Sunday, and the Law," 137. However, while the New Testament suggests that believers began to "assemble for worship" on Sundays, it does not necessarily indicate that this day functioned as a "day of rest" for the early church (128, and 137; and Winton U. Solberg, *Redeem the Time: The Puritan Sabbath in Early America* [Cambridge, MA: Harvard University Press, 1977], 11. See Acts 20:7-12). In fact, many believers most likely had to assemble early on Sunday mornings before beginning their workday; they may have then gathered again at the end of the day once their labor was done (R. J. Bauckham, "The Lord's Day," in *From Sabbath to Lord's Day*, 239; Blomberg, "Sabbath as Fulfilled in Christ," 307; and Solberg, *Redeem the Time*, 11-12). Further evidence suggests that a work-free Sunday was not the norm for Christians until Constantine mandated Sunday rest within the Roman Empire in A.D. 321 (R. J. Bauckham, "Sabbath and Sunday in the Post-Apostolic Church," in *From Sabbath to Lord's Day*, 280-81; and Solberg, *Redeem the Time*, 12). Furthermore, Sunday was not called the "Christian Sabbath" until the eighth century (Blomberg, "Sabbath as Fulfilled in Christ," 312).

Sabbath of Genesis to the Sabbath's fulfillment in the New Testament. In other words, more crucial to the discussion of Sabbath and the arts is the theological basis for the Jewish Sabbath and what it foreshadowed.

Creation and the Primordial Sabbath

One can see the goodness of God in framing a time for people to have physical rest, but what proves surprising is the fact that God Himself observed and enjoyed that rest. After creating the heavens and the earth over the period of six days, Scripture states that "on the seventh day God finished His work that He had done, and He rested on the seventh day from all His work that He had done" (Gen 2:2). Exodus 31:17 even states that He was "refreshed."

Such statements prove rather astonishing since elsewhere, Scripture states that God "neither slumbers nor sleeps" (Ps 121:4). Surely the verses in Genesis and Exodus do not intend to suggest that God is somehow deficient, requiring periods of rest in the same fashion that His finite creatures do. Instead, His rest signals that His work is complete (Gen 2:1-3).[21] Commentators have noted that unlike the other days of creation, the seventh day has no mention of "evening and morning," suggesting that in some capacity, the seventh day continues.[22] In other words, more than just referring to a period free from work, God's rest on the seventh day signifies that the world is perfect and at

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[21]A. T. Lincoln, "Sabbath, Rest, and Eschatology in the New Testament," in *From Sabbath to Lord's Day*, 198; and Lincoln, "From Sabbath to Lord's Day," 348.

[22]F. F. Bruce, *The Epistle to the Hebrews* (Grand Rapids: William B. Eerdmans Publishing Company, 1990), 106.

peace--in *shalom*--displaying the "wholeness of [God's] design."[23] Everything is as it should be--complete and lacking nothing. The order of the universe is established, and it is good. The world is without sin and in perfect harmony with its Creator--and mankind is in perfect relationship with his God.

Not only does God's rest suggest that His creation is complete and orderly, but His *refreshment* also suggests that God derived some sort of pleasure from His rest. Genesis 1:31 gives an indication for the basis of this enjoyment--after the sixth day, God described His creation as "very good." Thus, as Charles P. Arand noted, "The seventh day expresses [God's] sheer delight with what He had made and how it all worked harmoniously by means of His desisting from work or resting."[24] Indeed, "rest marked the culminating joy and delight in result of [His] work and activity."[25] Thus, the Sabbath commandment is an invitation to join God in the rest that He has savored--to enjoy Him and His creation.[26] Therefore, God not only created man and woman and a beautiful universe for them to inhabit, but He also created a time in which they could rest within His created order and enjoy it.[27]

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[23]Dawn, *Keeping the Sabbath*, 146; and Walter Brueggemann, *Sabbath as Resistance: Saying No to the Culture of Now* (Louisville: Westminster John Knox Press, 2014), 57.

[24]Charles P. Arand, "Responses to Skip MacCarty: Response by Charles P. Arand," in *Perspectives on the Sabbath*, 94. See also Pipa, "The Christian Sabbath," 121.

[25]Arand, "Responses to MacCarty," 94.

[26]Pipa, "The Christian Sabbath," 121.

[27]Hasel, "The Sabbath in the Pentateuch," 24; and Dressler, "Sabbath in the Old Testament," 30.

The invitation to rest is not meant to demean work. Scripture speaks often about the value of work both in terms of labor and ministry (Cf. Prov 13:4; Eccl 9:10; Rom 12:11; Eph 2:10; Col. 3:23; 2 Thess 3:10-12; 1 Tim 5:8). Instead, God has set apart a time to enjoy the fruit of one's labor and to be reminded of the purpose behind one's work: to glorify God (1 Cor 10:31; Col 3:17). Hence, the "seven-day pattern" established in creation seems to promote a sacred "rhythm" for mankind, providing dignity both for work and for leisure.[28] One must work to eat, but one must also work to rest and rest to work. Barack noted that "a fixed weekly day of rest is indispensable to life and creativity"; indeed, such rest actually makes one "more . . . productive" the remainder of the week.[29] In other words, the rhythm of labor and relaxation is fundamental to mankind's flourishing.[30]

Unfortunately, the primeval rest signified by the seventh day would not last. Man and woman would end the *shalom* by rebelling against their Creator, corrupting the universe to its core and becoming an enemy of God. Thus, man disrupted the peace; Sabbath was broken.

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[28]Dawn, *Keeping the Sabbath*, xi; Leland Ryken, *The Liberated Imagination: Thinking Christianly about the Arts* (Eugene, OR: Wipf & Stock Publishers, 1989), 90; Dressler, "Sabbath in the Old Testament," 30; Lincoln, "Sabbath, Rest, and Eschatology," 198; Lincoln, "From Sabbath to Lord's Day," 345; John M. Frame, *Worship in Spirit and Truth: A Refreshing Study of the Principles and Practice of Biblical Worship* (Phillipsburg, NJ: P & R Publishing, 1996), 19; Bacchiocchi, *Sabbath in the New Testament*, 59; Millgram, *Sabbath*, 4; and Herold Weiss, "*Sabbatismos* in the Epistle to the Hebrews," *The Catholic Biblical Quarterly* 58 (1996): 688.

[29]Barack, *History of the Sabbath*, 28; and Goldman, *Guide to the Sabbath*, 4.

[30]Dawn, *Keeping the Sabbath*, xi.

Sabbath and Redemption

In this regard, the institution of Sabbath observance for the Israelites takes on further significance because it pointed not only to God's provision of weekly rest but also to God's desire to provide rest from the consequences of sin. As mentioned, Sabbath observance would also serve as a sign of God's redemptive work. The Sabbath was a reminder of God's deliverance of Israel from the Egyptians. God had redeemed His people from slavery and was providing them with a new home in the Promised Land where they would no longer labor in bondage but would instead rest freely in His presence and favor. This redemptive element is particularly evident in the canceling of debt during Sabbath years and in the freeing of indentured servants in the Year of Jubilee.

More than just pointing to redemption from physical slavery, however, the Sabbath also foreshadowed the greater redemption that the Messiah would bring. The singing of the *Zemirot* in the traditional celebration of the Sabbath refers to "the longing for the appearance of the prophet Elijah" who would announce the Messiah's arrival.[31] Abraham E. Millgram explained, "According to tradition, the Prophet Elijah, messenger of the good tidings of the Messiah's coming, will not arrive on Friday when everyone is busy preparing for the Sabbath, nor on Saturday when Jews are at rest. Consequently he is expected immediately after the Sabbath."[32] At that point, Elijah would then "bring the good tidings of redemption for Israel and humanity."[33] The timing of Christ's resurrection thus seems especially fitting; coming immediately after the Sabbath day, it

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[31]Millgram, *Sabbath*, 13-14. See also Goldman, *Guide to the Sabbath*, 44-45.

[32]Millgram, *Sabbath*, 21.

[33]Ibid.

announces the completion of God's redemptive work. Thus, tied to the Sabbath is the expectation of a Messiah who would supply ultimate deliverance and salvation.[34]

The New Testament continued this line of thinking in regard to the Sabbath, viewing the Sabbath, along with the entire Old Testament, as being fulfilled in Christ. In Luke 4:16-21, Jesus Himself quoted Isaiah 61:1-2, which speaks of the Year of Jubilee; Jesus declared that He fulfilled this prophecy. In another passage, right before the Pharisees accused Jesus of profaning the Sabbath, Jesus gave the following invitation: "Come to me, all who labor and are heavy laden, and I will give you rest" (Matt 11:28). Moreover, Jesus' resurrection from the dead, in that it "accomplish[es] . . . the work of salvation," re-inaugurates the *shalom* that was established at creation.[35]

Hebrews 3-4 especially highlights Christ's fulfillment of the Sabbath. The author of Hebrews showed the relationship of Sabbath to deliverance in the old covenant and applied that concept of deliverance within the new covenant. In this regard, he warned that just as disobedience prevented an entire generation of Israelites from entering the rest of the Promised Land, so too would disobedience prevent one from entering the salvific and eschatological rest to come.[36] God has invited men and women to enter into His rest from the beginning, and they must decide if they will enter that rest by "faith and

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[34]Bacchiocchi, *Sabbath in the New Testament*, 58-59.

[35]Lincoln, "Sabbath, Rest, and Eschatology," 205. Samuele Bacchiocchi noted, "The coming of Christ is seen as the actualization, the realization of the redemptive typology of the Sabbath" (*Sabbath in the New Testament*, 77).

[36]Bruce, *Hebrews*, 107; and William L. Lane, *Hebrews 1-8*, Word Biblical Commentary, vol. 47A (Nashville: Thomas Nelson, 1991), 101.

obedience" or if they will "harden their hearts" and so disqualify themselves from that rest.[37]

Thus, one sees that more than just a weekly physical respite, Sabbath observance pointed also to a redemptive rest available through the work of Christ. In other words, the Sabbath is referring to a rest that has been accessible from the beginning of time by faith and that will ultimately be consummated in the coming kingdom--in what Hebrews 11 calls a "better country."[38] Indeed, "the primordial rest of God reported in Genesis 2:2 is the archetype of all later experiences of rest, and thus typifies the rest intended for the people of God."[39] This Sabbath rest pointed toward God's people finding deliverance from their sin and resting in Christ.[40] Thus, an "unbreakable unity" exists "between God's work in Creation and His work in redemption."[41]

Eschatological Sabbath

As has already been mentioned in the discussion on redemption, the Sabbath also has implications in regard to the eschaton, for the Sabbath is "an example of the

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[37]Bruce, *Hebrews*, 106-7; and Lane, *Hebrews 1-8*, 100.

[38]Bruce, *Hebrews*, 110; and Lane, *Hebrews 1-8*, 98. William L. Lane argued for an "eschatological understanding of 'my rest'" in Psalm 95 and Hebrews 4, noting as well that πίστις is referring to a "confident expectation for the future" (*Hebrews 1-8*, 98).

[39]Lane, *Hebrews 1-8*, 100; and Donald A. Hagner, *Hebrews*, New International Biblical Commentary (Peabody, MA: Hendrickson Publishers, 1990), 69.

[40]Lincoln, "Sabbath, Rest, and Eschatology," 213, and 215. As with other aspects of the Judaic faith, such as the Temple, High Priesthood, sacrificial lamb, etc., Jesus is the fulfillment of the Sabbath (215).

[41]Dederen, "Theology of the Sabbath," 299.

world to come."[42] Rabbinic tradition, like the Christian tradition, saw Sabbath rest as pointing forward to eternal rest.[43] Indeed, in Jewish tradition, the common thought was that "world history would terminate in a cosmic Sabbath."[44]

The seven-day week then is a regular reminder of the "sabbatical structure" of time in which God works to establish *shalom* in creation, in redemption, and in re-creation.[45] In other words, the "primal rest [in Genesis] looks forward to the consummation rest."[46] Just as the week of creation culminated in a day of rest from work and of enjoyment, so too is the day of eternal rest coming--signified not by the absence of labor but rather by the absence of suffering.[47] All the curse of sin will be no more. Even work will be restored as a blessing, and the *shalom* of creation will be reinstated.[48]

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[42]Abraham Joshua Heschel, *The Sabbath: Its Meaning for Modern Man* (New York: Farrar, Strauss, & Giroux, 1951), 73; and Lincoln, "From Sabbath to Lord's Day," 395. A. T. Lincoln noted, "The concept of eschatological rest, of course, merges into that of salvation rest, particularly when its 'already' aspect is in focus" ("From Sabbath to Lord's Day," 395). In other words, "through the experience of personal salvation the individual might enjoy that 'rest' here and now through grace while preparing for the full experience ultimately in the kingdom of glory" (Roy E. Graham, "A Note on Hebrews 4:4-9," in *The Sabbath in Scripture and History*, 344).

[43]Millgram, *Sabbath*, 2.

[44]Lincoln, "Sabbath, Rest, and Eschatology," 199. See also 4 Ezra 8:52; and Bacchiocchi, *Sabbath in the New Testament*, 51.

[45]Lincoln, "From Sabbath to Lord's Day," 345.

[46]Lincoln, "Sabbath, Rest, and Eschatology," 204. See also John Brand, "Sabbath-Rest, Worship, and the Epistle to the Hebrews: Celebrating the Rule of Yahweh," *Didaskalia* 1 (1990): 9.

[47]Dressler, "Sabbath in the Old Testament," 29. Bacchiocchi suggested that "the delight and joy of the Edenic Sabbath presumably inspired the prophetic vision of the Messianic age" (*Sabbath in the New Testament*, 53).

[48]Lincoln, "Sabbath, Rest, and Eschatology," 213.

Presently, as evidenced by Hebrews 3-4, Christians can know a foretaste of that rest that has been inaugurated but has not yet fully arrived.[49] Thus, in enjoying the Sabbath day, the Israelites participated in "the fun and festivity of a weekly eschatological party," experiencing "present Joy in [their] feasting and anticipation of the future, eternal consummation of Joy."[50]

Purposes of the Sabbath

The divine imperative to rest served many functions in the Old Testament and continues to have relevance today. Rather than being a burden, the call to rest is a gift--a gift modern-day humanity would do well to receive.[51] Mankind today tends to focus on continual work in order to gain continual wealth; the Sabbath, however, reminds individuals that more important than the accumulation of material things is the safeguarding of time.[52]

Even if one believes that the Sabbath command is no longer binding on new covenant believers, one cannot deny the biblical value of rest. Neither can one deny that this value is inherent to the created order. Indeed, hardwired into creation is a rhythm of work and rest.[53] And in this rhythm, one beholds the character of God and His

[49]Lincoln, "Sabbath, Rest, and Eschatology," 205.

[50]Dawn, *Keeping the Sabbath*, 151.

[51]Dederen, "Theology of the Sabbath," 303; and Goldman, *Guide to the Sabbath*, 4.

[52]Heschel, *Sabbath*, 5.

[53]Ryken, *Liberated Imagination*, 90.

benevolence toward His creatures. Thus, the Sabbath serves several purposes regarding the well-being of man and of all creation.

Physical and Spiritual Rest

Most obviously, the Sabbath provides physical and spiritual rest. Even if one holds that the Sabbath day has been fulfilled in Christ in such a way that it is no longer binding on believers, A. T. Lincoln was correct in saying that such a fulfillment "cannot mean therefore that the body is now beyond the need for physical rest."[54]

The Sabbath day then is a good reminder that man shall not live by work alone; he is in need of rest as well. Moreover, when man takes a day of rest, his labor not only does not suffer--it benefits.[55] Indeed, a day of rest increases not only his productivity but also his "whole task of living."[56] Moreover, the call to rest was not an attack on the dignity of work. Indeed, God gave man a cultural mandate from the beginning to "subdue" the earth and "have dominion over" it (Gen 1:28). Even the Sabbath imperative itself contains a command to work: "Six days you shall labor" (Exod 20:9).[57] Hence, a strong work ethic is part of the Judeo-Christian tradition. But Scripture holds the call to work and the call to leisure in tension. Six days a week, man *has* to do something, but on the Sabbath, "we don't *have* to do anything."[58]

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[54]Lincoln, "From Sabbath to Lord's Day," 404.

[55]Dederen, "Theology of the Sabbath," 302.

[56]Ibid.

[57]Heschel, *Sabbath*, 28.

[58]Dawn, *Keeping the Sabbath*, 23. Joseph A. Pipa even suggested that one should "avoid unnecessary conversation about work" on the Sabbath ("The Christian

At the same time, just as the biblical Sabbath guards against unrestrained work, so too does it guard against unrestrained leisure. The Sabbath thus helps one both to work well *and* to rest well. Lincoln elaborated on this point: "Believers will not need to worship their work or work at their play, but there will be an inner liberation, a genuine leisure in the way in which they go about both the work and the play of the week to the glory of God."[59]

Remembrance and Reflection

Another purpose of the Sabbath is to remember what God has done (Deut 5:15). Thus, Sabbath-keeping has a reflective component. As the Israelites were called to take a break from their work to remember their salvation and to remember the power and glory of their God, so too are Christians called to "reflect upon and experience the divine love that created [them] and redeemed [them]."[60]

This remembrance should also lead to one recognizing that he is completely dependent upon God for his survival. When one is busy at work, he may begin to feel self-sufficient. The Sabbath day is a reminder that God is the one who provides. Thus, the Sabbath serves as "God's corrective to man's ultimate confidence in his own toil."[61] Dawn thus claimed that the Sabbath "forces us to rely on God for our future. On that day we do nothing to create our own way. We abstain . . . from our incessant need to produce

Sabbath," 169).

[59]Lincoln, "From Sabbath to Lord's Day," 405.

[60]Dederen, "Theology of the Sabbath," 301.

[61]Ibid.

and accomplish."[62] Sabbath-keeping is thus an exercise in trust--though one should know that he can have great confidence in his God. As Jesus said in Matthew 6:25-31, God provides for the birds and the lilies; He will also provide for His children. Thus, His children have no need for worry--they can rest.

This recognition of one's dependence upon God serves then to "transform," securing a time for one to recalibrate his thoughts, emotions, and desires to that which matches the heart and mind of God.[63] Thus, the time of rest can serve as a time of repentance and of discovery of one's "true identity."[64] In other words, the Sabbath serves as a time to remember both who God is and who one is in Christ.

Respect for Neighbor and Creation

The Sabbath commandment in the Old Testament was not only a matter of personal piety for the individual Israelite; the command also directed one's attention toward the well-being of other people and of creation itself. The commandment for one's household to rest extended to one's servants and animals; even the foreigner was not to work on the Sabbath (Exod 20:10; Deut 5:14). Moreover, every seven years, the Israelites were even to give the land a rest. Hence, one might say that in addition to promoting a love for one's Creator, the Sabbath commandment also promoted love for one's neighbor and stewardship of the earth.[65]

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[62]Dawn, *Keeping the Sabbath*, 29.

[63]Brueggemann, *Sabbath as Resistance*, 45, and 88.

[64]Ibid., 88.

[65]Lincoln, "From Sabbath to Lord's Day," 403. See also Colin E. Gunton, *The One, the Three and the Many: God, Creation and the Culture of Modernity: The 1992*

Moreover, the Sabbath allowed for acts of mercy.[66] Jesus Himself modeled this aspect of the Sabbath, calling out the Pharisees for their hypocrisy in antagonizing Him for healing people on the day of rest. While such acts of mercy "may deprive [one] of physical rest," they are not violations of the Sabbath; indeed, they honor the "spirit of the Sabbath" by relieving another's suffering.[67]

Enjoyment of Creation

One final purpose of the Sabbath worthy of highlighting deals with the experience of pleasure. In the mind of many people, talk of Sabbath conjures up images of Pharisaism and antiquated blue laws.[68] However, the Jewish Sabbath was not a day of "boredom and uneasiness."[69] Instead, the day was meant to be a "time of refreshment and renewal granted by a loving Creator"--a "day [filled with] joy" (Isa 58:13-14).[70] Jews often referred to the seventh day as "Queen" or as the "day of delight" and of

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Bampton Lectures (New York: Cambridge University Press, 1993), 53.

[66]Bacchiocchi, *Sabbath in the New Testament*, 215.

[67]Ibid., 216-17.

[68]Blue laws are state laws that restrict commerce and other activities on Sunday.

[69]Dederen, "Theology of the Sabbath," 303.

[70]Ibid.; Millgram, *Sabbath*, 172; and Solberg, *Redeem the Time*, 9-10.

"rejoicing."[71] In fact, some Jewish practitioners claimed that "the Sabbath is no time for personal anxiety or care."[72]

Thus, rather than being a punishment to endure, the Sabbath is a day to celebrate--in an "unashamedly epicurean" fashion.[73] While the primary delight is a spiritual one--finding rest in God--one must not discount the other forms of delight that God has given to enjoy on this day.[74] In Jewish tradition, the Sabbath is a day to eat "special foods," drink fine wines, and "wear [one's] best garments."[75] A special Sabbath spice is also reserved for that day.[76] In fact, as Dawn noted, "Jews would choose gladly to live more frugally during the week in order to enjoy the special foods and candles of the Sabbath."[77] The day is also filled with singing.[78]

Of course, such pleasure is not to come at the expense of one's neighbor or in rivalry to one's devotion to God.[79] Perhaps for this reason--particularly in the Puritan

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[71]Goldman, *Guide to the Sabbath*, 1; Millgram, *Sabbath*, 2; and Dederen, "Theology of the Sabbath," 298.

[72]Heschel, *Sabbath*, 30. See also Goldman, *Guide to the Sabbath*, 13.

[73]Goldman, *Guide to the Sabbath*, 14.

[74]Heschel, *Sabbath*, 19; and Millgram, *Sabbath*, 5, and 99.

[75]Millgram, *Sabbath*, 5, 9-10, and 175. Goldman noted that "wine is used . . . because, like the Sabbath, it brings joy and good cheer and is the gift of God to gladden the heart of man" (*Guide to the Sabbath*, 44).

[76]Goldman, *Guide to the Sabbath*, 15.

[77]Dawn, *Keeping the Sabbath*, 36.

[78]Millgram, *Sabbath*, 11.

[79]Goldman, *Guide to the Sabbath*, 16.

tradition--many people have cautioned against “worldly,” secular, and “self-centered” pleasures on the Sabbath day.[80] Abraham Joshua Heschel warned that the Sabbath day was not for recreation, noting that unlike the Romans who delighted in “bread and circus games,” God-fearers were not to engage in such “vulgarization of the grandeur of the day.”[81] Goldman argued that one “cannot ‘remember the Sabbath day to keep it holy’ at a football match or at the cinema, on the golf-course or tennis court.”[82] Likewise, Joseph A. Pipa stated that one should avoid “watching television, going to movies or ball games, or using the day for sports.”[83] Samuele Bacchiocchi even gave guidelines for how to enjoy the Sabbath. Quoting Isaiah 58:13-14, he recommended that activities on the Sabbath must be “God-centered rather than self-centered,” must provide “freedom and joy,” and must not cause “exhaustion”; instead, Sabbath activities should “leave [one] . . . better equipped to meet the demands of our week-days’ work.”[84] While Pipa conceded that God is not against one having a good time, he nevertheless held that one is to have

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[80]Bacchiocchi, *Sabbath in the New Testament*, 212-13; Pipa, “The Christian Sabbath,” 168; R. J. Bauckham, “Sabbath and Sunday in the Protestant Tradition,” in *From Sabbath to Lord’s Day*, 312; and Solberg, *Redeem the Time*, 2, and 13-14. Sabbath observance was extremely strict in Puritan circles. Millgram claimed that “the Puritan Sunday exceeded the Hebrew Sabbath in its restrictions” (*Sabbath*, 368). Puritans are known for their work ethic, so one should not be surprised to hear that they did not tend to value rest without purpose; nevertheless, the seventh day was viewed as a time to have their “strength restored, [so that] they could start the [work] cycle over again” (Solberg, *Redeem the Time*, 45-46). Otherwise, rest seemed to promote idleness, which led to further sin (46).

[81]Heschel, *Sabbath*, 18.

[82]Goldman, *Guide to the Sabbath*, 67.

[83]Pipa, “The Christian Sabbath,” 169.

[84]Bacchiocchi, *Sabbath in the New Testament*, 212-13, and 214.

fun on other days--not the Sabbath (though Pipa did allow for *"some* physical activity" on the Sabbath for young children and for those who require such activity "in order to be alert for evening worship").[85]

However, such a mentality seems to go against the purpose of Sabbath as prescribed in Scripture. Indeed, as previously suggested, the Bible has minimal restrictions and requirements for the Sabbath day. Moreover, as Arand asserted, such a dichotomy between recreation appropriate for some days but not all establishes "too sharp of a distinction between the secular and sacred in the sense that the secular is 'bad' or at least inferior to the sacred."[86] Furthermore, as previously stated, Sabbath rest is also a call to enjoy the beauty of creation. Six days a week, people must labor, but on the seventh day, they get to play, enjoying the universe and one another. Dawn thus seemed to better understand the spirit of the Sabbath: "Observing the Sabbath gives us the opportunity to be as careful as we can to fill our lives with beauty and to share beauty with the world around us."[87] Indeed, "when we observe a day especially set apart for

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[85]Pipa, "The Christian Sabbath," 169-70 (emphasis mine). Such prohibitions follow the puritanical tradition, which reacted against the sinful tendencies associated with the holidays in Elizabethan England (Solberg, *Redeem the Time*, 48). For Puritans, "work was the means by which man furthered the divine purpose, and it gave needed physical exercise" (49). For this reason, "work was serious, earnest, a material necessity. Play was altogether different . . . [and] must be moderate" (49). Solberg explained that "sports and games conflicted with proper observance of the Sabbath" and were seen as "devilish pastimes because they lured people away from church and kept them from spending the entire day in spiritual edification" (49-50).

[86]Charles P. Arand, "Responses to Joseph A. Pipa: Response by Charles P. Arand," in *Perspectives on the Sabbath*, 204.

[87]Dawn, *Keeping the Sabbath*, 174.

beauty, all the rest of life is made more beautiful."[88] If this aspect of the Sabbath is legitimate, then one might infer that inherent in the rhythm of the created order is an invitation to *enjoy*--to ponder the beauty of the universe and the human experience--and even more importantly to marvel at the Creator, knowing that He created all things to reflect His glory and to reveal His character.

Scripture's Sabbath versus Schopenhauer's Sabbath

Having given an overview of the Judeo-Christian Sabbath, one is now prepared to see to what extent Schopenhauer's Sabbath corresponds to the biblical concept of Sabbath. While the two Sabbaths have several parallels, they ultimately prove rather distinct.

Points of Agreement

Both Scripture and Schopenhauer agree on the need for Sabbath--both in the immediate sense and in the eschatological sense. Furthermore, they share some commonality in their emphases on self-denial, reflection, and "humanitarianism."[89] Thus, several points of contact exist between Schopenhauer's Sabbath and the one advocated in Scripture.

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[88]Dawn, *Keeping the Sabbath*, 174.

[89]Schopenhauer asserted that when one recognizes that he and everything else in the world are actually one, one also realizes that when one suffers, all suffer. In other words, one recognizes that by causing or allowing someone to suffer, one is really causing himself harm (*WWR* 1:353, and 354-55).

The need for temporal rest. Both Schopenhauer and Scripture see the need for temporary respite. Even before the fall, man was a finite creature and therefore required rest. Hence, the need for rest is not a product of the fall. Man is in need of rest simply because he is not God, and God in His benevolence to man provided a regular day of rest for him. But one should further note that God Himself--though He does not grow weary--also delighted in rest and was "refreshed" by it. Thus, even though He had no need for rest, God affirmed the goodness of rest from the beginning and made it a part of the created order.

After the fall, however, man's work became marked by toil and frustration. Moreover, with the loss of the perfect *shalom* of creation, nothing is as it should be. In addition to the thorns and thistles of the ground, man himself is a being in conflict. His body does not operate as it should, and he experiences pain, disease, and brokenness. Likewise, his mind is marred by the curse of sin and is incapable of seeing ultimate truth by its own power (1 Cor 2:12-14). And man's soul, once fully satisfied in God, now restlessly searches for satisfaction in vain.

Hence, while rest was necessary before the fall, rest is even more necessary after the fall. Like Schopenhauer, Scripture teaches that man is full of suffering, frustration, and sorrow in his present state. Unlike Schopenhauer, however, a biblical framework does not see this suffering as inherent to the world. Instead, suffering is a result of sin. Nevertheless, Scripture and Schopenhauer both affirm the need for a temporary respite from the suffering that currently exists in the world.

The need for eternal rest. Both systems also emphasize the need for eternal Sabbath rest. The temporal rest is much needed, but it points to the necessity for a greater, permanent rest. Scripture seems to agree with Schopenhauer that man is often motivated by discontentment. From the fall onward, man has been marked by a desire for what is not his. In fact, the first sin which brought the fall itself was a result of man striving for the one thing that God withheld from him. Man is now utterly sinful as a result of the fall, and though he freely chooses his actions, underlying his choices is a propensity--a drive--to sin. In other words, as a result of the fall, man is driven by sinful motives that he does not always understand. In many ways, what Schopenhauer called the striving of the will, the Christian could call the "sin nature" or "original sin."[90] Indeed, Scripture describes man as "captive" to sin (Rom 7:23), and the Apostle Paul lamented that he often found himself doing that which he did not wish to do (Rom 7:15). Moreover, one seeks his own interest at his neighbor's expense--stealing, lusting, and killing. The *shalom* of a perfect creation has been disrupted; man's soul is now constantly striving in discontentment.

Thus, with Schopenhauer, Scripture affirms that fallen man is driven by a constant evil "will." However, while Schopenhauer saw man largely as the "victim" of this will, deterministically living out its blind, evil urges, the Bible teaches that man is actually the source of this evil and the consequent suffering. Without Adam's rebellion, no such drive would exist, and no suffering would be present. Nevertheless, now in a fallen state, man in a very real sense could not help but to sin--to follow the inclination of

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[90]Schopenhauer himself even used the phrase "original sin" when he spoke of the evil nature of reality (See *WWR* 1:254, and 355).

his “evil will.” He could not change the nature of his will or the inclination toward sin--much less to seek good (Rom 3:10-12).

Hence, while Scripture and Schopenhauer disagree over the nature of man’s will, both would agree that the will within an individual strives toward evil and perpetuates suffering. Both frameworks would also affirm that the world in its present state produces a burdensome existence and a restlessness, making man desperate for pacification. Schopenhauer stated, “Our existence is essentially restless and fidgety.”[91] Similarly, Augustine, whom Schopenhauer himself referenced in relation to the concept of the will, confessed to God: “Our heart is restless.”[92] Thus, the Schopenhauerian and biblical perspectives both agree on man’s need for salvation from the evil at work within him.

Therefore, more than the need for physical and mental rest, a Christian worldview would affirm with Schopenhauer the need for an eschatological rest. More than temporary respite, one needs to experience a permanent “peace of mind” and “salvation from the world.”[93] For Schopenhauer, this peace resulted from overcoming the will-to-live and embracing non-existence. Yet, for the Christian, the striving that must be overcome is not the will-to-live but rather the will-to-sin. In other words, rest does not

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[91]*PP* 1:438.

[92]Augustine, *Confessions*, trans. Henry Chadwick (New York: Oxford University Press, 1991), 3. See *WWR* 1:126.

[93]*WWR* 1:86, and 152.

come from ceasing to live but rather from gaining a "new heart" (or "will") that lives not in rebellion against one's Creator but rather in submission to Him (Ezek 36:26).[94]

Even Schopenhauer noted that a permanent rest could only come for the saint; however, his notion of sainthood was ascetic to the core--a salvation by works.[95] For the Christian, however, the peaceful life of a saint comes first by a regenerative act of the Holy Spirit and faith in Christ and then by an abiding rest in Christ. This rest then culminates in the glorification of the saint who will at last be without sin and thus without suffering (Rom 8:17, 30; 1 Cor 15:54-55). Hence, for the Christian, the eschatological Sabbath is a permanent restoration of man's relationship with God and a restoration of all creation to its original *shalom*; for Schopenhauer, it is the end of existence itself--the undoing of the world as representation and the annihilation of the will. Nevertheless, both the Christian worldview and Schopenhauer's metaphysic acknowledge that temporary rest is not enough--that any discussion of rest must deal with ultimate things.

Self-denial. While a biblical perspective would reject Schopenhauer's ascetic prescription as a means of salvation, it would still affirm the need for self-denial in the attainment of spiritual rest. Jesus said, "If anyone would come after me, let him *deny* himself and take up his cross daily and follow me" (Luke 9:23, emphasis mine). Indeed, the path to eternal rest often comes at a cost--the loss of family (Luke 14:26), marriage (Matt 19:12), wealth (Matt 19:16-24), and prestige (Phil 3:1-7). Moreover, living in the

[94]Cf. *WWR* 1:329.

[95]Ibid., 383-90, 391-92, 267, and 326.

peace of Christ will involve the hard work of putting to death the sinful "desires of the flesh" (1 John 2:15-17; Gal 5:24).

However, such self-denial is not to be understood as a way of "earning" peace or achieving rest in one's own power. Rather such denial is the fruit of the Spirit and of reconciliation with God (Gal 5:16-26, 2:20). It is a result of seeing the supremacy of knowing Jesus over life itself (Phil 3:7-11). Thus, Christian self-denial does not lead to non-existence but to "abundant life" (John 10:10). Therefore, biblical self-denial is not just turning against one's evil will--it is channeling, by the power of the Holy Spirit, one's striving toward a new target. Indeed, Hebrews 4:11 commands, "*Strive* to enter that rest" (emphasis mine). Thus, the Christian's self-denial is more than losing himself--it is finding his true identity in Christ. The denial is about putting to death the old, sinful man and becoming the new man in Christ. Hence, the Christian form of self-denial is vastly different from Schopenhauer's; nevertheless, both Schopenhauer and Scripture see self-denial as playing a role in the experience of rest.

Reflection and remembrance. Both Schopenhauer's Sabbath and Scripture's Sabbath also involve a form of reflection or "contemplation."[96] The Judeo-Christian concept of Sabbath especially encourages reflection in regard to remembering what God has done: He has created, He has redeemed, and ultimately He will restore. Such remembrance gives meaning to one's present reality and fixes one's attention on a future hope, reminding one what life is really about and drawing one's attention to matters of ultimate reality. Thus, Sabbath rest involves believers remembering who God is and what

[96] *WWR* 1:390.

He has done; God’s people rejoice in the deliverance that God has brought--first through the work of Moses and ultimately through the atoning work of Jesus Christ.

While Schopenhauer did not focus on remembering--and certainly not on hope--the rest that he envisioned also involved the “pure contemplation” of the really real.[97] As previously mentioned, Schopenhauer highlighted man’s fear of dying, stating that this underlying fear was what was behind man’s constant striving--man’s will-to-live. For Schopenhauer, the experience of Sabbath rest--whether by ascetic or aesthetic means--allows one to reflect on his connectedness to all of reality and to fear no longer the non-existence that comes with death. Hence, the “Sabbath experience” of the aesthetic provides the opportunity for one to begin the ascetic journey toward an eternal Sabbath of non-existence.

The conclusions reached from the sabbatical reflections may be different in Schopenhauer’s system, but for both Schopenhauer and Scripture, peace comes when one has beheld ultimate reality. Schopenhauer held that a “state of pure contemplation” allows one to be “raised for the moment above all willing, above all desires and cares” and to be “rid of [himself].”[98] Similarly, the Bible teaches that meditation can result in peace as one’s attention is directed away from oneself and toward God. As Psalm 46:10 says, “Be still, and know that I am God.” For Schopenhauer, the ultimate reality that one contemplated was of an impersonal, terrifying, and evil nature--thus causing one to seek to escape it in order to attain peace. But for the believer, ultimate reality is the highest of

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[97] *WWR* 1:390.

[98] Ibid.

being--the good, holy, and personal God of Abraham, Isaac, and Jacob and the Father of the Lord Jesus Christ; therefore, in seeing Him, the Christian desires not to escape Him but rather to draw near to Him and rest in His goodness.

Humanitarianism. Both Sabbaths further recognize the need for the humane treatment of people and animals. According to Schopenhauer, the striving of the will is bent on carnage. Though Schopenhauer was not influenced by Darwin (*The World as Will and Representation* preceded *The Origin of Species* by several decades), Schopenhauer's thought certainly appears "Darwinian" at this point.[99] He held that the will-to-live involves species eating other species--a survival of the fittest. In fact, Schopenhauer argued, "Every animal can maintain its own existence only by the incessant elimination of another's."[100] Indeed, for Schopenhauer, "the human race, because it subdues all the others, regards nature as manufactured for its own use."[101]

The Christian worldview would agree to an extent, noting that in fallen creation, death and destruction are prevalent throughout the world. Moreover, man has abused his role as steward of the earth and has instead at times pillaged creation for his own pleasure and gain. Thus, both Schopenhauer and Scripture agree on the problem--that man and beast have a propensity toward selfishness and toward the destruction of others. And both see the Sabbath as serving as a corrective to this problem.

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[99]Bryan Magee, *The Philosophy of Schopenhauer*, rev. ed. (New York: Oxford University Press, 1983), 98; and David E. Cartwright, *Schopenhauer: A Biography* (New York: Cambridge University Press, 2010), xxi.

[100]*WWR* 1:147.

[101]Ibid.

For Schopenhauer, one gains an understanding of the Ideas when one has an aesthetic (sabbatical) experience. In other words, one moves beyond seeing a particular object to recognizing the Idea behind that object.[102] One thus appreciates the object for itself rather than as an object to meet one's needs. By enjoying the beauty of the object, one is freed from the striving of the will; in other words, one desires nothing--and thus, he lacks for nothing. This experience allows him to view the object in a disinterested fashion.[103] In other words, one does not view the pig as something to eat or an individual as a sexual object; instead, he recognizes that he and the object are one and that individuation is merely an illusion. Echoing Buddhist teaching, Schopenhauer asserted, "This art thou."[104] In other words, according to Schopenhauer, no true difference exists between the subject and the object that he perceives. All of reality is one. This notion led Schopenhauer to an "ethics of compassion."[105] While ordinarily, an individual is only concerned for himself (which then causes pain and frustration), the Sabbath as experienced through the aesthetic provides an opportunity to "forget our individuality, our will."[106] Thus, in recognizing that he and the rest of reality are one, one seeks the good of the "other." Thus, he cares for both animals and fellow human beings, knowing that if he were to harm a creature, he would also be hurting himself, for "tormenter and tormented

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[102]*WWR* 1:176.

[103]*WWR* 2:375, and 369; and *WWR* 1:196.

[104]*WWR* 1:354-55.

[105]Ibid.; and Christopher Janaway, *Schopenhauer: A Very Short Introduction* (New York: Oxford University Press, 2002), 89.

[106]*WWR* 1:178-79.

are one."[107] Thus, in "alleviat[ing] another's suffering," one is relieving his own suffering and striving.[108]

Scripture rejects this understanding of the world; nevertheless, the biblical worldview also speaks toward the humanitarian treatment of animals and of one's neighbor. Indeed, like Schopenhauer's Sabbath, the scriptural Sabbath also prescribes a "compassionate ethic." As already demonstrated, the Sabbath commandment itself reveals a concern for animals and for other people. The Sabbath also serves as an equalizer--rich and poor, slave and free, young and old, male and female, human, beast, and land--all creation enjoys a Sabbath rest.

However, Scripture does not ground its call to compassion in seeing another person as himself; one is called instead to *love* one's neighbor *as himself* (Mark 12:31). This love of neighbor is an outflow of one's love for God (Mark 12:29-31). In other words, one is kind to his neighbors because they are made in the image of God. Similarly, one cares for the beast and land because as God's vicegerent on the earth, one is to be a good steward of creation.

One should also note that Schopenhauer's ethic is still motivated by self-interest. While one is to seek the good of the "other," one only does so to relieve himself of his own suffering. Thus, the Christian ethic is the one that truly allows one to transcend himself--to be "will-less" and "selfless"--by putting another's needs before

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[107] *WWR* 1:354-55; and Janaway, *Schopenhauer*, 89.

[108] *WWR* 1:371-72, and 380.

one's own. Nevertheless, for both the Schopenhauerian and the Judeo-Christian Sabbaths, the humane treatment of others plays a vital role.

Points of Divergence

While the Sabbaths of Schopenhauer and of the Judeo-Christian tradition have some overlap, even these areas of commonality demonstrate significant differences. One should particularly take note of several points of contrast between these two versions of Sabbath.

The nature of the world. The crucial differentiation between the two Sabbaths lies at the foundation of each of their respective metaphysics. Schopenhauer held that the world is evil by nature, stating that the striving will behind all of reality is malevolent and thus makes all of existence miserable.[109] Moreover, the will is aimless, thereby making all of life meaningless.[110] Thus, since life has no aim and is full of suffering, Schopenhauer held that "non-existence would [have been] preferable."[111] The goal of the Schopenhauerian Sabbath then is to escape from the bondage of the will's striving--to negate oneself and ultimately to find rest from suffering by ceasing to exist.

Obviously, Sabbath within the Christian worldview could not differ more greatly. The Judeo-Christian faith begins at the exact opposite point. The universe was created by a benevolent, all-powerful, all-knowing, and personal God. As such, from the beginning, all of creation was declared good (Gen 1:31). Mankind was made in God's

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[109]*WWR* 1:309.

[110]Ibid., 308-9.

[111]Ibid., 324.

image, reflecting God's glory (Gen 1:26-27). In fact, all of creation reveals the glory of God and points to His good, wise, and powerful nature (Rom 1:20). Sabbath rest then is the culmination of creation--not an escape from it.

Certainly, the Christian would affirm with Schopenhauer that creation is marred by evil. The Christian would also affirm with Schopenhauer that man in his present state is totally depraved--not in the sense that he is "as bad as [he] could be" but rather that "every part of [his] being is affected by sin."[112] As Schopenhauer said, "Our spiteful nature would possibly make every one of us a murderer if it were not mixed with a proper dose of fear in order to keep it within bounds."[113] Nevertheless, for the Christian, creation (and man as part of that creation) is not inherently evil; while creation has been corrupted by sin, creation is inherently good--and despite the presence of evil in the world, the goodness of creation (including the image of God) remains, though it may be marred. Ultimately, Scripture teaches that creation will be restored to the glory that it had before the fall. Hence, even after the fall, beauty and goodness still exist in the world--giving glimpses of glory that once was and pointing forward to the day when all things will be restored.

Thus, rest is part of this good creation. Therefore, the rest that God offers is not *just* an escape from suffering; in fact, because suffering is the result of sin in the world, this type of rest could not have even existed before the fall. Rather, the rest was for the enjoyment of the good creation and of its Creator. Thus, while for Schopenhauer,

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[112]Wayne Grudem, *Systematic Theology* (Grand Rapids: Zondervan, 1994), 496-97.

[113]*PP* 2:215.

the Sabbath was an *escape* from the evil world and ultimate reality, the original Sabbath in Scripture provided an *immersion* into the world and ultimate reality, allowing one to delight in a good God and His handiwork.

The nature of pleasure. The radical difference between the two Sabbaths is also evident in regard to the nature of pleasure. In a world that is inherently good, pleasure would seem to be a natural byproduct. Indeed, in the Christian worldview, God created man and woman and placed them not only within a good creation--but also within a beautiful garden. God also gave man and woman each other to enjoy, and He gave them authority to rule and subdue the earth for their pleasure. Within God's good creation, even activities necessary for survival are themselves pleasurable (or at least have the potential of bringing delight): a delicious meal, a flavorful drink, a well-decorated and comfortable home, and pleasurable sex. Thus, God has not only created a "functional" universe--He has made a "beautiful" one.[114] God made all things for His glory and pleasure--and for man's glory and pleasure. Man may have to work hard for six days in the garden. But Sabbath rest allows him to stop and literally smell the roses. Hard work is a blessing from the Lord, but Sabbath rest is a gift as well--granting man time to *enjoy* the fruit of his labor, the wonder of God's creation, and the pleasure of people's company.

For Schopenhauer, however, pleasure in the sense above is impossible, for his world is evil. Hence, according to Schopenhauer, pleasure cannot be understood as a positive experience; pleasure is *only* a negation of the ordinary experience of perpetual

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[114]Ryken, *Liberated Imagination*, 70.

pain.[115] Pleasure is for Schopenhauer merely the meeting of a want. For example, one must eat in order to live. The pain of hunger manifests the will-to-live and causes one to strive to attain food in order to relieve this "pain." One thus goes to a restaurant and upon eating a cheeseburger, has his hunger satisfied. This satisfaction is not a positive joy--it is merely a negation of hunger. This satisfaction is fleeting, for the moment one is relieved of the "pain" of hunger, one either quickly becomes bored or moves on to another desire.

However, Schopenhauer's notion that pleasure is *only* negative and is merely the removal of pain "runs counter to direct experience."[116] For example, one can think of various times in his life in which he experienced pleasure not merely by the negation of pain but by the addition of a pleasant gratuity. Thus, he experienced not just relief from something but also a positive delight. The cheeseburger scenario illustrates this point well. While the cheeseburger certainly provides a pleasure in the sense that it satisfies a hunger, most likely, one does not eat the cheeseburger *simply* to satisfy his hunger. Even eating grass could accomplish this task. Instead, one eats the cheeseburger because something about the grilled meat and melted cheese on a bun seems desirable to him. In other words, the cheeseburger does not just take away the "pain" of hunger; it *tastes good*. One can think of other foods that would also satisfy one's hunger: frog legs, pig's feet, and chicken livers. Such food would provide nourishment and would seem to satisfy the will-to-live by providing the body with sustenance. And yet one would hardly think that the eating of these foods would be described by most people as *pleasurable*.

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[115]*WWR* 1:88, 319, and 320.

[116]Magee, *Philosophy of Schopenhauer*, 241.

Undoubtedly, one can experience pleasure in having pain removed. If one has had back pain and the doctor provides a remedy that removes that pain, such a relief--a negation--could be described as pleasurable. But surely cases exist in which pleasure arises in a positive sense. Indeed, clothes do not just cover nakedness; they can also be beautiful. A house need not only provide shelter; it can also be aesthetically pleasing. But what added purpose does the beauty of clothing or housing supply? One does not necessarily have better covering and shelter simply because they look nice. Thus, in these cases, one does not merely have a "negative" satisfaction of a need; one also has a positive pleasure--a good that is experienced rather than merely an absence of something bad.

The Judeo-Christian Sabbath is certainly a relief from the suffering of the world. One can rest from his work, which because of the Genesis 3 curse, has been full of "pain," "thorns," and "sweat." Similarly, the eschatological Sabbath will remove all suffering--sin, death, and creation's curse. However, the biblical Sabbath also brings positive pleasures. The day is not only for the absence of work but also for recreation--engagement in activities that serve no other purpose than to bring delight. And ultimately, of course, Sabbath rest also provides the opportunity for concentrated focus on the greatest joy: God Himself. The peace that He supplies--temporally and eternally--not only cures every sorrow--it also causes the soul to well up in praise (Ps 19).

In contrast, Schopenhauer described Sabbath as *only* a reprieve from the "penal servitude of willing" and *only* as the deliverance from "the miserable pressure of the

will."[117] In the end, Schopenhauer's Sabbath is *merely* an escape, but a biblical Sabbath can function not only as a momentary escape but also as an opportunity for gladness. In other words, Schopenhauer's Sabbath *only* palliates, whereas the Judeo-Christian Sabbath also serves to stimulate.

The accessibility of Sabbath rest. The Sabbaths also differ in regard to accessibility. One will remember that for Schopenhauer, only the genius--the man of superior intellect--could naturally escape the striving of the will. Through the artistic work of the genius, others could also gain a glimpse into the nature of reality and experience a momentary respite from the striving of the will; this momentary respite might also lead one to begin to walk the ascetic path toward ultimate deliverance. However, according to Schopenhauer, many people will not even know the temporary respite of an aesthetic experience--much less the permanent silencing of the will. Thus, Schopenhauer's Sabbath is only available to an elite few.

In contradistinction, the Christian Sabbath is open to all people. The creational Sabbath is God's common grace to all mankind, and even the offer of eternal Sabbath is extended to everyone. Jesus promised, "Come to me, all who labor and are heavy laden, and I will give you rest . . . [Y]ou will find rest for your souls" (Matt 11:28-29). Moreover, one does not require the mediator of the genius class to obtain such rest. Certainly, within a Christian understanding, one cannot obtain this rest in his own power--but neither can the genius for that matter. All people are dependent upon the

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[117] *WWR* 1:196.

work of the Holy Spirit to turn from their sinful striving and to seek refuge in Christ.[118] Nevertheless, the God of the Bible offers this rest to everyone--and lasting peace is available to all who believe.

The nature of salvation. Finally, one should note the culmination of each of these Sabbaths. Schopenhauer's cosmogony is grounded in evil. Life itself is pain and suffering, and the best that one can experience in the present life is a temporary numbing of that pain or suffering. Hence, the eschatological Sabbath for Schopenhauer is annihilation--non-existence. Schopenhauer's Sabbath then fits better within a "Buddhist framework" than a Christian one.[119] For Schopenhauer, the will-to-live is the root of all evil; thus, the way of salvation is the will-to-die. Death removes individuality and conscious existence, thereby removing one from all suffering.[120]

In contrast to Schopenhauer's pessimism, Scripture affirms the goodness of a "will-to-live," for God created all things good. Thus, to eat, to drink, to procreate--all of life is good so long as it is done to the glory of God (1 Cor 10:31). Thus, for the Christian, eschatological Sabbath rest is not a denial of the will-to-live (though marriage and presumably sex will not exist in the age to come); rather, Sabbath rest is the culmination and the consummation of life. Sabbath rest will not be an escape from life but rather a perfection of it and a heightened experience of it. Schopenhauer thought that

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[118]Grudem, *Systematic Theology*, 644-45.

[119]Arthur Pontynen, *For the Love of Beauty: Art, History, and the Moral Foundations of Aesthetic Judgment* (New Brunswick, NJ: Transaction Publishers, 2006), 275.

[120]*WWR* 1:275, and 283.

heaven would be boring; yet, if he would have read the scriptures, he would have known the extent of the glory that awaits those who believe (Rom 8:18).[121] Thus, the cure for present suffering is not non-existence but rather *restored* existence. At long last, the Sabbath rest that existed at the beginning before the fall will be reinstated as believers are made perfect as Christ is perfect--and God and man will be fully reconciled. Salvation, then, is not the end of the world; it is a new creation (2 Cor 5:17; Rev 21:5). The will-to-sin will be no more; one's will will finally be at peace, for he will live in the land where the kingdom has come and *God's* will is done.

This peace does not result from the mere "apprehension of an Idea" but rather from the knowledge of the person of Jesus Christ.[122] One does not achieve this goal by suppressing his will; instead, one delights in the will of his Father and aligns his will accordingly. For Schopenhauer, death was deliverance; for the Christian, deliverance comes as a result of resurrected life.[123] Thus, for the Christian, the Sabbath rest is not merely a palliative to suffering; rather, it is the fullness of joy--and it lasts forever. For Schopenhauer, Sabbath rest is about losing one's identity; for the Christian, Sabbath is about finding one's identity in Christ.

Conclusion

Thus, having looked at the concept of Sabbath in Scripture, one notices several parallels to Schopenhauer's concept of Sabbath, particularly in regard to the emphases on

[121] *WWR* 1:312.

[122] *WWR* 2:367.

[123] *WWR* 1:382.

temporal and eschatological rest, self-denial, reflection, and humanitarianism. Nevertheless, the biblical concept of Sabbath diverges greatly from Schopenhauer's concept, namely in regard to the nature of the world, of pleasure, of accessibility, and of salvation. Therefore, while one can certainly appreciate (to a degree) Schopenhauer's sabbatical understanding of the arts, a Christian approach to the arts and Sabbath will look fundamentally different because of its radically disparate metaphysic and eschatology. In other words, while a Christian aesthetic can affirm with Schopenhauer that the arts may provide a temporary escape from an evil world, it will view such an approach to the arts as incomplete; indeed, more than just an escape, the arts just might provide a glimpse of the eternal *shalom*--which can lead one to fulfillment rather than to annihilation.

CHAPTER 6

ART AND SABBATH IN CHRISTIAN THOUGHT

Now armed with a biblical view of the Sabbath, one is prepared to examine how the Sabbath can apply to a Christian aesthetic. However, before beginning this examination, one would do well to see if any precedent exists in Christian history for understanding the arts through a sabbatical lens. In other words, one does not wish to arbitrarily view the arts in this manner or attempt to "baptize" Schopenhauerian thought. Thus, before approaching the arts in this fashion, one must determine if theological grounds exist for doing so. Therefore, the purpose of this chapter is to provide a survey of aesthetic thought within both Christian tradition and Scripture in order to demonstrate that a sabbatical understanding of the arts fits well within a Christian worldview.

In Christian Theology and Philosophy

Throughout the ages, many theologians and Christian philosophers have spoken to the spiritual benefits of the arts--even hitting on sabbatical undertones. This section will focus on six Christian thinkers: Augustine, Martin Luther, Jonathan Edwards, Karl Barth, Dietrich Bonhoeffer, and C. S. Lewis. While the visual arts will receive some treatment, most of these thinkers focused primarily on music and literature. Nevertheless, their conclusions also seem applicable to the arts in general.

Augustine

Augustine's philosophy of music suggests that a "sabbatical" appreciation of the arts goes back to the Church Fathers. Augustine grew up with a strong affinity for the arts, engaging literature, writing poetry, and going to the theater.[1] Moreover, as a teacher of rhetoric, Augustine had a strong background in the liberal arts--including in music.[2] Thus, the arts played a significant role in his life before he became a Christian. Even after his conversion, Augustine wrote a "literary masterpiece," *Confessions*, and devoted an entire volume--*De Musica*--to the liberal arts discipline of music.[3]

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[1]Augustine, *Confessions*, trans. Henry Chadwick (New York: Oxford University Press, 1991), 12-13, 53, and 212.

[2]See Augustine, *Confessions*, 52. The liberal arts "core curriculum" consisted of music "alongside the other mathematical-type disciplines of arithmetic, geometry, and astronomy, and the literary disciplines of grammar, rhetoric, and dialectic" (Carol Harrison, "Augustine and the Art of Music," in *Resonant Witness: Conversations between Music and Theology*, ed. Jeremy S. Begbie and Steven R. Guthrie [Grand Rapids: William B. Eerdmans Publishing Company, 2011], 27). Music as a liberal art was "a rational discipline that studied the laws of spiritual, eternal, immutable measure and relation" (28). According to Carol Harrison, "In classical and late antique culture, music was generally understood not in terms of something composed, practiced, played, or performed, but as a mathematical discipline that was concerned with identifying, categorizing, and creating measured relations between sounds--usually the written or spoken sound of words in poetic rhythm, meter, and verse" (27).

[3]Editor's note in Augustine, *Confessions*, 201; Robert J. O'Connell, *Art and the Christian Intelligence in St. Augustine* (Cambridge, MA: Harvard University Press, 1978), 65, and 90; Quentin Faulkner, *Wiser than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church* (Santa Barbara, CA: Religious Affections Ministries, 1996), 74; Steven R. Guthrie, *Creator Spirit: The Holy Spirit and the Art of Becoming Human* (Grand Rapids: Baker Academic, 2011), 202; and T. S. K. Scott-Craig, "On Christian Instruction," in *A Companion to the Study of St. Augustine*, ed. Roy W. Battenhouse (Grand Rapids: Baker Book House, 1955), 131. Augustine wrote *De Musica* between A. D. 387 and 391 (Paul Westermeyer, *Te Deum: The Church and Music* [Minneapolis: Fortress Press, 1998], 87). According to James McKinnon, this work is only one of two full volumes from the Church Fathers that was "devoted entirely to music," the other one being Niceta's *De Utilitate Hymnorum* (*Music in Early Christian Literature* [New York: Cambridge University Press, 1987], 153). As Harrison explained,

Nonetheless, Augustine wrestled with how extensive of a role the arts should play in the believer's life. After all, the tendency for every human being is to love a lesser beauty over God.[4] To admire the beauty of "physical objects" is not in and of itself wrong--the problem is when one loves them in the wrong order, for when one loves earthly beauty over the divine, his idolatry disorders his soul and causes him to become "wearisome" and "fixed in sorrows."[5] Augustine confessed that he too was guilty in this regard, lamenting, "I loved beautiful things of a lower order."[6]

"What we find in books 1-5 of [*De Musica*] is exactly what we would expect to find in any classical treatise by an ancient author on the liberal art of music: a minute and painstaking analysis of the properties of number (*numerus*) or music (*musica*)--the two are synonymous--and the way in which it is manifest in measured relation, in rhythmic patterns and intervals, in meter, and in verse" ("Augustine and the Art of Music," 30). Augustine himself held that the sixth book was his most valuable contribution to the discussion, viewing the first five books as "all but unintelligible" (Augustine, "Letter CI," in *Letters of St. Augustine*, trans. J. G. Cunningham, in vol. 1 of *Nicene and Post-Nicene Fathers*, ed. Philip Schaff [Peabody, MA: Hendrickson Publishers, 1994], 413).

[4]Augustine, *Confessions*, 29-30.

[5]Ibid., 29-30, and 61; and Augustine, *On Music*, in vol. 4 of *The Fathers of the Church*, ed. Roy Joseph Deferrari, trans. Robert Catesby Taliaferro (New York: Fathers of the Church, 1947), 367.

[6]Augustine, *Confessions*, 64. Augustine expressed remorse for having "liked to tickle my ears with false stories which further titillated my desires" and for attending "public shows," which may have included theatrical and musical productions (12-13). He mocked himself for "weep[ing] over the death of Dido dying for love of Aeneas" (15). He added, "Had I been forbidden to read this story, I would have been sad that I could not read what made me sad. Such madness is considered a higher and more fruitful literary education than being taught to read and write" (16). He also repented for his "sin" of having given "pride of place in my affection to those empty fables rather than to more useful studies" (17). Indeed, he held that these stories "produced [in him] inflamed spots, pus, and repulsive sores [in a spiritual sense]" (37). He feared even more the effect that music could have on him, stating that it "had a more tenacious hold on me, and had subjugated me"; he was concerned that music could pull his heart away from God and cause him to "sin unawares" (207-8). He feared the same thing in regard to objects that were "a delight to my eyes" (209). The point for him was that earthly beauties, including the arts, could either lead one further away from God or closer to God. But the

Nevertheless, Augustine acknowledged that in regard to his approach to the arts, he had the tendency to "err on the side of too much severity."[7] Augustine thus brought balance to the conversation by continuing to affirm that the reason people find pleasure in "beautiful objects" is because of the "grace and loveliness inherent in them."[8] In other words, while those lower objects have a lesser beauty, they still contain a glimpse of that higher beauty of God and could thus incline one to seek that higher beauty. Therefore, Augustine ended up approving of music even in the church because "through the delights of the ear the weaker mind may rise up towards the devotion of worship."[9] Thus, he would admonish the congregation to sing in a manner in which one could "make

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implication in the entire discussion seemed to be that now that Augustine had discovered the beauty of God, he had no need for lesser beauty--though his sinful soul was still tempted to return to that lesser beauty (210; see also Frank Burch Brown, *Religious Aesthetics: A Theological Study of Making and Meaning* [Princeton, NJ: Princeton University Press, 1989], 160; Richard Viladesau, *Theology and the Arts: Encountering God through Music, Art and Rhetoric* [New York: Paulist Press, 2000], 52; Kathleen Marie Higgins, *The Music of Our Lives*, rev. ed. [New York: Lexington Books, 2011], 66; and Calvin R. Stapert, *A New Song for an Old World: Musical Thought in the Early Church* [Grand Rapids: William B. Eerdmans Publishing Company, 2007], 181). Augustine explained, "I was caught up to You by Your beauty and quickly torn away from You by my weight. With a groan I crashed into inferior things . . . But with me there remained a memory of You" (*Confessions*, 127). Hence, he admonished that "if physical objects give you pleasure, praise God for them and return love to their Maker lest, in the things that please you, you displease Him" (63).

[7]Augustine, *Confessions*, 208. Augustine said, "I have sometimes gone so far as to wish to banish all the melodies and sweet chants . . . from my ears and from the Church as well" (208). This debate over music was common in the church during this period (McKinnon, *Music in Early Christian Literature*, 2). Augustine seemed to fear that music, like rhetoric, could influence one without logic and reason and so lead one astray (Stapert, *A New Song*, 185, and 188).

[8]Augustine, *Confessions*, 64-65. He even stated that God was the "source of what was true and certain" in the books that he had read (70).

[9]Ibid., 208.

progress in goodness . . . in the right faith . . . in good habits and behavior," noting that "supreme harmony reigns among those who are praising."[10]

Augustine's suggestion that music could "raise the weaker mind" and promote "supreme harmony" arises from what was in effect a Pythagorean approach on Augustine's part to understanding reality that also involved a "Neo-platonic-type ascent" to God.[11] Like the Pythagoreans, Augustine understood the world as having a fundamentally "numerical character"; according to Augustine this numerical character demonstrates the order and rationality of creation and also points one to God, who is the "perfection of . . . beauty" and the "supreme beauty" who "impose[s] order on everything."[12] Thus, the more in line that an object is to numerical perfection, the higher in being it is and the more beautiful it is--until one reaches the highest reality in God.[13] As Robert J. O'Connell explained, lower beauties on earth can function as a "ladder . . . for [the soul] to mount; upward, by stages it must climb; from lower to higher to the highest Number which is God Himself."[14]

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[10]Augustine, "Sermon 256," in *Sermons*, in vol. 7 of *The Works of Saint Augustine*, ed. John E. Rotelle, trans. Edmund Hill (New Rochelle, NY: New City Press, 1993), 170, and 167.

[11]Harrison, "Augustine and the Art of Music," 32; Faulkner, *Wiser than Despair*, 74; O'Connell, *Art and the Christian Intelligence*, 65; and T. Kermit Scott, *Augustine: His Thought in Context* (New York: Paulist Press, 1995), 230-31.

[12]Jeremy S. Begbie, *Theology, Music and Time* (New York: Cambridge University Press, 2000), 81, and 82; and Augustine, *Confessions*, 5, and 10. Augustine prayed, "All things are beautiful because you made them, but you who made everything are inexpressibly more beautiful" (*Confessions*, 289).

[13]Begbie, *Theology, Music and Time*, 82.

[14]O'Connell, *Art and the Christian Intelligence*, 90.

For Augustine, music could play a significant role in this ascent, for Augustine viewed music as an "expression of the formative power of number that underlies and orders all of creation," operating according to the "same fundamental rules" of harmony and symmetry that are present in the rest of the universe.[15] In other words, in reflecting the order and harmony of the universe, music can serve to direct one's soul to "truth and wholeness."[16] Thus, according to Augustine, one could learn from the numerical patterns of music how to "ris[e] to the higher secrets of truth, by paths gradually ascending, so to speak, in which Wisdom pleasantly reveals herself."[17]

While Augustine was ambiguous about how music could function in this way, in essence, his emphasis on numerical perfection points to the fact that God created a perfect universe. Because the present universe is in a fallen state, the goal is now to restore the harmony and order that was once perfect in creation and that is at its highest in God Himself. By reflecting the perfect order of the original creation and its Creator, music can help to realign one's soul to its right relationship to that order and to God Himself. One can therefore see the "sabbatical" implications of music in Augustine's thought. Indeed, Augustine, who spoke of the Sabbath as a "peace" and as a "most beautiful order of very good things," saw in the numeric nature of music the capacity to

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[15]Faulkner, *Wiser than Despair*, 75; McKinnon, *Music in Early Christian Literature*, 4; and Guthrie, *Creator Spirit*, 204. See also Augustine, *On Music*, 207.

[16]Augustine, *On Music*, 376.

[17]Augustine, "Letter CI," 413. See also Harrison, "Augustine and the Art of Music," 34; and Alain Besançon, *The Forbidden Image: An Intellectual History of Iconoclasm*, trans. Jane Marie Todd (Chicago: The University of Chicago Press, 2000), 107.

align one's soul with the harmony and order--the Sabbath--of the universe.[18] Hence, he held that "a restored delight in reason's numbers" allows for one's "whole life [to be] turned to God, giving numbers of health to the body."[19] Indeed, in *De Musica*, he noticed the restorative power of music to affect "the movements of the soul" and to govern the "passions of the body."[20] Therefore, according to Augustine, musical engagement could provide "restful contentment" and could even "prevent . . . people from succumbing to depression and exhaustion"; more than just soothing an individual, however, music could "cheer up [his] toil" and could even "move" the soul to "warmer devotion" and "kindle" it to "piety."[21] Augustine even used words similar to Schopenhauer's to describe what happens when one's passions are brought back into proper order; he said that one could "enjoy an interior freedom of peace signified *by the sabbath*."[22] Unlike Schopenhauer's

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[18]Augustine, *Confessions*, 304; and Augustine, *On Music*, 343-45, and 349. See also O'Connell, *Art and the Christian Intelligence*, 74.

[19]Augustine, *On Music*, 358, and 368. See also Begbie, *Theology, Music and Time*, 82.

[20]Augustine, *On Music*, 337, and 338-39. See also Augustine, *City of God*, in vol. 2 of *Nicene and Post-Nicene Fathers*, ed. Philip Schaff, trans. Marcus Dods (Peabody, MA: Hendrickson Publishers, 1994), 511. Augustine advocated praying for God to restore order to one's affections so that one could "take delight only in higher things"; he suggested that "delight is a kind of weight in the soul" and thus "delight orders the soul" (*On Music*, 355).

[21]Augustine, *Confessions*, 165, and 207; and Augustine, "Of the Work of Monks," in *Moral Treatises of St. Augustine*, in vol. 3 of *Nicene and Post-Nicene Fathers*, ed. Philip Schaff, trans. H. Browne (Peabody, MA: Hendrickson Publishers, 1994), 514. Kathleen Marie Higgins asserted that Augustine was "an early proponent of the arousal theory" because he "saw . . . music's power to inspire a devotional state of mind"--although he "admired the orderly, 'numerical' proportion inherent in music more than its arousal potential" (*Music of our Lives*, 66).

[22]Augustine, *On Music*, 339 (emphasis mine).

Sabbath, however, Augustine's Sabbath is not marked by "freedom" from existence/ consciousness but rather by "freedom" in "know[ing] God alone is [one's] Lord."[23] Thus, Augustine's aesthetic reflects the biblical Sabbath, for rather than serving as an escape from existence, art as Sabbath for Augustine comes by appreciating the highest form of existence in God Himself.

Hence, as Jeremy S. Begbie argued, Augustine held that music could "bring the soul to a recognition of its fallen state and promote its return to God, to move from the world of sense to the world of intelligibility"--to restore "the restful contemplation of eternal truth."[24] In this way, O'Connell appeared correct in saying that Augustine's aesthetic is "outlining a 'way of salvation.'"[25]

Hence, though on opposite sides on the ideological spectrum, both Augustine and Schopenhauer recognized the rehabilitative potential of the arts not only to provide temporal rest but also to lead one to eternal rest. Just as the arts served as a gateway for Schopenhauer to asceticism and annihilation, so too does music serve for Augustine to encourage godliness and to point one to God, for true Sabbath rest can only come from Him. As Augustine famously prayed, "You have made us for Yourself, and our heart is restless until it rests in You."[26]

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[23]Augustine, *On Music*, 339.

[24]Begbie, *Theology, Music and Time*, 82.

[25]O'Connell, *Art and the Christian Intelligence*, 19. See also Marianne Djuth, "Veiled and Unveiled Beauty: The Role of the Imagination in Augustine's Esthetics," *Theological Studies* 68 (2007): 77.

[26]Augustine, *Confessions*, 3.

Martin Luther

Unlike Augustine, Luther did not appear interested in developing a philosophy or theology of the arts.[27] Moreover, while Augustine was somewhat suspicious of pleasures such as music, Luther saw less of a dichotomy between the physical and spiritual worlds and therefore did not display much angst over enjoying the arts.[28]

Nevertheless, Luther's appreciation of the arts was a distinguishing mark among the Reformers. John Calvin and Ulrich Zwingli were extremely skeptical of the use of images and music in the church; Luther, on the other hand, was more of a moderate in regard to the arts.[29] He recognized that many people (especially Catholics) had abused the arts--for instance, by making images objects of worship.[30] Nevertheless, he suggested that images had a rightful place if they directed one to God.[31] Luther asserted, "I [am not] of the opinion that the gospel should destroy and blight all the arts, as some of the

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[27]Joyce Irwin, "'So Faith Comes from What Is Heard': The Relationship between Music and God's Word in the First Two Centuries of German Lutheranism," in *Resonant Witness*, 66, and 74.

[28]Ibid., 69.

[29]Gene Edward Veith, Jr., *State of the Arts: From Bezalel to Mapplethorpe* (Wheaton, IL: Crossway Books, 1991), 198-99; Westermeyer, *Te Deum*, 141; Viladesau, *Theology and the Arts*, 26; Stapert, *A New Song*, 195; and Hilary Brand and Adrienne Chaplin, *Art and Soul: Signposts for Christians in the Arts* (Downers Grove, IL: IVP Academic, 2001), 29. However, Hilary Brand and Adrienne Chaplin stated that one is in error if one sees Calvin "as a hater of the arts" (*Art and Soul*, 31). While Calvin showed some resistance to the arts in worship, he did allow for the production of miracle plays, and he gave music an important role in worship--as long as it did not detract from the preaching of the Word (31; and Steven R. Guthrie, "Singing in the Body and in the Spirit," *JETS* 46 [2003]: 636).

[30]Brand and Chaplin, *Art and Soul*, 29.

[31]Ibid.; and Veith, *State of the Arts*, 199.

pseudo-religious claim. But I would like to see all the arts, especially music, used in the service of Him who gave and made them."[32] In fact, Luther believed that one could proclaim God's Word not only in preaching but also in "singing . . . writing, and painting."[33]

[32]Martin Luther, *Preface to the Wittenberg Hymnal*, in *LW* 53, *Liturgy and Hymns*, ed. Ulrich S. Leupold, trans. Paul Zeller Strodach and rev. Ulrich S. Leupold (Philadelphia: Fortress Press, 1965), 316. Certainly, Luther was not naive to the sinful uses of the arts; in fact, he held that those who abused the arts were blasphemers, stating, "Take special care to shun perverted minds who prostitute this lovely gift of nature and of art with their erotic rantings; and be quite assured that none but the devil goads them on to defy their very nature which would and should praise God its Maker with this gift, so that these bastards purloin the gift of God and use it to worship the foe of God, the enemy of nature and of this lovely art" (*Preface to Georg Rhau's Symphoniae Iucundae*, trans. Ulrich S. Leupold, in *LW* 53:324). However, such abuse does not undo Luther's theology of music--indeed, it upholds it. Music is meant to appease one's inner turmoil and to turn his affections toward his Creator; any music that subverts this end is a bastardized, idolatrous form of music that is not acting according to its inherent nature. Nevertheless, Luther held that even corrupted music can be redeemed. For example, even though Luther described Catholic texts as being "inappropriate . . . even wicked and contrary to Scripture," Luther considered Catholic music to be "very pleasing" (Luther, *Lectures on Genesis: Chapters 6-14*, trans. George V. Schick, in *LW* 2 [1960]: 164). Thus, he decided to "adapt other texts to the music so that it may adorn our article of the resurrection, instead of purgatory," noting that "the melodies and notes are precious" and that "it would be a pity to let them perish" (Luther, *Preface to the Burial Hymns*, trans. Paul Zeller Strodach and rev. Ulrich S. Leupold, in *LW* 53:327). Therefore, even corrupted music could be restored to its proper place in relation to God.

[33]Luther, *Psalm 101*, trans. Alfred von Rohr Sauer, in *LW* 13 (1956): 168. See also Luther, *Psalm 147*, trans. Edward Sittler, in *LW* 14 (1958): 131; and Luther, *Treatise on the Last Words of David*, trans. Martin H. Bertram, in *LW* 15 (1972): 288. Luther quoted poets throughout his works (see Luther, *Lectures on Galatians: Chapters 1-4*, trans. Jaroslav Pelikan, in *LW* 26 [1963]: 406; Luther, *Against Latomas*, trans. George Lindbeck, in *LW* 32 [1958]: 167; and Luther, *Confession concerning Christ's Supper*, trans. Robert H. Fischer, in *LW* 37 [1961]: 172). In regard to images, Luther advocated the placement of a Lord's Supper painting at the altar and allowed for "other pictures of God or Christ [to] be painted somewhere else" (Luther, *Psalm 111*, trans. Daniel E. Poellot, in *LW* 13:375). Luther charged, "Some people have treated the images shamefully . . . They really deserve a stiff punishment . . . To have images is not wrong . . . It is true that they are dangerous, and I wish there were none of them on the altars. But we cannot prove it right to mutilate and burn them instead of tolerating

However, while Luther showed an appreciation for all the arts, he, like Augustine and Schopenhauer, especially esteemed music, calling it "the excellent gift of God" and desiring to "commend it to everyone."[34] In addition to partaking in musical and lyrical composition himself, Luther regularly interacted with composers and musicians, such as Conrad Rupff, Johann Walter, and Georg Rhau; this appreciation of music would allow the Lutheran Church to produce many accomplished hymn writers and composers, the highest of whom was J. S. Bach, who has been called the "musical result of Luther" and the "fifth evangelist" because of his seeing gospel teaching and musical expression as "two parts of a common reality."[35]

In this regard, one can see the first manner in which Luther attributed to music a "sabbatical" function: music for Luther helped to lead one to peace with God. Luther's esteem for music was surpassed only by his love for Scripture. Luther asserted, "Next to the Word of God, music deserves the highest praise."[36] Moreover, Luther held that

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them . . . [W]omen and wine are also dangerous things and are being misused" (*Receiving Both Kinds in the Sacrament*, trans. Abdel Ross Wentz, in *LW* 36 [1959]: 258-59). He went on to argue that "we must permit the images to remain, but preach vigorously against the wrong use of them," asking, "How did we ever get into this predicament, that men should forbid us to do what God has not forbidden?" (259-60). See also Luther, *Against the Heavenly Prophets in the Matter of Images and Sacraments*, trans. Bernhard Erling and Conrad Bergendoff, in *LW* 40 (1958): 85.

[34]Luther, *Preface to Georg Rhau*, in *LW* 53:321.

[35]Westermeyer, *Te Deum*, 240-41, 142-43, and 149. See also Viladesau, *Theology and the Arts*, 25. Luther especially appreciated composer Josquin Desprez (Westermeyer, *Te Deum*, 114-15).

[36]Luther, *Preface to Georg Rhau*, in *LW* 53:323. Luther even claimed that "God has preached the gospel through music" in "compositions [that] flow freely, gently, and cheerfully, [and that] are not forced or cramped by rules," for such music offers a "taste" of "God's absolute and perfect wisdom," leaving one in "wonder" (*Table Talk*, in *LW* 54 [1967]: 129-30; and *Preface to Georg Rhau*, in *LW* 53:324. See also Irwin, "So

"except for theology there is no art that could be put on the same level with music."[37] Luther was passionate about music because he recognized what Schopenhauer and contemporary music therapists have recognized: music can open one's eyes to reality and can affect one's inner being. Thus, Luther sought to harness music's power in conjunction with the Word of God to encourage spiritual growth, noting that "we are made better and stronger in faith when His holy Word is impressed on our hearts by sweet music."[38] Indeed, according to Luther, God "designed" music to "arouse devotion" within man.[39] Moreover, Luther held that God had "instilled and implanted" music within man and creation.[40] Thus, Luther asserted that because God has wired people to make and respond to music, music can have a powerful spiritual effect on an individual--particularly when paired with the gospel text or message--by opening one's eyes to truth and beauty and directing one's affections to God.[41]

Luther's thought also has sabbatical implications in its suggestion of music's power over evil.[42] Luther held that the Holy Spirit utilizes music as "an instrument for

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Faith Comes," 67-68). Joyce Irwin compared the use of music in this regard to rhetoric in speech; in other words, music's effect on the emotions serves a persuasive function in regard to the lyrical message's truth ("So Faith Comes," 79).

[37]Luther to Louis Senfl (no. 234), October 4, 1530, in *LW* 49 (1972): 428.

[38]Luther, *Preface to the Burial Hymns*, in *LW* 53:328.

[39]Luther, *Psalm Four*, in *LW* 10 (1974): 42.

[40]Luther, *Preface to Georg Rhau*, in *LW* 53:322.

[41]Richard Viladesau, *Theological Aesthetics: God in Imagination, Beauty, and Art* (New York: Oxford University Press, 1999), 149.

[42]Jeremy Begbie, *Music, Modernity, and God: Essays in Listening* (New York: Oxford University Press, 2013), 31.

His proper work" and that music "serves to cast out Satan," providing one relief from sin and demonic oppression.[43] Indeed, Luther held that music is "odious and unbearable to the demons" and that "the devil . . . takes flight at the sound of music almost as he takes flight at the word of theology."[44] Luther even spoke from personal experience, testifying that music "often has quickened me and liberated me from great vexations."[45] Thus, similar to Schopenhauer, who held that the arts could liberate one from the striving of the evil will and could even enable one to redirect the will's striving, Luther viewed music as a "gift of God" that allowed one to experience victory over personal sin and to experience liberation from demonic powers.[46]

Furthermore, Luther would have agreed with Schopenhauer that music has the ability to ease day-to-day suffering and striving. Indeed, Luther asserted that music serves as a "governess of . . . human emotions."[47] He even asked, "What more effective means than music could you find" to "comfort the sad, to terrify the happy, to encourage the despairing, to humble the proud, to calm the passionate, or to appease those full of hate?"[48] For Luther, the very "function of music [is] to arouse the sad, sluggish, and dull in spirit" and to "cheer" a downcast soul, providing one with a "calm and joyful

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[43]Luther, *Preface to Georg Rhau*, in *LW* 53:323. See 2 Kgs 3:15 and 1 Sam 16:23.

[44]Luther to Senfl, in *LW* 49:428.

[45]Ibid.

[46]Luther, *Lectures on Isaiah: Chapters 1-39*, trans. Herbert J. A. Bouman, in *LW* 16 (1969): 62; and Luther, *Preface to Georg Rhau*, in *LW* 53:324.

[47]Luther, *Preface to Georg Rhau*, in *LW* 53:323.

[48]Ibid.

disposition."[49] In other words, much like a biblical Sabbath, music can serve to realign one's emotions to their proper place, granting one relief from sorrow and anxiety and cultivating joy.

Therefore, while Luther did not offer a theological framework for a sabbatical understanding of the arts--and while he did not necessarily offer much support for his belief in the remedial effects of the arts--Luther clearly saw the value of the arts to provide spiritual and emotional rest, leading one to ultimate rest in a restored created order. The arts--and music in particular--could realign one's affections to God and help him to overcome spiritual struggles.[50] The following poem by Luther best summarizes his appreciation for the soothing and restorative power of music:

> Of all the joys upon this earth
> None has for men a greater worth
> Than what I give with my ringing
> And With [*sic*] voices sweetly singing.
> There cannot be an evil mood
> Where there are singing fellows good,
> There is no envy, hate, nor ire,
> Gone are through me all sorrows dire;
> Greed, care, and lonely heaviness
> No more do they the heart oppress . . . .[51]

Therefore, as one saw with Augustine, Luther also showed in his thought elements of a sabbatical aesthetic.

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[49]Luther, *Psalm Four*, in *LW* 10:43; Luther to Senfl, in *LW* 49:428; and Luther, *Table Talk*, in *LW* 54:420. Luther gave the examples of Elisha in 2 Kings and the "heroic songs and triumphal hymns of the poets" to substantiate his point (*Psalm Four*, in *LW* 10:43).

[50]Luther, *A Preface for All Good Hymnals*, trans. Paul Nettl, in *LW* 53:320.

[51]Ibid., 319-20.

Jonathan Edwards

Jonathan Edwards did not deal in any significant way with the arts themselves. Hence, he may seem an odd insertion into the present discussion. Nevertheless, Edwards apparently had a deep appreciation for music, having enjoyed "singing throughout his life" and even defending the use of Isaac Watts's hymns in church services and meetings.[52] Furthermore, of chief importance to his theological system was the concept of beauty--to the extent that Owen Strachan and Doug Sweeney would describe "Edwards's God" as "simultaneously a designer, aesthete, and instructor."[53] Thus, Edwards's theology has relevance to an understanding of aesthetics, and one can see in Edwards themes that are compatible with a sabbatical understanding of the arts.

Like Schopenhauer, Edwards suggested that an aesthetic experience has a quieting effect and provides an opportunity for contemplation. While for Schopenhauer, the arts provided the means for such an experience, Edwards seemed to find more solace in contemplating beauty within the created order, stating,

> I walked abroad alone, in a solitary place . . . for contemplation. And as I was walking there, and looked up on the sky and clouds; there came into my mind, a sweet sense of the glorious majesty and grace of God, that I know not how to express . . . The appearance of everything was altered: there seemed to be, as it were, *a calm, sweet cast*, or appearance of divine glory, in almost everything.[54]

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[52]Jonathan Edwards to a Singing Teacher (no. 172), June 4, 1753, in *WJE* 16, *Letters and Personal Writings*, ed. George S. Claghorn (New Haven, CT: Jonathan Edwards Center, 2008-11), 596, accessed August 29, 2015, http://edwards.yale.edu/research/browse; Edwards to the Reverend Benjamin Colman (no. 49), in *WJE* 16:144; and Westermeyer, *Te Deum*, 251.

[53]Owen Strachan and Doug Sweeney, *Jonathan Edwards on Beauty* (Chicago: Moody Publishers, 2010), 65. See also Edward Farley, *Faith and Beauty: A Theological Aesthetic* (Burlington, VT: Ashgate, 2001), 43.

[54]Edwards, *Personal Narrative*, in *WJE* 16:793 (emphasis mine).

In this manner, Edwards found that the experience of beauty soothed and enlivened.[55] Edwards also connected musical experience with this type of spiritual rest, suggesting that music "fits one for the contemplation of more exalted and spiritual excellencies and harmonies."[56] In fact, the spiritual rest that resulted from his contemplation of the beauty of creation would often cause him to sing (much like the quiet contemplation of Schopenhauer's genius also provided the context for art production); Edwards testified, "It always seemed natural to me, to sing or chant forth my meditations; to speak my thoughts in soliloquies, and speak with a singing voice."[57] Thus, the beauty of creation and the beauty of music seemed to be associated with spiritual contemplation and rest in Edwards's thought.

For Edwards, the power of the beautiful to affect one in such a manner is grounded in the character of God, who is fundamentally beautiful and is the standard for beauty.[58] The world is thus beautiful because God is beautiful, and the glory of the world

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[55]As Dane C. Ortlund summarized, "When a sinner is made alive to beauty, it is the soul that is brought to life" (*Edwards on the Christian Life: Alive to the Beauty of God* [Wheaton, IL: Crossway, 2014], 166).

[56]Edwards, *Miscellany 95: Happiness of Heaven*, ed. Harry S. Stout, in *WJE* 13:263.

[57]Edwards, *Personal Narrative*, in *WJE* 16:794.

[58]Farley, *Faith and Beauty*, 47; and Patrick Sherry, *Spirit and Beauty: An Introduction to Theological Aesthetics*, 2nd ed. (London: SCM Press, 2002), 13. Edwards described God as "an infinite excellency, infinite glory, and beauty itself" (*God's Excellencies*, ed. Wilson H. Kimnach, in *WJE* 10:421). Roland A. Delattre explained that beauty for Edwards is the "first principle of being, the inner, structural principle of being-itself, according to which the universal system of being is articulated" (*Beauty and Sensibility in the Thought of Jonathan Edwards: An Essay in Aesthetics and Theological Ethics* [Eugene, OR: Wipf & Stock Publishers, 1968], 1-2). Edwards held that God's beauty overflowed into His creation of the world. Edwards described the process as an "infinite fountain . . . send[ing] forth abundant streams" (*Dissertation I: Concerning the*

points one's attention to the glory of its Creator. In other words, when creation is functioning according to God's design, it too is beautiful; conversely, to the extent that it does not correspond to God's design, it is ugly.[59] Edwards also held that the observation of the created order should direct one's affections to God.[60] He said, "We admire at the beauty of creation, at the beautiful order of it, at the glory of the sun, moon, and stars . . . but we have much more reason . . . to admire at the invisible glory of that God whose fingers have formed [them]."[61]

By seeing God's handiwork, man is able to reflect on who God is. Indeed, God has designed man to properly perceive the expression of His glory, which ought to lead to an "aesthetic-affectional" reaction.[62] In other words, as Schopenhauer held that art allows one to contemplate ultimate reality, so too did Edwards claim that the beauty experienced in nature allows one to contemplate God. Edwards explained that every "sound, color, and smell" in the world is suited to a corresponding sense in the human observer; these

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End for which God Created the World, ed. Paul Ramsey, in *WJE* 8:433). Edwards described creation as an "emanation from [God], and a communication of [God]" (532). As Ortlund explained, in Edwards's system, "the good things of this world--the tastes, the sights, the smells, the accomplishments, the relationships--are all echoes of the true Joy, the joy of which every earthly pleasure is a shadow" (*Edwards on the Christian Life*, 77). Nevertheless, Edwards also warned of Satan's ability to use "counterfeit" pleasures to distort one's affections (152).

[59]Delattre, *Beauty and Sensibility*, 2, and 29.

[60]Strachan and Sweeney, *Jonathan Edwards on Beauty*, 48, and 56. Edwards would often observe creation closely even as a child, examining light and even spiders; this practice continued throughout his life (Ortlund, *Edwards on the Christian Life*, 29).

[61]Edwards, *God's Excellencies*, in *WJE* 10:420. Edwards also marveled at "the beauty of trees, plants, and flowers, with which God has bespangled the face of the earth" and at "the beautiful frame of the body of man, especially in its perfection" (421).

[62]Delattre, *Beauty and Sensibility*, 49.

sounds, colors, and smells thus cause a “certain proportion of the vibrations” to occur in “different organs,” thereby causing an appropriate response from the viewer.[63] For example, the viewing of “the gentle motions of trees, of lily, etc.” tends to connote “calmness, gentleness, and benevolence” to the perceiver.[64] In fact, Edwards suggested that the state of a “virtuous soul” greatly parallels the state of a “calm[,] serene day.”[65] Hence, in Edwards’s thought, the alignment of the soul to God allows one to appreciate the beauty of creation in the proper way.[66] Indeed, God has designed man to respond to beautiful things in a manner of “mutual consent and agreement”; in other words, God provides the beauty, and man, if in proper spiritual alignment, responds in gratitude.[67] Indeed, according to Edwards, God has wired man with this “instinct.”[68] Thus, one can see how an aesthetic experience can result in a sabbatical experience, for when one is in proper relation to God, his soul responds properly to such an experience by resting.

Just as God has designed man for a proper response to the beauty of nature, so too has He wired man to respond to beauty perceived in the arts. Edwards argued that “the consent or concord of the various notes of a melodious tune, should appear beautiful; because therein is some image of the consent of mind.”[69] Still more, Edwards asserted

[63]Edwards, *Beauty of the World*, ed. Wallace E. Anderson, in *WJE* 6:305.

[64]Ibid.

[65]Ibid., 306.

[66]See Edwards, *Dissertation II: The Nature of True Virtue*, in *WJE* 8:558.

[67]Ibid., 564.

[68]Ibid., 565.

[69]Ibid.

that "we . . . express ourselves to God in verse rather than in prose, and do it with music . . . [because] such is our nature and frame that these things have a tendency to move our affections."[70] Thus, the arts can "enliven in [individuals] a sense of spiritual beauty" and can properly align one's affections to correspond to the divine order.[71] Hence, a proper response to beauty should lead to a proper response to God. When one's soul is properly aligned to God's design, he is most suited to experience the *shalom* of the created order and have his soul at rest in the beauty of it. Therefore, one sees in Edwards's thought a correlation between an aesthetic experience and spiritual rest.

In addition to seeing the sabbatical potential of beauty to direct one's affections to God, Edwards also noted the potential for beauty to shape one's character.[72] While Edwards affirmed the necessity of regeneration for salvation and personal holiness,

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[70]Jonathan Edwards, *The Religious Affections* (Carlisle, PA: The Banner of Truth Trust, 1961), 44. Edwards also noted that baptism and the Lord's Supper serve in the same capacity: "The same thing appears in the nature and design of the sacraments which God hath appointed. God, considering our frame, hath not only appointed that we should be told of the great things of the gospel, and of the redemption of Christ, and instructed in them by His Word; but also that they should be, as it were, exhibited to our view, in sensible representations in the sacraments, the more to affect us with them" (44).

[71]Edwards, *Nature of True Virtue*, in *WJE* 8:565, and 566. As Edwards argued, "The nature of true virtue consists in a disposition to benevolence towards Being in general" (541).

[72]As Delattre explained, for Edwards, "order and disorder in the natural world are seen in terms of harmony and discord, of proportion and deformity"; in the same way, "order and disorder in the moral world are seen in terms of consent to being and dissent from being" (*Beauty and Sensibility*, 112). Edwards stated, "Beauty . . . consists in the visible fitness of a thing to its use, and unity of design . . . [O]ne thing which contributes to the beauty of the agreement and proportion of various things is their relation one to another" (*Nature of True Virtrue*, in *WJE* 8:563).

Edwards also noticed the importance of music in one's moral and spiritual development.[73] For example, Edwards argued that singing instruction "properly belongs to a Christian education" and would "lead . . . to . . . good morals."[74] He asserted that "music, especially sacred music, has a powerful efficacy to soften the heart into tenderness, to harmonize the affections, and to give the mind a relish for objects of a superior character."[75] Thus, for Edwards, appreciating the beauty of the universe and participating in musical expression can have a sanctifying and thereby "sabbatical" effect on an individual, serving to turn his soul away from discord to harmony. Therefore, whether in the delight of the beauty of creation and its harmonies or in the moral development that comes with musical participation, hints of a sabbatical aesthetic seem to exist in Edwards's thought.

Karl Barth

Karl Barth, who is typically ranked among the great theologians in the last hundred years, also actively engaged in the arts.[76] In addition to appreciating Henrik Ibsen and Fyodor Dostoyevsky, Barth frequented the movie theater and grew up writing poetry and plays, and a common activity in his childhood was to put on these plays with

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[73]See Edwards, *Religious Affections*, 133, and 199 for a discussion on how the Holy Spirit changes one's affections, which leads to a change in one's tastes.

[74]Edwards to Sir William Pepperrell (no. 135), November 28, 1751, in *WJE* 16:411; and Edwards to a Singing Teacher, in *WJE* 16:597. Edwards desired to utilize music for this purpose in ministry to Native Americans (597).

[75]Edwards to Pepperrell, in *WJE* 16:411.

[76]Daniel Jenkins, "Karl Barth," in *A Handbook of Christian Theologians*, ed. Martin E. Marty and Dean C. Peerman (Nashville: Abingdon Press, 1965), 396.

his friends.[77] Barth also appreciated the visual arts. He especially loved the work of Matthias Grünewald.[78] In fact, Barth kept a copy of Grünewald's crucifixion painting from the Isenheim Altarpiece directly above his desk throughout much of his career, and Barth referred to Grünewald's work frequently in his writings.[79]

Thus, the arts played a significant role in Barth's life and even informed his theology.[80] Perhaps the best evidence for this assertion lies in Barth's appreciation of music. Barth grew up with a "sensitive and perceptive musical ear," playing the violin and singing.[81] In his youth, he even wrote an opera called *The Sixth-Former's Dream* and participated in a production of Bach's *St. Matthew Passion*.[82]

However, most notable to the present discussion is Barth's profound appreciation--love even--for Wolfgang Amadeus Mozart.[83] So great was his admiration

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[77]Eberhard Busch, *Karl Barth: His Life from Letters and Autobiographical Texts*, trans. John Bowden (Grand Rapids: William B. Eerdmans Publishing Company, 1994), 11, 17, 26, 27, 30, and 116; Jenkins, "Karl Barth," 405. Barth wrote a five-act play when he was ten years old. He even wrote a play in French (Busch, *Karl Barth*, 27).

[78]Busch, *Karl Barth*, 116.

[79]Ibid., 116, and 408; Karl Barth, *CD* 1, *The Doctrine of the Word of God*, pt. 1, trans. G. T. Thomson (Edinburgh: T & T Clark, 1955), 126, and 301; and Barth, *CD* 1, pt. 2:125.

[80]Jenkins, "Karl Barth," 405.

[81]Busch, *Karl Barth*, 15, and 25-26.

[82]Ibid., 30, and 56.

[83]Karl Barth, *Wolfgang Amadeus Mozart*, trans. Clarence K. Pott (Eugene, OR: Wipf & Stock Publishers, 1956), 15. See also Sherry, *Spirit and Beauty*, 166; and Jenkins, "Karl Barth," 396. Barth recounted how Mozart was the first piece of "great music" that he ever heard; he cherished the following childhood memory: "My father struck a few measures of *The Magic Flute* on the piano . . . [and] they thrilled me through and through" (Barth, *Mozart*, 15). In an imaginary exchange with Mozart, Barth

for Mozart that Barth vowed, "If I ever get to heaven, I would first of all seek out Mozart and only then inquire after Augustine, St. Thomas, Luther, Calvin, and Schleiermacher."[84] Indeed, within his study, Barth placed a portrait of Mozart at the same height as his portrait of Calvin, and Barth kept his Mozart records "immediately below [his] Weimar edition of Luther."[85] In Barth's estimation, Mozart did not merely create "beautiful" music; rather, Mozart's music was "for the true Christian . . . not mere entertainment, enjoyment, or edification but *food and drink*; music full of *comfort* and *counsel* for his needs" and "*free* and *liberating*."[86] Barth further described Mozart in "sabbatical" terminology, stating, "And when I hear [Mozart], it *gladdens*, *encourages*, and *comforts* me," and "I am transported to the threshold of a world which in sunlight and storm, by day and by night, is a *good and ordered world*" where "I always find myself *blessed* with courage . . . with tempo . . . with purity . . . *with peace*."[87] Barth even went so far as to declare that "when [the angels] are together *en famille*, they play Mozart and . . . our dear Lord listens with special pleasure."[88]

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declared, "[H]ow grateful I have been to you, grateful for as long as I can recall" (19). Listening to Mozart was even a part of Barth's morning routine (George Hunsinger, *How to Read Karl Barth: The Shape of His Theology* [New York: Oxford University Press, 1991], 28). Even in his old age, Barth said that listening to Mozart was one of his supreme pleasures--along with smoking and being with his grandchildren (Busch, *Karl Barth*, 472).

[84]Barth, *Mozart*, 16.

[85]Busch, *Karl Barth*, 363, and 419.

[86]Barth, *CD* 3, *The Doctrine of Creation*, trans. G. W. Bromiley and R. J. Ehrlich (1960), pt. 3:297-98 (emphasis mine).

[87]Barth, *Mozart*, 16-17, and 22 (emphasis mine).

[88]Ibid., 23.

Indeed, for Barth, Mozart even "has a place in theology" because in Barth's mind, Mozart's music reflects the order of the original creation and of the restored creation of the coming kingdom.[89] Barth argued that Mozart "knew something about creation in its total goodness that neither the real fathers of the Church nor our Reformers . . . either know or can express and maintain as he did."[90]

For Barth, then, Mozart had special insight into reality and opened up the window to that reality for his listeners. Because Mozart had this ability, Barth held that "Mozart had the peace of God," for Mozart "had heard, and causes those who have ears to hear, even to-day, what *we shall not see until the end of time*--the whole context of providence."[91]

Barth's description of Mozart's music fits nicely with a biblical understanding of Sabbath in that it points to the joy of the Sabbath. In Barth's estimation, Mozart gave insight into reality because he was first a "child" at play.[92] Barth noted that while Mozart was a "master [of] his craft" and was "always striving toward greater refinement," Mozart "manages never to *burden* his listeners--especially not with his creative labors! Rather,

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[89]Barth, *CD* 3, pt. 3:298. Hans Urs von Balthasar advised that "one will do well to keep in mind Mozart's melodies while reading Barth's *Dogmatics* and Mozart's basic style when searching for Barth's basic intention" (*The Theology of Karl Barth*, trans. Edward T. Oakes [San Francisco: Ignatius Press, 1992], 28).

[90]Barth, *CD* 3, pt. 3:298.

[91]Ibid. (emphasis mine). Barth asserted that Mozart "must have had organs which, as if to belie that extraordinary seclusion from the external world, made it in fact possible for him to apprehend universally what he was able to state universally" (*Mozart*, 37).

[92]Barth, *Mozart*, 29. John Updike asserted that "it is in his consideration of Mozart's freedom that Barth becomes most theological, most instructive, and even most musicological" (foreword to *Mozart*, by Barth, 10).

he always allows them to participate afresh in his free, let us now say 'childlike,' play."[93] Play for Barth is the pleasure that comes from getting a glimpse of creation without its present strife and from obtaining a picture of the joy and freedom that come from a relationship with God.[94] Playing, in other words, gets to root of reality and of the created order, for it "presupposes an intuitive, childlike awareness of the essence or center--as also the beginning and the end--of all things."[95] Unlike Schopenhauer, who viewed the pleasure of a sabbatical experience as a mere negation of pain, Barth clearly viewed the power of Mozart's music as being a positive joy, thereby more accurately reflecting a biblical concept of Sabbath. Thus, for Barth, a "perfect musician" like Mozart exudes playfulness because he "is best able to hear . . . what all creation is trying to say," and such a musician encourages others to "play along" by allowing them to hear creation's message with him.[96] The result of such playfulness in Mozart is an "unburdened,

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[93]Barth, *Mozart*, 29-30. Barth spoke in similar terms in regard to studying theology, stating that "wonder occurs when someone encounters a spiritual or natural phenomenon that he has never met before" and that "if anyone should *not* find himself astonished and filled with wonder when he becomes involved in one way or another with theology, he would be well advised to consider once more, from a certain remoteness and without prejudice, what is involved in this undertaking" (*Evangelical Theology: An Introduction*, trans. Grover Foley [Grand Rapids: William B. Eerdmans Publishing Company, 1963], 63-64).

[94]David J. R. S. Moseley, "'Parables' and 'Polyphony': The Resonance of Music as Witness in the Theology of Karl Barth and Dietrich Bonhoeffer," in *Resonant Witness*, 268; and Barth, *Mozart*, 16.

[95]Barth, *Mozart*, 16.

[96]Barth, *CD* 3, pt. 3:472; and Barth, *Mozart*, 47. Barth held that Mozart's music is most reflective of the beauty of God and His creation because Mozart did not seek to "force" a "message" in his music or even "express himself"; he simply "sings and sounds," enjoying the order of the cosmos (*Mozart*, 37, and 49). Moreover, Barth claimed, "Mozart's life served his art, not the other way around" (49). According to Barth, "[Mozart] was never directly or specifically affected by nature around him or by

effortless, and light" sound that serves to "unburden, release, and liberate us," offering respite as one comes to accept joyfully his proper relation to God and to His creation.[97]

Barth also appreciated Mozart's music because it demonstrated the divine power over the negative elements that exist in the world; thus, one might say that Mozart's music was for Barth a foreshadowing of the eternal rest to come. According to Barth, Mozart "heard the harmony of creation to which the shadow also belongs but in which the shadow is not darkness, deficiency is not defeat, sadness cannot become despair, trouble cannot degenerate into tragedy and infinite melancholy is not ultimately forced to claim undisputed sway."[98] In other words, the negative elements of the world are present in Mozart's music, but they are not victorious. Barth pointed out that while Mozart himself had had various struggles in his life--from a strained relationship with his father to sickness--Mozart could "laugh often" and "laugh *despite* all these things."[99] In the same way, Mozart's music conveyed "joy and sorrow, good and evil, life and death," all of which are "experienced in their reality but also in their limitation."[100] As Barth

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the history, literature, philosophy, and politics of his time"; thus, "there is no Mozartean metaphysics" (52-53).

[97]Barth, *Mozart*, 47; and Paul Louis Metzger, foreword to the Wipf and Stock edition of *Mozart*, by Barth, ii. See also Updike, foreword to *Mozart*, 9. Barth claimed that this liberation occurs even "in [Mozart's] famous minor-key compositions . . . even when he becomes solemn, melancholy, and tragic" because Mozart "never stops playing, and the listener who does not himself sway and soar, who does not play along with him, is not truly hearing him" (*Mozart*, 47).

[98]Barth, *CD* 3, pt. 3:298.

[99]Barth, *Mozart*, 32.

[100]Ibid., 33. Barth added that "everything comes to expression in [Mozart]: heaven and earth, nature and man, comedy and tragedy, passion in all its forms" (34).

explained, Mozart was neither an optimist nor a pessimist but instead "translated into music [what] was real life in all its discord."[101] By holding the positive and negative elements in tension, "[there is] no fear, no rage, no plaint which does not have, far or near, *peace at its side*."[102] Thus, Mozart offered joy against the backdrop of sorrow and hope against the backdrop of despair, highlighting the triumph of the good and thereby leading the listener to a "most profound inner peace."[103]

In this sense, Mozart served for Barth as a "parable of the kingdom of heaven," revealing the playful/pleasurable kernel of reality and the triumph of the divine over evil.[104] Thus, Barth viewed Mozart as informing not only one's understanding of creation but also one's understanding of the age to come.[105] In this way, Mozart's music could provide a sabbatical rest, pointing one toward his proper relation to creation and to God and providing joy and respite in the midst of sorrow. One may certainly disagree with Barth's theology--or even with his esteem for Mozart--but on an experiential level, one can certainly appreciate his love for music and its restorative function--particularly in

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[101]Barth, *Mozart*, 33. Barth stated that Mozart's "gravity soars and his lightness is infinitely grave" (48).

[102]Ibid., 54 (emphasis mine). As Barth pointed out, *The Magic Flute* ends with the following phrase: "The rays of the sun *drive out* the night" (55). In this regard, Updike could suggest that "those who have not felt the difficulty of living have no need of Barthian theology; but then perhaps they also have no ear for music" (foreword to *Mozart*, 12).

[103]Barth, *Mozart*, 34.

[104]Ibid., 57. See also Brown, *Religious Aesthetics*, 30. Metzger suggested that the more Barth grew in his theology, the more his love for Mozart grew (foreword to *Mozart*, iii).

[105]Metzger, foreword to *Mozart*, iv.

regard to how music can encourage the enjoyment of creation and supply refuge within times of hardship.

Dietrich Bonhoeffer

Like other theologians, Dietrich Bonhoeffer affirmed the palliative power of the arts; however, perhaps more than any of them, he knew firsthand of the arts' capacity for spiritual rest due to his time in a Nazi prison. Almost immediately after Adolf Hitler had come into power, Bonhoeffer spoke out against him on the radio.[106] Bonhoeffer also worked to eliminate anti-Semitism in the German church.[107] Bonhoeffer was even part of a conspiracy to assassinate Hitler.[108] Thus, Bonhoeffer was ultimately arrested in 1943 and sent to Tegel Military Prison; he was executed on April 9, 1945, barely missing the arrival of the Allies who would have freed him.[109]

Many people are aware of Bonhoeffer's courageous story, but few people may know about the prominent role that the arts played in Bonhoeffer's life, particularly during his imprisonment. Bonhoeffer came from an artistic family. Not only was his mother a descendant of a popular landscape painter, but she also grew up in a rather musical household; thus, she sought to instill an appreciation for the arts in her children,

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[106]Franklin Sherman, "Dietrich Bonhoeffer," in *A Handbook of Christian Theologians*, 465.

[107]Ibid.

[108]Stephen J. Nichols, *Bonhoeffer on the Christian Life: From the Cross, for the World* (Wheaton, IL: Crossway, 2013), 164-65.

[109]Sherman, "Dietrich Bonhoeffer," 466; and Nichols, *Bonhoeffer on the Christian Life*, 174.

making sure that Bonhoeffer and his siblings memorized poems and songs.[110] The family often spent Saturday nights performing music together, inviting friends over to participate; and within their house, they had many pieces of art, including works by Piranesi.[111] Moreover, Bonhoeffer enjoyed going to the theater, and he was "impressively knowledgeable in art history."[112] Bonhoeffer himself grew into a rather good musician, playing Mozart by ten and even composing music himself; at one point, he and his family assumed that he had a musical career in his future.[113]

However, music for Bonhoeffer was not just for family gatherings; Bonhoeffer also saw music as an important aspect of discipleship and spiritual leadership. In his underground seminary Finkenwalde, Bonhoeffer sought to establish a school that would serve as a "corrective" to the shortcomings that he saw in German seminaries at the time; he was quite concerned that in addition to the practical and theological shortcomings of

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[110]Eric Metaxas, *Bonhoeffer: Pastor, Martyr, Prophet, Spy* (Nashville: Thomas Nelson, 2010), 6, and 10.

[111]Ibid., 24.

[112]Ibid., 50; and Nichols, *Bonhoeffer on the Christian Life*, 22. See also James W. Woelfel, *Bonhoeffer's Theology: Classical and Revolutionary* (Nashville: Abingdon Press, 1970), 86-87.

[113]Metaxas, *Bonhoeffer*, 22-23; Sabine Leibholz, "Childhood and Home," in *I Knew Dietrich Bonhoeffer*, ed. Wolf-Dieter Zimmermann and Ronald Gregor Smith, trans. Käthe Gregor Smith (New York: Harper & Row, 1966), 26-27; Moseley, "Parables and Polyphony," 253. In addition to playing Mozart, Bonhoeffer also enjoyed playing Beethoven and Bach (Leibholz, "Childhood," 26-27; and Metaxas, *Bonhoeffer*, 267). Bonhoeffer "resented the co-opting of the [musical] Romantics for the purpose of Nazi propaganda, and warned against the power of beautiful music which might prevent us from hearing the Word of God and truly praising God" (Moseley, "Parables and Polyphony," 254). Bonhoeffer also had a deep appreciation of African-American spirituals due to his visits to Harlem when he was attending Union Theological Seminary (253).

these seminaries, they also failed to train students in "worship and singing."[114] Hence, Finkenwalde would be "a community that would pray together, sing together, suffer together, eat together, work together, and play together."[115] Indeed, each day at the seminary started with a communal time in Scripture and in song; the partnership of music and God's Word was important to Bonhoeffer, for "in singing together it is possible for [Christians] to speak and pray the same Word at the same time . . . here they can unite in the Word."[116] Bonhoeffer believed that one could not sing enough, for "the more we sing, the more joy will we derive from it."[117] Thus, in his 1936 report on the seminary, Bonhoeffer was sure to point out that "we spend a great deal of time and derive great joy from our music making"--so much so that "I can hardly imagine our life together here without" it; indeed, Bonhoeffer declared in his report that by the power of music, "we have doubtless driven out many an evil spirit."[118]

Bonhoeffer even saw parallels between music theory and theological understanding. For instance, Bonhoeffer viewed a love for Christ as the *cantus firmus* (literally "fixed song") of reality; in this analogy, the love for Christ serves as the primary

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[114]Metaxas, *Bonhoeffer*, 249, and 267; Nichols, *Bonhoeffer on the Christian Life*, 63-64; and Eberhard Bethge, *Bonhoeffer: Exile and Martyr*, ed. and trans. John W. De Gruchy (New York: The Seabury Press, 1975), 52.

[115]Nichols, *Bonhoeffer on the Christian Life*, 64.

[116]Dietrich Bonhoeffer, *Life Together*, trans. John W. Doberstein (New York: HarperOne, 1954), 59, 42, and 57. Bonhoeffer even argued that not to sing is to "disturb the fellowship" (60). See also Guthrie, "Singing in the Body," 636, and 643.

[117]Bonhoeffer, *Life Together*, 61.

[118]Dietrich Bonhoeffer, *Report on the Year 1936*, in *DBW* 14, *Theological Education at Finkenwalde: 1935–1937*, ed. Otto Dudzus and Jürgen Henkys and trans. Douglas W. Stott (Minneapolis: Fortress Press, 2013), 278-79.

melody to which all other loves "resound in counterpoint."[119] Moreover, Bonhoeffer viewed music as an opportunity to engage culture.[120] Indeed, Bonhoeffer held that the church should be at the forefront of aesthetics, stating, "It is only from the concept of the church that we can regain the understanding of the sphere of freedom (art, education, friendship, play) . . . Who in our time could, for example, lightheartedly make music, nurture friendship, play, and be happy? Certainly . . . only the Christian."[121] In other words, in a context as dark as Germany in World War II, only the Christian--who knows the joy of Christ and the surety of a restored creation--could find and appreciate joy in the present. Thus, in light of the promise of eschatological rest, one can have hope in the present--and thus joy through artistic expression and play.

Hence, given Bonhoeffer's profound appreciation for the arts and for music in particular, one should not be surprised to discover the value that they had in Bonhoeffer's prison experience. While at Tegel Prison, Bonhoeffer surrounded himself with various pieces of visual art.[122] Furthermore, he often thought on the pieces of music that he and

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[119]Bonhoeffer to Eberhard Bethge (no. 147), May 20, 1944, ed. Christine Gremmels, Eberhard Bethge, Renate Bethge, and Ilse Tödt and trans. Isabel Best, Lisa E. Dahill, Reinhard Krauss, and Nancy Lukens, in *DBW* 8 (2009): 394. Moseley thus explained that Bonhoeffer "shows that the theological value of music lies precisely in the way that it binds together, without dissolving, the distinctive integrity of the spiritual and worldly realms of existence, nevertheless grounding the possibility of the latter in the reality of the former"; music thus serves as an "anticipation" of the "world come of age" ("Parables and Polyphony," 259).

[120]Moseley, "Parables and Polyphony," 243; and Nichols, *Bonhoeffer on the Christian Life*, 141.

[121]Bonhoeffer to Renate and Eberhard Bethge (no. 102), January 23, 1944, in *DBW* 8:268.

[122]Metaxas, *Bonhoeffer*, 439.

his family had performed together, and he spent time memorizing hymns, particularly enjoying the work of Paul Gerhardt.[123] He also occupied himself by reading literature, including works by Reinhold Schneider, Hugh Walpole, and Adalbert Stifter.[124] And in his final prison transfer before execution, he had in his possession a Bible and "his volume of Goethe."[125] But not only did Bonhoeffer consume art while in prison--he also produced it. He wrote a drama and a novel while he was at Tegel--along with several poems.[126]

However, engagement with the arts did not serve merely as a way to pass the time for Bonhoeffer; they served a therapeutic, if not spiritual, function for him in these tormenting days.[127] Indeed, for Bonhoeffer, earthly music was a "foretaste of heavenly music," and he held that works of art could help one to escape the brokenness or "disunion" in the present world by giving one a glimpse of the one to come.[128]

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[123]Metaxas, *Bonhoeffer*, 440; and Nichols, *Bonhoeffer on the Christian Life*, 144. See also Woelfel, *Bonhoeffer's Theology*, 201.

[124]Metaxas, *Bonhoeffer*, 460. See also Bonhoeffer to Eberhard Bethge (no. 101), January 18, 1944, in *DBW* 8:263; and Bonhoeffer to Karl and Paula Bonhoeffer (no. 72), November 17, 1943, in *DBW* 8:178.

[125]Fabian von Schlabrendorff, "In Prison with Dietrich Bonhoeffer," in *I Knew Dietrich Bonhoeffer*, 230-31; and Metaxas, *Bonhoeffer*, 529.

[126]Nichols, *Bonhoeffer on the Christian Life*, 23, 156-57, and 161; Metaxas, *Bonhoeffer*, 448-49, and 485; and Harald Poelchau, "The Freedom of the Prisoner," in *I Knew Dietrich Bonhoeffer*, 224. See Bonhoeffer, *Fiction from Tegel Prison*, ed. Renate Bethge and Ilse Tödt and trans. Nancy Lukens, in *DBW* 7 (2000).

[127]Begbie, *Theology, Music and Time*, 273.

[128]Bonhoeffer, *Ethics*, ed. Ilse Tödt et al. and trans. Reinhard Krauss, Charles C. West, and Douglas W. Stott, in *DBW* 6 (2005): 71, and 306.

Furthermore, as seen with the discussion on art and music therapy, the arts provided for Bonhoeffer an emotional release. He found that music helps "to express what we want to say, that the burden of our song goes far beyond all human words."[129] Moreover, as Renate Bethge (Bonhoeffer's niece and the wife of his long-term friend Eberhard Bethge) noted, the drama that Bonhoeffer wrote while in prison is "fraught with a high degree of tension--understandably, given the stressful situation of the writer's early weeks and months of imprisonment and hearings"; however, his novel, which was really a reworking of the drama, is "more relaxed than . . . the drama," for by the time he wrote the novel, Bonhoeffer "seemed more hopeful."[130] One also sees Bonhoeffer grappling with "intense emotion" by writing poetry--a hobby that he did not engage in until his confinement.[131] For example, in his poem "Who Am I?" Bonhoeffer wrestled with his identity, struggling with the positive ways that other people thought of him in juxtaposition to his own negative thoughts about himself.[132] But by the end of the poem,

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[129]Bonhoeffer, *Life Together*, 59.

[130]Renate Bethge, "Editor's Afterword to the German Edition," in Bonhoeffer, *Fiction from Tegel Prison*, in *DBW* 7:197, and 199. Eberhard Bethge and Bonhoeffer exchanged many letters while Bonhoeffer was in prison (Nichols, *Bonhoeffer on the Christian Life*, 64); Renate Bethge noted, "The pervasively oppressive atmosphere of Nazism was especially palpable in prison . . . [Thus,] some of [Bonhoeffer's] descriptions [in his original literary works] were very emotional," thereby providing a means for him to "both get the detested cascades of insults off his chest and articulate his rage about such behavior" ("Afterword," in *DBW* 7:200, and 207).

[131]Clifford J. Green, "Editor's Introduction to the English Edition," in Bonhoeffer, *Fiction from Tegel Prison*, in *DBW* 7:3.

[132]Bonhoeffer, "Who Am I?" (no. 173), in *DBW* 8:459-60.

he found solace in the revelation that "whoever I am, Thou knowest me; O God, I am Thine!"[133]

In addition to an emotional outlet, however, the arts provided a soothing effect for Bonhoeffer. Indeed, Bonhoeffer declared, "How you get along without music I can't imagine."[134] One Hugo Wolf song frequently occupied his mind, bringing him comfort with lines such as the following: "Over night, over night, joy and sorrow come, and sooner than you thought, they both leave you, and go to tell the Lord how you have borne them"; Bonhoeffer said that these words "put to rest the sometimes tormenting thoughts about the future."[135] Bonhoeffer also enjoyed "listening" to memorized musical pieces in his head (such as Bach's Mass in B minor and Schütz's "O Bone Jesu"), finding that they brought peace to his soul.[136] Indeed, by his own testimony, the only way that Bonhoeffer could "cope" with the "dreadful impressions" and "psychic pressure" of the prison was by "reciting countless hymn verses."[137] Music for Bonhoeffer thus served to "bring [him]

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[133]Bonhoeffer, "Who Am I?" in *DBW* 8:460.

[134]Bonhoeffer to Eberhard Bethge (no. 124), March 27, 1944, in *DBW* 8:332.

[135]Bonhoeffer to Karl and Paula Bonhoeffer (no. 9), May 4, 1943, in *DBW* 8:68.

[136]Bonhoeffer to Karl and Paula Bonhoeffer (no. 72), November 17, 1943, in *DBW* 8:177; and Bonhoeffer to Eberhard Bethge (no. 88), December 18, 1943, in *DBW* 8:230-31. Nevertheless, Bonhoeffer did give the warning that music should be accompanied by preaching because "music on its own can in fact become dangerous" (Bonhoeffer to Bethge, December 18, 1943, in *DBW* 8:232). For instance, he noted that a "sweet old man . . . plays Christmas carols on his trumpet" but that "the prisoners wail in misery and the day only becomes more difficult for them"--that the man's playing was even "demoralizing" because the tunes were merely "sentimental" (232).

[137]Bonhoeffer to Eberhard Bethge (no. 86), December 15, 1943, in *DBW* 8:220. See also Bonhoeffer to Karl and Paula Bonhoeffer (no. 2), April 14, 1943, in *DBW* 8:56; Bonhoeffer to Karl and Paula Bonhoeffer (no. 6), April 25, 1943, in *DBW* 8:63; and

back from confusion to [his] clearest and purest self and perceptions, and from cares and sorrows to the underlying note of joy."[138]

Bonhoeffer also appeared to find respite in writing his poetry. While his poems expressed authenticity regarding his present emotional state, they often ended on a positive, hopeful note--almost as though Bonhoeffer were reminding himself of the truth of the gospel.[139] For example, in his first poem "The Past," Bonhoeffer initially expressed, "You left, beloved bliss and pain so hard to love./What shall I call you? Life, Anguish, Ecstasy,/my Heart, of my own self a part--the past?"; yet the tone of despair over loss turned to one of comfort in the end as he instructed himself to "grasp God's forgiveness and goodness in the past,/pray that God keep you this day and to the last."[140] In another poem, Bonhoeffer bemoaned the way "fortune and calamity . . . rush to strike us and overwhelm," but he ultimately came to a similar conclusion as the one reached in "The Past": "Faithfulness transfigures all calamity/and quietly envelops it/in gentle, celestial resplendence."[141] This hopeful outlook also came through in poems such as "Night Voices," in which Bonhoeffer chronicled the struggles of prison life but

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Bonhoeffer to Karl and Paula Bonhoeffer (no. 29), June 14, 1943, in *DBW* 8:104-5.

[138]Bonhoeffer, *Thoughts on the Day of Baptism of Dietrich Wilhelm Rüdiger Bethge May 1944* (no. 145), in *DBW* 8:385. See also Bonhoeffer, *Sermon on Psalm 98:1,* ed. Hans Goedeking, Martin Heimbucher, and Hans-Walter Schleicher and trans. Isabel Best, in *DBW* 13 (2007): 357.

[139]According to Eric Metaxas, one of Bonhoeffer's poems, "Powers of Good," "has become famous throughout Germany and is included in many school textbooks"; "it is also sung in churches as a hymn" (*Bonhoeffer*, 497).

[140]Green, "Editor's Introduction," in *DBW* 7:3; and Bonhoeffer, "The Past" (no. 158), in *DBW* 8:418, and 421.

[141]Bonhoeffer, "Fortune and Calamity" (no. 167), in *DBW* 8:441, and 442.

nevertheless culminated with an encouraging charge: “Brothers, until our day breaks/after the long night,/we will stand fast!”[142] And Bonhoeffer’s poem “Stations on the Way to Freedom,” with its reflections on suffering and death, almost seemed to prepare him to embrace the dark fate that awaited him.[143]

Thus, Bonhoeffer’s own life circumstances displayed the sabbatical potential in the arts. Bonhoeffer found great relief in the arts during his suffering--both in terms of emotional expression and in terms of the arts’ rehabilitative effect on his inner turmoil. Throughout his confinement and up through his execution, Scripture and the arts served to point Bonhoeffer to beauty in the midst of the darkness of Nazi Germany and to remind him of the joy that was his in Christ. Thus, perhaps more than virtually any other theologian, Bonhoeffer knew the “sabbatical” potential of the arts.

C. S. Lewis

C. S. Lewis offers one final example of what could be an endless list of Christian thinkers who attest to the sabbatical quality of the arts. While the other thinkers in this survey focused primarily on music, Lewis found spiritual rest primarily in literature. Lewis saw literature as a “series of windows, even of doors” that provides an entry point into a greater understanding of the world, and he claimed that stories have the capacity to open one’s eyes to the “supernatural.”[144]

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[142]Bonhoeffer, “Night Voices” (no. 175), in *DBW* 8:470.

[143]Bonhoeffer, “Stations on the Way to Freedom” (no. 191), in *DBW* 8:512-14. See also Nichols, *Bonhoeffer on the Christian Life*, 154.

[144]C. S. Lewis, *An Experiment in Criticism* (New York: Cambridge University Press, 1961), 138; and C. S. Lewis, “On Stories,” in *Essays Presented to Charles Williams*, ed. C. S. Lewis (Grand Rapids: William B. Eerdmans Publishing Company,

Lewis also affirmed the goodness of art in providing leisure. Lewis spoke highly of play and of its importance in one's spiritual life, and he placed reading within this realm.[145] Along these lines, Lewis even guarded against an elitist approach to the arts, affirming the enjoyment, for example, of "comedies that merely amuse and tales that merely refresh" and noting that "we can play, as we can eat, to the glory of God."[146] Lewis even went so far as to say that "a great deal . . . of our literature was made to be read lightly, for entertainment"; hence, he argued that "if we do not read it, in a sense, 'for fun . . .' we are not using it as it was meant to be used."[147] Lewis rebuked those who would suggest that such fun is merely "frivolous," pointing out that play foreshadows the day of "complete reconciliation of boundless freedom with order" where "Joy is the serious business of Heaven"; Lewis suggested that play can only seem "frivolous" in the present world of suffering--the "valley of tears"--but that even in the present age, one can glimpse "qualities that must belong to the celestial condition" within activities that bring

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1974), 98.

[145]C. S. Lewis, "Christianity and Culture," in *Christian Reflections*, ed. Walter Hooper (Grand Rapids: William B. Eerdmans Publishing Company, 1967), 33-34.

[146]C. S. Lewis, "Christianity and Literature," in *Christian Reflections*, 10. Nevertheless, Lewis advocated for a progression in one's artistic taste. In *An Experiment in Criticism*, he observed, "Many people enjoy popular music in a way which is compatible with humming the tune, stamping in time, talking, and eating. And when the popular tune has once gone out of fashion they enjoy it no more. Those who enjoy Bach react quite differently. Some buy pictures because the walls 'look so bare without them'; and after the pictures have been in the house for a week they become practically invisible to them. But there are a few who feed on a great picture for years" (*An Experiment in Criticism*, 4). Still, Lewis cautioned that the "mature palate" should continue to enjoy even literary pieces aimed at children ("On Stories," 100).

[147]Lewis, "Christianity and Culture," 34.

pleasure.[148] Thus, in an optimistic spin on Schopenhauer's thought, Lewis held that such activities provide a temporary respite from the struggles of life--and point one to the life to come.

Lewis was also aware of the palliative aspect of the arts. Having survived the battlefields of World War I, Lewis knew firsthand the depth of suffering in this present world. Lewis struggled greatly with memories from his time at war, and he fought to keep them out of mind.[149] Lewis biographer Alister McGrath pointed out that Lewis utilized literature as a "firewall" to "keep the chaotic and meaningless external world at a safe distance" and to "shield him from . . . existential devastation."[150] Lewis held that reading literature can serve this function by allowing one to "aggrandise himself" while simultaneously providing a means to "go out of the self, to correct its provincialism and heal its loneliness."[151] In other words, as one saw with the therapeutic use of the arts, Lewis held that living vicariously through various characters can "enlarge" one's understanding of the world and can provide a momentary escape from oneself.[152] Art accomplishes this task by calling one to "surrender"; according to Lewis, one's first response to "any [piece of] art" should be as follows: "Look. Listen. Receive. Get

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[148]C. S. Lewis, *Letters to Malcolm: Chiefly on Prayer* (New York: Mariner Books, 1992), 92-93.

[149]Alister McGrath, *C. S. Lewis--A Life: Eccentric Genius, Reluctant Prophet* (Carol Stream, IL: Tyndale House Publishers, 2013), 51.

[150]Ibid.

[151]Lewis, *An Experiment in Criticism*, 138.

[152]Ibid. Lewis said, "In reading great literature, I become a thousand men and yet remain myself . . . Here, as in worship, in love, in moral action, and in knowing, I transcend myself; and am never more myself than when I do" (141).

yourself out of the way."[153] Thus, much like the biblical Sabbath, art invites a slowing down and a time for reflection--as well as a time for escape. Only after "receiv[ing] a work on its own terms" can one make a judgment about it, but first, one must abandon himself to the piece in front of him.[154]

However, the palliative power of literature is particularly evident in Lewis's conversion and emphasis on *Sehnsucht*. McGrath argued that "Lewis's love of literature is not a backdrop to his conversion; it is integral to his discovery of the rational and imaginative appeal of Christianity."[155] While Lewis's "conversion to theism" was largely a "rational" one, his embrace of Christianity was greatly influenced by the power of story.[156] First of all, one sees this power arise in the reading habits of Lewis leading up to his conversion. Indeed, Lewis reflected on this period of his life with these words: "A young man who wishes to remain a sound Atheist cannot be too careful of his reading. There are traps everywhere."[157] He noted, for instance, that God's "first move" in Lewis's conversion came through Lewis's "suddenly [feeling] impelled to reread . . . the

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[153]Lewis, *An Experiment in Criticism*, 19.

[154]Ibid; and Leland Ryken, *The Liberated Imagination: Thinking Christianly about the Arts* (Eugene, OR: Wipf & Stock Publishers, 1989), 179.

[155]McGrath, *C. S. Lewis*, 133, and 151.

[156]Ibid., 146. See also Clyde S. Kilby, *The Christian World of C. S. Lewis* (Grand Rapids: William B. Eerdmans Publishing Company, 1964), 19-20.

[157]C. S. Lewis, *Surprised by Joy: The Shape of My Early Life*, in *The Beloved Works of C. S. Lewis* (New York: Inspirational Press, 1986), 106.

Hippolytus of Euripides," thereby causing him to be "off once more into the land of longing, my heart at once broken and exalted as it had never been since [adolescence]."[158]

The major turning point in Lewis's journey in this regard was a conversation about myth and the power of stories that he had with Hugo Dyson and J. R. R. Tolkien on September 19, 1931.[159] Myth, as Tolkien understood it, is not necessarily a false story (though most myths are false stories). Myth instead is a "story that conveys 'fundamental things'--in other words, that tries to tell us about the deeper structure of things"--or one might say, a story that speaks to the nature of ultimate reality.[160] As Lewis scholar Clyde S. Kilby explained, myth is "concerned always with the impossible and preternatural and is always grave. It is also always awe-inspiring and numinous," providing a sense of "meaning" and transcendence.[161] In so doing, myth can "awaken in its readers a longing for something that lies beyond their grasp."[162] Such thinking sounds similar to

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[158]Lewis, *Surprised by Joy*, 119. Moreover, Lewis discovered that virtually all of his favorite authors were themselves Christians, while he detested authors behind the "modern enlightenment" and found them dreadfully dull (118). Lewis said, "The only non-Christians who seemed to me really to know anything were the Romantics; and a good many of them were dangerously tinged with something like religion, even at times with Christianity" (118). Whether with G. K. Chesterton, George MacDonald, George Herbert, or John Donne, Lewis kept finding himself resonating with the artwork of believers (106, and 118; see also Kilby, *Christian World*, 18).

[159]McGrath, *C. S. Lewis*, 147-49.

[160]Ibid., 150. See also Lewis, *An Experiment in Criticism*, 43.

[161]Kilby, *Christian World*, 80-81.

[162]McGrath, *C. S. Lewis*, 150. As Kilby explained, myth shows that "there is a great, sovereign, uncreated, unconditioned Reality at the core of things, and myth is on the one hand a kind of picture-making which helps man to understand this Reality and on the other hand the result of a deep call from that Reality. Myth is a 'real though unfocused gleam of divine truth falling on human imagination' which enables man to express the inexpressible" (*Christian World*, 81).

Schopenhauer's suggestion that art provides insight into ultimate reality. According to McGrath, Tolkien in particular influenced Lewis toward the possibility that Lewis was "limiting himself to his reason when he ought to be opening himself to the deepest intuitions of his imagination."[163] Lewis recorded the epiphany that he eventually had as a result of his exchange with Tolkien: "The story of Christ is simply a true myth: a myth working on us in the same way as the others, but with this tremendous difference that *it really happened*."[164] In other words, Christianity--the "true myth"--was able to help Lewis decipher the glimpses of the divine in the stories that he had read; Christianity thereby became true for Lewis not only on a cognitive and historical level but also in regard to how it made sense of all human longing.[165]

One thus arrives at Lewis's concept of *Sehnsucht*, which reveals the sabbatical implications of Lewis's thought. *Sehnsucht* is the perpetual longing in the human soul for

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[163]McGrath, *C. S. Lewis*, 149.

[164]Lewis to Arthur Greeves, October 18, 1931, in *The Collected Letters of C. S. Lewis*, ed. Walter Hooper (San Francisco: HarperSanFrancisco, 2004), 1:977. For example, Lewis eventually came to realize that the elements of Christianity that also appear in other myths or religions do not disprove Christianity; on the contrary, they seem to bolster its truth claims. According to Lewis, "The resemblance between these myths and the Christian truth is no more accidental than the resemblance between the sun and the sun's reflection in a pond, or that between a historical fact and the somewhat garbled version of it which lives in popular report, or between the trees and hills of the real world and the trees and hills in our dreams" (*Reflections on the Psalms* [New York: Harvest Book, 1986], 107). In other words, if Christianity is true, one should expect that some of its truths would be evident even among those who do not know Christ--though these truths may be distorted--because these truths deal with the human experience and demonstrate what alone can satisfy the human longing.

[165]Indeed, Lewis was greatly impacted by Rudolf Otto's concept of the numinous. According to Otto, a numinous or divine experience involves a *mysterium tremendum*, which describes the fear that one experiences in the presence of the divine, as well as a *mysterium fascinans*, which describes the attraction involved in the divine experience (McGrath, *C. S. Lewis*, 288-89).

perfection and satisfaction--not only in a temporal sense but also in the eternal sense.[166] In Christian terms, *Sehnsucht* is the yearning in the soul to go back to Eden--to escape the fallenness of the universe and recapture the glory of what man was supposed to be in perfect relationship to God.[167] This longing is a joy mixed with grief, for, as Lewis explained,

> [*Sehnsucht* is] an unsatisfied desire which is itself more desirable than any other satisfaction. I call it Joy, which is here a technical term and must be sharply distinguished both from Happiness and from Pleasure. Joy (in my sense) has indeed one characteristic, and one only, in common with them; the fact that anyone who has experienced it will want it again. Apart from that, and considered only in its quality, it might almost equally well be called a particular kind of unhappiness or grief. But then it is a kind we want.[168]

Lewis held that one can receive glimpses of this Joy in the aesthetic--"shafts of the glory as it strikes our sensibility."[169] And herein lies the connection to the Sabbath: the arts reveal the thirst in the human heart for meaning and for satisfaction. In this sense, they serve as a "pointer to something other and outer."[170] They provide a "signpost" to ultimate truth and ultimate beauty that causes one to begin "to learn better what [one]

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[166]Kilby, *Christian World*, 81.

[167]Ibid., 186. See also Lewis, *Surprised by Joy*, 6.

[168]Lewis, *Surprised by Joy*, 11. Lewis said that this Joy "must have the stab, the pang, the inconsolable longing" (40).

[169]Lewis, *Letters to Malcolm*, 89. See also Lewis, *Surprised by Joy*, 119.

[170]Lewis, *Surprised by Joy*, 130. See also C. S. Lewis, *The Great Divorce* (San Francisco: HarperSanFrancisco, 1973), 41.

really want[s]."[171] Thus, the arts can awaken the *Sehnsucht* in an individual's heart, leading Lewis to conclude,

> Apparently, then, our lifelong nostalgia, our longing to be reunited with something in the universe from which we now feel cut off, to be on the inside of some door which we have always seen from the outside, is no mere neurotic fancy, but the truest index of our real situation. And to be at last summoned inside would be both glory and honour beyond all our merits and also the *healing of that old ache*.[172]

Hence, the power of stories lies not only in their ability to temporarily provide respite in the soothing of this longing but also in their ability to reveal one's need for the ultimate satisfaction that can only occur in a reconciled relationship with God.[173] Having been cut off from Eden, one longs to escape the disorder of the current world and return to the world of *shalom*. Thus, Lewis's concept of *Sehnsucht* in relation to literature provides a picture of the *momentary* as well as *eternal* Sabbath rest that is available to everyone who believes.

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[171]Lewis, *Surprised by Joy*, 130; and C. S. Lewis, "The Weight of Glory," in *The Weight of Glory and Other Addresses* (New York: HarperOne, 1980), 39. Indeed, "the books or the music in which we thought the beauty was located will betray us if we trust to them; it was not *in* them, it only came *through* them, and what came through them was longing. These things--the beauty, the memory of our own past--are good images of what we really desire; but if they are mistaken for the thing itself, they turn into dumb idols, breaking the hearts of their worshippers. For they are not the thing itself; they are only the scent of a flower we have not found, the echo of a tune we have not heard, news from a country we have never yet visited" (Lewis, "Weight of Glory," 30-31). Lewis argued that stories provide a "net" to try to catch something eternal--that is to get at the essence of what life means or at least to get at the significance of an object or event (Lewis, "On Stories," 105).

[172]Lewis, "Weight of Glory," 42 (emphasis mine).

[173]Kilby, *Christian World*, 187. Certainly then, all myths and stories are "sub-Christian"; as Lewis pointed out in his discussion of cultural values, "they will save no man. They resemble the regenerate life only as affection resembles charity, or honour resembles virtue, or the moon the sun" ("Christianity and Culture," 23). Nevertheless, stories can serve as a "good beginning" (23).

Thus, Augustine, Luther, Edwards, Barth, Bonhoeffer, and Lewis provided a snapshot into a sabbatical understanding and appreciation of the arts within the Christian tradition. Each of them showed in a variety of ways the potential for understanding the arts through the lens of Sabbath. Some of them suggested that the order within art pointed to the original *shalom* of creation. Augustine described this order in a mathematical sense, while Barth and Lewis described it in terms of play. Edwards likewise referred to it in his concept of "mutual consent and agreement." Others like Luther and Bonhoeffer noted the capability of the arts to provide rest from daily struggle and suffering--much like the Sabbath day provides a weekly rest from the toil of labor. Still others like Edwards pointed to the power of the arts in the redemptive and sanctifying process that beauty can provide. And virtually all of these thinkers saw the arts as providing a foretaste of the eternal rest to come. Hence, one sees that the Christian tradition is fertile ground for a discussion on the arts within the context of the Sabbath.

In Scripture

Nevertheless, as fascinating as a survey of Christian theologians and philosophers has been in showing the compatibility of art and Sabbath, these thinkers are ultimately not the authority of whether one can understand the arts in a sabbatical context. Instead, one must examine the scriptures to see if God's Word provides any impetus for such an understanding of the arts.

The Spiritual Power of the Arts

Perhaps the most fascinating aspect of a discussion between theology and the arts is the integral relationship that these two disciplines have had from the beginning of

the Judeo-Christian faith. Indeed, Scripture itself is literature--not merely in the sense that it consists of words on the page, but also in the sense that God chose not just to reveal Himself in prose but also in poetry and song.[174] Entire books of the Bible (or at least major portions of them) are poetic, and God uses rich imagery to speak of Himself and of His relationship to His people.[175]

At the beginning of the Bible, one sees God's self-expression in the unfolding drama of the creation narrative, climaxing with the creation of man made in God's own image. One should also note that the first words of man recorded in Scripture are lyrical in nature: "This at last is bone of my bones/and flesh of my flesh;/she shall be called Woman,/because she was taken out of Man" (Gen 2:23). One sees further poetic expressions throughout the book of Genesis in terms of the Noahic covenant (9:6, 25-27), the Abrahamic call (12:2-3), and the Jacobean blessing (27:27-29).[176] Moreover, significant events like the exodus are not only recorded in history volumes but also in verse. Moses did not just tell the story--he sang it (Exod 15:1-18). Of course, the music serves to ingrain these truths to memory; but the prominence of verse in Scripture seems to demonstrate a profound spiritual connection that the arts have with humanity. Mere words are not enough--sometimes, man must sing.

Of course, the spiritual power of the arts is not only evident in literary and musical forms in Scripture. One also sees this power manifested in drama (Ezek 4:1-3)

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[174]Ryken, *Liberated Imagination*, 12.

[175]Ibid., 43. See Ps 23; and Jer 18.

[176]John M. Frame, *Worship in Spirit and Truth: A Refreshing Study of the Principles and Practice of Biblical Worship* (Phillipsburg, NJ: P & R Publishing, 1996), 112.

and dance (Ps 149:3; Exod 15:20; 2 Sam 6:14-16).[177] And to the chagrin of iconoclasts, one even sees a prominent role for the visual arts in the Old Testament. Certainly, God forbade the construction of graven images (Exod 20:4-5), but just a few chapters later, He ordered the production of visual art for the tabernacle (Exod 25:18-20, 31:1-11, 35:30-36:2)--images that consisted of angels, animals, and vegetation--not to mention various abstract pieces.[178] Obviously, then, the second commandment was not meant as an absolute prohibition of images but rather as an absolute prohibition of the worship of them.[179] Particularly in the context of the tabernacle and temple, such artistic expressions were meant to direct one's attention and to stir one's affections to the worship of the one true God. Indeed, even though references to the visual arts are largely lacking in the New Testament, they appear abundantly when one arrives in the coming kingdom of Revelation (Rev 21).

The New Testament also shows the connection between theology and the arts in that Paul referenced classical literature in his preaching (Acts 17:28; 1 Cor 15:33; Titus 1:12-13).[180] And, as with the Old Testament, the New Testament shows the prominence of music among God's people--so much so that Ralph P. Martin asserted, "The Christian

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[177]Francis A. Schaeffer, *Art and the Bible* (Downers Grove, IL: InterVarsity Press, 1973), 28-29.

[178]Besançon, *Forbidden Image*, 73; and Schaeffer, *Art and the Bible*, 11-14. See also 2 Chron 3:6-7. Many people speak of the danger of images and of the tendency to idolize them, but the tendency toward idolatry is everywhere in a fallen world--from food to wine to sex. Similarly, all the arts can be used properly or sinfully.

[179]Schaeffer, *Art and the Bible*, 11.

[180]Ryken, *Liberated Imagination*, 47.

Church was born in song."[181] Nevertheless, while the arts in general appear to play a critical role in Scripture, several passages point to a sabbatical view of the arts. As one saw with the theologians and philosophers, these passages also predominantly focus on music and poetry (which, interestingly enough, were the two highest artistic expressions in Schopenhauer's thought).

The Psalms. The connection between art and spiritual rest is especially prevalent in the Psalms--the songbook of the Bible. In it are expressions of thanks, supplications, and praises. But the most common type of psalm is the lament.[182] One might wonder why the lament would be so popular. After all, focusing on the negative would only seem to lead to depression. However, perhaps a few parallels exist at this point with the therapeutic use of the arts. For instance, singing a lament may provide a cathartic or venting mechanism, allowing one to express his current emotional state and providing a release of negative emotion. Another therapeutic parallel in the case of many laments is the *iso principle*. As one will remember, with the *iso principle*, one begins with a type of music that expresses one's current emotional state so that one can first resonate with the mood of the song. As one begins to feel better, he can then choose

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[181]Ralph P. Martin, *Worship in the Early Church* (Grand Rapids: William B. Eerdmans Publishing Company, 1964), 39.

[182]Paul R. House, *Old Testament Survey* (Nashville: Broadman Press, 1992), 203. David E. Garland argued that biblical worship must consist of both joyful praise and sorrowful lament (*Colossians and Philemon*, The NIV Application Commentary [Grand Rapids: Zondervan, 1998], 239). Charlotte Kroeker thus suggested that the church today should consider reinstating this lamentful type of worship ("Introduction," in *Music in Christian Worship: At the Service of the Liturgy*, ed. Charlotte Kroeker [Collegeville, MN: Liturgical Press, 2005], xi).

another song to further improve his mood. Similarly, in some psalms, one will notice that the psalmist begins with lament and then, like Bonhoeffer with his poetry, ends with divine promise and praise.[183] In other words, the laments provide one with a means of expression that then allows one to turn his attention to God and thus beyond one's present suffering. The music and lyrics of the psalm remind one of God's truth and sustain one during troubling times. Thus, the psalms serve as a model for how the arts can provide spiritual rest in expression, redirection, and contemplation.

Saul and David. The musical relationship of Saul and David provides another biblical example. In 1 Samuel 16:14-23, one sees Saul in a terrible state. His disobedience to the Lord had resulted in the removal of God's anointing and blessing upon him--a removal of God's Spirit Himself. Moreover, Saul was not just without God's presence, but he was also plagued by another presence--that of a "harmful spirit" (16:14). Indeed, this demonic presence "tormented" Saul, some scholars even suggesting that Saul was plagued with madness.[184]

Interestingly enough, however, this passage does not prescribe an overtly spiritual remedy to Saul's condition. One might expect, for instance, that if Saul would find relief at this point, it would be from a spiritual exercise, such as prayer. Yet, the only

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[183]See Pss 10, 13, 22, 73, and 129.

[184]Faulkner, *Wiser than Despair*, 21. According to Robert D. Bergen, this passage is the "only time in the Old Testament that an individual is noted as being tormented by a troubling/evil spirit" (*1, 2 Samuel*, The New American Commentary [Nashville: B & H Publishing Group, 1996], 182). Saul's madness became more apparent in 1 Samuel 18:10-11 when violent tendencies also became associated with this harmful spirit.

thing that brought Saul respite was David playing music. 1 Samuel 16:23 states, "And whenever the harmful spirit from God was upon Saul, David took the lyre and played it with his hand. *So Saul was refreshed and was well, and the harmful spirit departed from him*" (emphasis mine).

Of course, many issues are at play in this passage. The contrast between David and Saul could not be more glaring. For instance, the men of Saul's court recognized that "the Lord is with" David and not with Saul (1 Sam 16:18). Indeed, in just the previous passage, David had been anointed as God's choice for king to replace Saul. The relief that came from David's music did not just reveal music's sabbatical power--it showed the superiority of the divine power that rested on David to the demonic power that rested on Saul.[185]

Nevertheless, one must not minimize the power of music in this passage--indeed, Scripture itself says plainly in the aforementioned verse that David's music brought Saul "refreshment" and relief from demonic oppression. Indeed, David was called into Saul's court for this express purpose; the men told Saul that he should "seek out a man who is skillful in playing the lyre, and when the harmful spirit from God is upon you, he will play it, and you will be well" (1 Sam 16:16). David was consulted because he was "skillful in playing." Thus, music appears to have been a well-known "treatment" for such an ailment in Israel, and David's playing achieved the desired

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[185]Bergen, *1, 2 Samuel*, 184.

result.[186] Thus, one sees in this passage what is perhaps the most explicit evidence for a biblical case for the palliative power of the arts.

The passion of Christ. Music also accompanies sorrow and suffering in the New Testament, for singing has a place in Christ's passion. The first song comes immediately after the institution of the Lord's Supper, during which Christ foretold his death and referred to his second coming. The text records that Jesus and his disciples "sang a hymn" together before going to the Mount of Olives, where Judas would betray Him (Matt 26:30; Mark 14:26). Thus, one sees that in a moment of tremendous pathos, the Suffering Servant was in song.

The "singing" continued at the scene of Christ's crucifixion. In the Synoptic Gospels, Jesus' final words from the cross were from the Psalms, which by nature are musical and lyrical: "My God, my God, why have you forsaken me?" (Ps 22:1; Matt 27:46; Mark 15:34) and "Into your hands I commit my spirit" (Ps 31:5; Luke 23:46). As Paul Westermeyer eloquently observed, "At the darkest moment on the cross, Jesus was reduced not to silence, but to the musical moan of Psalm[s]."[187] Of course, one is not suggesting that Christ performed a musical number from the cross, and indeed these scriptural quotations demonstrate Christ's fulfillment of Old Testament prophecies.[188] Nevertheless, as Michael O'Connor suggested, Jesus as a Jew would have "[grown] up in a lyrical culture and worshiped in a setting that used musical/lyrical forms regularly and

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[186]Bergen, *1, 2 Samuel*, 183; and Joyce G. Baldwin, *1 and 2 Samuel*, Tyndale Old Testament Commentaries (Downers Grove, IL: IVP Academic, 1988), 132.

[187]Westermeyer, *Te Deum*, 39.

[188]Michael O'Connor, "The Singing of Jesus," in *Resonant Witness*, 439.

with ease. It would have come naturally to Him to sing at prayer."[189] Thus, a possibility exists that Christ sang these verses.[190] Regardless, at the very least, Christ's last words on the cross were poetic; yet, Jesus' final prayer could conceivably have also had a melody.

While the text does not say that the "songs" of the passion brought Christ a sense of peace, their presence at this scene provides a means of contemplation regarding the significance of the sacrifice and a reminder of its purpose. At a time of great anguish, the "songs" may have served as a cathartic expression as well as pacification before death, perhaps even setting before Jesus the "joy" to "endure the cross" (Heb 12:2).

Paul and Silas. One also sees the liberating power of music in the life of the Apostle Paul. In Acts 16, Paul and Silas were beaten and imprisoned for casting out a "spirit of divination" from a slave girl (16:16-24). That night, Paul and Silas began not only to pray but also to sing (16:25), modeling the psalmists, who spoke of singing in the night as a means of communion with God in times of struggle (cf. Ps 42:8, 77:6, and 119:62). Wounded and in chains, Paul and Silas seemed to find comfort in the spiritual exercises of prayer and song.

Because of their singing, the prisoners heard the gospel, and with their musical expression came divine power in the form of an earthquake (16:26). Not only did Paul and Silas gain their freedom, but the jailer also received Christ (16:27-34). Thus, the soothing and redemptive aspects of Sabbath are evident in Paul and Silas's music making. Hence, in the Psalms and in the lives of David, Christ, and Paul, one sees the sabbatical

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[189]O'Connor, "Singing of Jesus," 436, and 439.

[190]Ibid.

nature of the arts--at least of music and verse--on full display, providing relief from suffering and granting liberation from oppression.

The Divine Presence and the Arts

Nevertheless, while one sees the sabbatical effects of the arts in such cases, one must wonder why in each of these cases, music provided spiritual rest and comfort. Perhaps the secret lies in something else that Scripture links with the arts: the divine presence. Indeed, throughout the pages of Scripture, one sees a correlation between the divine presence and music/poetry.[191]

Music and Elisha's prophecy. One sees this correlation in Elisha's ministry in 2 Kings 3:15. Elisha was summoned by Jehoshaphat (king of Judah), Jehoram (king of Israel), and the king of Edom to give them counsel in their plot against Mesha, king of Moab. Elisha agreed to prophesy but first asked for a musician. The text then says, "And when the musician played, the hand of the Lord came upon him," and Elisha proceeded to prophesy. Now, of course, the Lord does not need music in order to speak a message through a prophet. Indeed, many other passages of Scripture tell of God speaking through His prophets without any mention of music. The text itself is silent in regard to why in this case Elisha required music in order to prophesy.

Nevertheless, this passage is not the only one that shows a connection between the presence of the Lord, prophecy, and music. When Samuel anointed Saul king, Samuel gave Saul directions for what he was to do next. Within those directions, Samuel

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[191]See Faulkner, *Wiser than Despair*, 19-21; Ryken, *Liberated Imagination*, 49; and Stapert, *A New Song*, 19.

told Saul that he would "meet a group of prophets coming down from the high place *with harp, tambourine, flute, and lyre* before them, *prophesying*" (1 Sam 10:5, emphasis mine). But this passage shows another similarity to the Elisha passage. Just as the music inaugurated the hand of the Lord coming upon Elisha, so too does music precede "the Spirit of the Lord . . . rush[ing] upon" Saul, resulting in Saul himself prophesying (1 Sam 10:6, 10). Thus, while music is not *necessary* for prophecy or for the Spirit's presence, one sees at the very least that music can have a spiritual effect and can perhaps prepare the way for a divine encounter.[192]

One certainly sees in other parts of the Old Testament a connection between music making and divine presence. For example, when the ark of the covenant was installed in the temple, the Levitical singers, musicians, and trumpeting priests offered "praise and thanksgiving"; and only "when the song was raised" did "the glory of the Lord fill the house of God" (2 Chron 5:12-14). Thus, while one does not want to overstate the case, the reason that the arts--or at least music--may provide rest, as they did with Saul, may have something to do with the presence of the Lord.

Of course, one is not suggesting that all artistic expressions are of the Lord or that by artistic utterances one can simply summon the divine presence. Nevertheless, as Edwards noted, when one experiences the glory of God, a most natural inclination would be an expression of poetry or song--or at least the desire to say something worthy of the glory. By the same token, in the absence of this glory, the arts can reveal (as Lewis suggested) a longing for it. Thus, the correlation in Scripture between the divine presence

[192]Ryken, *Liberated Imagination*, 49.

and music seems to point to the profound spiritual connection/power that the arts can have with individuals. Certainly, this power can be--and often is--abused. As with all of God's good gifts, counterfeit forms exist that deceptively draw one away from God instead of towards Him. But even so, such a use of the arts seems to reveal a subconscious longing for God--or at least for a transcendent experience--and for spiritual satisfaction. Nevertheless, while in a fallen world the "spiritual" aspect of the arts has been corrupted, perhaps some truth exists in the notion that the arts can connect one to ultimate reality and help him attain a kind of spiritual rest. Perhaps the arts were intended to serve a spiritual purpose, pointing one toward the perfection of God and acting as an appropriate language with which to praise and enjoy Him.

Nevertheless, the spiritual power of music has its limits. Saul's harmful spirit would return, as is evident in the reference to David's playing "*whenever* the harmful spirit from God was upon Saul." The music brought relief, but, as Schopenhauer argued, such relief is only temporary. Moreover, whereas music itself has limits, the state of one's soul also appears to determine the extent of music's effect. Indeed, so great was Saul's hardness of heart that eventually even the music would not help him. 1 Samuel 18:10-11 and 19:9-10 record subsequent episodes of Saul's torment. As in 1 Samuel 16, David sought to relieve Saul of his suffering by playing him some music. But so severe was Saul's bondage that not even David's lyre could help him at this point, and Saul, in jealousy and frustration, unsuccessfully tried to kill David. Music has its limits; nevertheless, in these Old Testament passages, Scripture suggests a connection between the divine presence and the arts--and the potential for a sabbatical effect.

The birth of Christ. One also sees the relation of the Spirit and song in the Incarnation. Indeed, Christ's advent comes with "outbursts of song."[193] After the Annunciation, Mary, upon whom the Holy Spirit came and in whose presence Elizabeth was "filled with the Holy Spirit," spontaneously erupted in song with the *Magnificat*--again suggesting a connection between divine presence and music (Luke 1:26-56). Similarly, Zechariah, the father of John the Baptist, was cured of his muteness as he was "filled with the Holy Spirit and prophesied"--again in song--to declare the Messianic work of Jesus and the preparatory work of John (Luke 1:67-79).[194] In Christian tradition, this song is known as the *Benedictus*.[195]

Of course, the angels also heralded the birth of Christ in verse: "Glory to God in the highest,/and on earth peace among those with whom He is pleased!" (Luke 2:14). The church has called this song the *Gloria in Excelsis*.[196] Finally, in Luke 2:25, one meets Simeon, who follows the same pattern already described.[197] The text says that "the Holy Spirit was upon him" (Luke 2:25-26), and Luke 2:27 informs that Simeon "came *in the Spirit* into the temple" (emphasis mine), where he met the infant Christ and proceeded to "bless God" in verse (Luke 2:28-32) and then to utter a prophecy of his own: "Behold, this child is appointed for the fall and rising of many in Israel . . ." (Luke 2:34). Simeon's

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[193]Stapert, *A New Song*, 14.

[194]Robert H. Stein, *Luke*, The New American Commentary (Nashville: Broadman & Holman Publishers, 1992), 99.

[195]Stapert, *A New Song*, 14; and McKinnon, *Music in Early Christian Literature*, 12.

[196]McKinnon, *Music in Early Christian Literature*, 13.

[197]Stein, *Luke*, 115.

song is called the *Nunc dimittis*.[198] Hence, one again sees a connection between the power of the Holy Spirit and the presence of music and verse. And just as Christ entered the world to song, so too will He return with musical accompaniment (1 Cor 15:51-52; Matt 24:31; 1 Thess 4:16); heaven will also be filled with ceaseless musical praise (Rev 4:8, 5:9-14).[199] Thus, the divine presence is frequently linked with artistic--and mainly musical--expression; in each of these cases, the expressions arose from and cultivated a sense of joy and peace--a positive form of spiritual rest.

The suffering of Jesus. One might object to the relationship of the Spirit and song by pointing to Christ's crucifixion. After all, in this case, Christ was lamenting God's abandonment. But even at this point, one can see the link of divine presence and music/poetry--for Christ's verse expresses a longing for God. Whereas with His birth, the coming of the Holy Spirit correlated to the presence of music, Christ's "song" at this point mourns the seeming absence of the Spirit ("Why have you forsaken me?") and seeks a reunion ("Into your hands I commit my spirit"). Thus, the connection between the divine presence and "song" remains, though in a negative sense--Christ's words show the longing and the invitation for communion with the divine.

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[198]Stapert, *A New Song*, 14; and McKinnon, *Music in Early Christian Literature*, 12.

[199]According to Faulkner, "Revelation has more references to music than any other book in the New Testament" (*Wiser than Despair*, 20). Thus, he claimed that the "idea of prophetic ecstasy connected with music was still alive in the early Christian church" (20).

Paul and life in the Spirit. However, the link between divine presence and music is especially evident in the teaching of Paul. More than pacification or jubilant expression, singing for Paul was an integral part of "life in the Spirit."[200] Two parallel passages illustrate this reality: Ephesians 5:15-21 and Colossians 3:12-17. Both passages touch on the issue of singing within church gatherings. At first sight, the mentioning of singing songs may just appear to be arbitrary, but as Steven R. Guthrie has pointed out, Paul's words are not a "stray remark."[201] Both passages are extremely similar, and both command the readers to sing "psalms and hymns and spiritual songs" (Eph 5:19; Col 3:16).

In Ephesians 5, one should note that "the Greek text . . . has . . . two imperatives": "Do not get drunk with wine" and "Be filled with the Spirit."[202] Paul gave five participles to modify the imperative to "be filled with the Spirit." They are as follows: "addressing one another in psalms and hymns and spiritual songs," "singing," "making melody," "giving thanks," and "submitting to one another."[203] Thus, once again, one sees the pattern of being filled with the Holy Spirit (as one saw with Mary/Elizabeth, Zechariah, and Simeon) and "express[ing] [oneself] in song."[204] Indeed, one should note

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[200]Klyne Snodgrass, *Ephesians*, The NIV Application Commentary (Grand Rapids: Zondervan, 1996), 291. Guthrie said that Paul "sees music as having a role to play in sanctification" ("Singing in the Body," 638).

[201]Guthrie, "Singing in the Body," 639.

[202]Snodgrass, *Ephesians*, 287.

[203]Ibid.; and Guthrie, "Singing in the Body," 639.

[204]Stapert, *A New Song*, 19; and Francis Foulkes, *Ephesians*, The Tyndale New Testament Commentaries (Downers Grove, IL: IVP Academic, 1989), 159. See also Guthrie, *Creator Spirit*, 86. While Colossians 3 does not mention the Holy Spirit in its

that "music making" in this passage is not peripheral: three out of the five ways that show that one is filled with the Holy Spirit are musical in nature.[205]

In this passage, Paul seemed to suggest that the singing of hymns, psalms, and spiritual songs promotes the harmony that comes with living according to the Spirit. Unlike drunkenness, singing and music making reflect a life under control--with the holding of notes and organized sound.[206] Unlike the drunk who impulsively does whatever he wants, the singer must work in concert with others and control his body. Moreover, as Guthrie pointed out, communal singing requires "mutual submission" and therefore makes "harmony become more than a metaphor."[207] Thus, for Paul, music is a "means by which the Holy Spirit makes us" more like Him.[208] Therefore, singing

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immediate context, it does speak in terms of sanctification along with calling for "letting the peace of Christ rule in your hearts" and "letting the word of Christ dwell in you richly" (3:15-16).

[205]Snodgrass, *Ephesians*, 290; Guthrie, *Creator Spirit*, 79; and Guthrie, "Singing in the Body," 639.

[206]Snodgrass, *Ephesians*, 289-90.

[207]Guthrie, *Creator Spirit*, 80, and 87. See also Jeffrey Peterson, "'The Sacrifice of Praise': Strengthening Congregational Singing," *Christian Studies* 24 (2010): 48; and Paul A. Richardson, "Sing Them over Again to Me: Scripture and Hymns," *Review & Expositor* 106 (2009): 189-90. In this singing, Guthrie argued that one could "hear [a] restored humanity" (*Creator Spirit*, 81). The sinful man is focused only on himself, but when one is filled with the Holy Spirit, he is "turned attentively toward others" like a "good musician" (88).

[208]Guthrie, "Singing in the Body," 643; R. Kent Hughes, "Free Church Worship: The Challenge of Freedom," in *Worship by the Book*, ed. D. A. Carson (Grand Rapids: Zondervan, 2002), 167; and Don E. Saliers, *Music and Theology* (Nashville: Abingdon Press, 2007), 33-34. Thus, unlike Augustine, who (to use Guthrie's paraphrase) suggested, "Irrationality is bad. Sensuality is bad. Therefore, be careful about music," the Apostle Paul seemed to be suggesting (again to use Guthrie's paraphrase), "Foolishness is bad. Sensuality is bad. Therefore, you had better sing" (Guthrie, "Singing in the Body," 638). Guthrie said that Christians are "a singing people,

provides rest in the sense of reordering an individual in accordance to the divine order--and in this sense, it can provide not only internal peace but also interpersonal peace in regard to life in the church.[209] Thus, the Christian life will reflect *shalom*, and musicality is one expression of this *shalom*.[210]

Thus, throughout Scripture, one sees a relationship between the spiritual and the arts; in particular, one sees a pattern of music and poetic verse providing temporary spiritual rest--but even more so, one notices a pattern of the Holy Spirit utilizing artistic means to connect individuals to God. While the examples in this section centered on music and poetry, one should note that Scripture also mentions the Spirit's connection to visual art in the life of Bezalel. He too was "filled . . . with the Spirit of God" to design the tabernacle and fill it with divinely sanctioned images (Exod 31:3).[211] Therefore, the connection of the Spirit to music may have implications to the arts in general. Hence, perhaps one reason that the arts can have a sabbatical effect is because of their correlation to divine presence. In other words, particularly when the arts work in conjunction with

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not despite, but *because* music engages body and sense" (639). F. F. Bruce argued that the relationship between teaching and singing in Col 3:16 even "suggests that the singing might be a means of mutual edification" (*The Epistles to the Colossians, to Philemon, and to the Ephesians*, The New International Commentary on the New Testament [Grand Rapids: William B. Eerdmans Publishing Company, 1984], 158). Music seems to "edify" not only as people "sing . . . truth" to one another but also as they internalize and memorize that truth through song (Hughes, "Free Church Worship," 168).

[209]See Col 3:14-15, in which Paul tells the Christian community to "put on love, which binds everything together in *perfect harmony*" and to "let the peace of Christ rule in your hearts" (emphasis mine).

[210]N. T. Wright, *Colossians and Philemon*, Tyndale New Testament Commentaries (Downers Grove, IL: IVP Academic, 1986), 147-48.

[211]Guthrie, *Creator Spirit*, 116-17.

the Spirit, a “Sabbath rest” can occur, for “where the Spirit of the Lord is, there is freedom” (2 Cor 3:17)--and apparently, there is also verse, image, and melody.

Conclusion

In both Christian tradition and in Scripture, one sees a precedent for recognizing the sabbatical effects of the arts. In both the life and teaching of several theologians and philosophers, one notices not only various theories for such a view of the arts but also the implementation of these theories into practice. Similarly, in Scripture, one observes a profound relationship between the Holy Spirit and artistic expression--and the peace that comes with it. While certainly not all artistic expressions are of the Spirit--indeed, many people have utilized the spiritual power of the arts to propagate idolatry--the presence of the Spirit seems often to stir up or respond to musical and poetic expression. Perhaps the spiritual aspect of the arts explains why aesthetic experience and religious experience are often confused and conflated. But perhaps the connection between the arts (especially music) and God’s presence reveals the original purpose of the arts: to foster communion with God and to enjoy Him. Perhaps even still, for the one with a pure heart, the arts can provide a gateway to the divine--and to a “Sabbath” rest.

CHAPTER 7

SABBATICAL IMPLICATIONS FOR A CHRISTIAN AESTHETIC

Grounded in Scripture and theological precedent, one is now prepared to see what implications the biblical concept of Sabbath has for a Christian aesthetic. As previously mentioned, Schopenhauer was insightful in discerning that the arts supply a sabbatical function; however, his view of Sabbath was incomplete. Therefore, his aesthetic inadvertently diminished the value of both art and Sabbath within the human experience. While the palliative aspect of art and Sabbath is important, one has seen that a biblical view of Sabbath goes well beyond relief from fatigue and suffering.

In many ways Sabbath is the height of existence; indeed, as Steven R. Guthrie pointed out, "The orientation of all creation . . . is toward this day of delight."[1] Moreover, Sabbath provides not only physical rest but also spiritual rest, pointing to the original *shalom* of creation. It also signifies the salvation that is ultimately found in Christ, and it foreshadows the eternal rest of the coming kingdom. This chapter will therefore seek to apply these aspects of Sabbath to a Christian aesthetic, demonstrating how the arts can serve rehabilitative, redemptive, and eschatological functions.

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[1]Steven R. Guthrie, *Creator Spirit: The Holy Spirit and the Art of Becoming Human* (Grand Rapids: Baker Academic, 2011), 207.

Art and Sabbath Rest

The biblical Sabbath is grounded in the goodness of God's creation and in the benevolence of the Creator Himself. God has not merely created a "functional" world--He has made a "beautiful" world full of pleasure in which He Himself delights and is refreshed.[2] Moreover, He has not only created man to labor--though work is an important part of both the human and the divine experience; He has wired man to experience elation--to delight in the goodness of His world--to have fun. The Sabbath rest inaugurated at creation is a sign of this reality and is an invitation to man to enjoy creation and life with the Creator.[3]

The arts seem to function in this same spirit. Indeed, the arts, like the good gift of the Sabbath day, are a divine blessing that can provide momentary respite from everyday life, reminding one of the beauty and joy inherent in the created order. In particular, the arts function as Sabbath by modeling the work-rest rhythm of creation, by serving to relieve suffering, and by providing delight within the created order.

The Creation and Appreciation of Art

While creativity does not exhaustively explain the image of God, it certainly seems to be a part of it.[4] Man, like his Creator, has the "desire and the ability to make

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[2]Leland Ryken, *The Liberated Imagination: Thinking Christianly about the Arts* (Eugene, OR: Wipf & Stock Publishers, 1989), 14; and Leland Ryken, *Windows to the World: Literature in Christian Perspective* (Eugene, OR: Wipf & Stock Publishers, 2000), 73.

[3]Joseph A. Pipa, "The Christian Sabbath," in *Perspectives on the Sabbath: Four Views*, ed. Christopher John Donato (Nashville: B & H Academic, 2011), 121.

[4]Dorothy L. Sayers, *The Mind of the Maker* (New York: Harper & Row Publishers, 1941), 22.

things."[5] Thus, within the artistic process itself, the artist, as the image of God, reenacts the original creation event along with the primordial Sabbath that accompanied it. Of course, only God can create *ex nihilo*, but man reflects the divine attribute of creativity by taking already existing materials and concepts and putting them together to make "something . . . new."[6]

Indeed, God has commissioned, in a sense, an ongoing art project for mankind. He has supplied the materials and the resources for this project--and He has vested man with the authority to complete it. So serious is God about this project that He has even *commanded* man to carry it out. Man is to "subdue" the earth and "have dominion over" it (Gen 1:28). Part of this responsibility is to create culture; hence, this command is often called the "cultural mandate."[7]

But the mandate to create culture is not complete without a sabbatical component. Mankind did not begin his existence on a workday. Instead, "man's first [full] day" of existence was the Sabbath day of rest.[8] Man began his life in the joy of knowing God and experiencing His glory in creation. And out of this rest--this day of enjoyment--came the cultural mandate--the call to get to work. In other words, man's

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[5]Sayers, *Mind of the Maker*, 22. See also Mike Cosper, *The Stories We Tell: How TV and Movies Long for and Echo the Truth* (Wheaton, IL: Crossway, 2014), 33.

[6]Sayers, *Mind of the Maker*, 27; and Andy Crouch, *Culture Making: Recovering Our Creative Calling* (Downers Grove, IL: IVP Books, 2008), 22.

[7]William D. Romanowski, *Eyes Wide Open: Looking for God in Popular Culture* (Grand Rapids: Brazos Press, 2001), 37.

[8]Karl Barth, *CD* 3, *The Doctrine of Creation*, pt. 4, trans. A. T. MacKay et al. (Edinburgh: T & T Clark, 1961), 52. See also Robert Lee, *Religion and Leisure in America: A Study in Four Dimensions* (Nashville: Abingdon Press, 1964), 188.

work was to flow out of this blessed rest; his cultural endeavor "began with contemplation" of who God is and how man relates to Him and His creation.[9] The same could be said about an artist's relation to his work. As Andrew Rumsey asserted, "The poet's first response to the world is stillness and wonder, passive reflection before active exposition. Poetry 'takes in' before it 'gives out,' and considers itself addressed by creation, called to attention."[10] Therefore, to some extent, one can agree with Schopenhauer that the artistic process often (though not always) arises from a period of leisure.[11] Certainly, inspiration for art can come even at times of hard labor, but man needs time for reflection and enjoyment in order to cultivate ideas and to materialize them in artistic form.[12] Thus, a time carved out for reflection and contemplation appears critical for the creative process.[13]

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[9]Crouch, *Culture Making*, 97.

[10]Andrew Rumsey, "Through Poetry: Particularity and the Call to Attention," in *Beholding the Glory: Incarnation through the Arts*, ed. Jeremy Begbie (Grand Rapids: Baker Academic, 2001), 52.

[11]*PP* 2:68-69.

[12]Sebastian De Grazia noted, for example, that monastics have historically believed that "by monotonous manual labor the mind was freed for thought and contemplation" (*Of Time, Work and Leisure* [New York: Vintage Books, 1994], 372).

[13]See Jeremy S. Begbie, *Voicing Creation's Praise: Towards a Theology of the Arts* (New York: T & T Clark, 1991), 206. Karl Barth argued that "there must be contemplation because, in order to attain to rest, man must be in the attitude of rest. And he achieves this attitude only when he takes a step away from himself and obtains a detached survey of himself, not proceeding at once to forget himself in a new active affirmation of life, but remaining fixed as it were, and attaining knowledge of himself in complete detachment" (*CD* 3, pt. 4:563).

However, such talk of rest and contemplation should not imply that hard work is not also a part of the process. As Guthrie suggested, the artist is definitely first and foremost a "skilled tradesperson."[14] William D. Romanowski expounded, "Excellence requires that we take the time to figure out a specific art form and learn to work within its parameters while expanding its possibilities."[15] Hence, one must remember that just as the literal Sabbath day in the Old Testament did not serve to undermine the dignity of work on the other days--indeed, the Sabbath served to affirm it--so too does the restful contemplation of the artistic process affirm the hard work that comes with the aesthetic craft.

In engaging in both the rest and hard work of the creative process, the artist reflects the intentionality of His Creator, who first modeled creative activity out of a state of *shalom*.[16] Intentionality on the artist's part will involve grappling with truth--or at least with ideas--and seeking to understand the world. Unlike God, who is Creator, the artist functions more as "finder," seeking to discover the truth through the creative process by carefully observing the world around him.[17] In this process, the artist seeks to bring order to the chaos of a fallen world. Thus, the artist, like God, works out of rest to

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[14]Guthrie, *Creator Spirit*, 27. See also Sayers, *Mind of the Maker*, 67.

[15]Romanowski, *Eyes Wide Open*, 146.

[16]Crouch, *Culture Making*, 21.

[17]George MacDonald, *A Dish of Orts: Chiefly Papers on the Imagination, and on Shakspere* (London: Sampson, Low, Marston, & Company, 1893), 20.

establish rest; indeed, the artist seeks to "*make sense* of the world by *making something* of the world."[18]

Just as the Sabbath day bookends the workweek, so too does a Sabbath rest bookend the creative process. The artistic process begins in contemplative rest, but it also culminates in the rest that arises from the satisfaction of one's work. Just as God "completed His work" and in His rest reflected on it, calling it "very good," so too does the artist labor until his work is complete, after which he can "step back" in full joy, delighting in his finished product.[19] Thus, the artistic process models the creative impulse of the image of God and displays the work-Sabbath rhythm of creation.[20]

Not only is the relationship between work and rest evident in the creative process, but it is also manifest in the appreciation of art. Just as the creative process begins in contemplation, so too does the viewing of an artwork often begin in a state of reflection--in taking time to "notice, linger, appreciate, wonder."[21] Indeed, in slowing

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[18]Crouch, *Culture Making*, 24. See also Robert A. White, "The Role of Film in Personal Religious Growth," in *New Image of Religious Film*, ed. John R. May (Franklin, WI: Sheed & Ward, 1997), 200.

[19]Pipa, "The Christian Sabbath," 121; and Ryken, *Liberated Imagination*, 91. See also Harold H. P. Dressler, "The Sabbath in the Old Testament," in *From Sabbath to Lord's Day: A Biblical, Historical, and Theological Investigation*, ed. D. A. Carson (Eugene, OR: Wipf & Stock Publishers, 1999), 29; Josef Pieper, *In Tune with the World: A Theory of Festivity*, trans. Richard Winston and Clara Winston (South Bend, IN: St. Augustine's Press, 1999), 47; A. T. Lincoln, "Sabbath, Rest, and Eschatology in the New Testament," in *From Sabbath to Lord's Day*, 198; and A. T. Lincoln, "From Sabbath to Lord's Day: A Biblical and Theological Perspective," in *From Sabbath to Lord's Day*, 348.

[20]See Ryken, *Liberated Imagination*, 89-90.

[21]Thomas Dubay, *The Evidential Power of Beauty: Science and Theology Meet* (San Francisco: Ignatius Press, 1999), 178.

down to analyze and appreciate a work of art, the viewer models the Sabbath practice of being still and taking in the world around him.

Nevertheless, to appreciate a work of art fully, disinterested contemplation is not enough; one must get to work, wrestling with the piece of art until he understands its meaning. Literary interpretation provides a good example at this point. While people might think of reading a book as being purely leisurely--something to do when one does not have anything else to do--Tony Reinke was right to point out that "reading books is hard work."[22] Good art tends to be ambiguous, for the artist intentionally arranges his material for viewers to see the world through his eyes--yet without spelling everything out for his audience. Thus, the artist utilizes ambiguity to "draw us forward"--as an "invitation [to] come and see."[23] Because the work does not tend to be straightforward, one often has to wrestle with the piece to arrive at its meaning.[24] Indeed, if one wants to experience a work of literature to its full, one will have to engage the text, searching for patterns, symbols, and structure. As Northrop Frye noted, "What you never get in literature are just the sheep that nibble the grass or just the flowers that bloom in the spring. There's always some literary reason for using them, and that means something in

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[22]Tony Reinke, *Lit! A Christian Guide to Reading Books* (Wheaton, IL: Crossway, 2011), 15.

[23]Guthrie, *Creator Spirit*, 18. See also Ryken, *Liberated Imagination*, 227. Gene Edward Veith, Jr. likewise noted, "Art is powerful because it heightens perception . . . by lifting an object or experience out of its normal context so that it can be apprehended freshly and more fully" (*State of the Arts: From Bezalel to Mapplethorpe* [Wheaton, IL: Crossway Books, 1991], 206).

[24]Ryken, *Liberated Imagination*, 227.

human life that they correspond to or represent or resemble."[25] Moreover, in analyzing a poem, one will need to evaluate diction, tone, and metaphors, knowing that every single word has intention, value, and significance.

Music and the visual arts have corresponding aspects to analyze; for example, music "serves a hermeneutical function" in regard to a given text, "bestowing upon it an emotive value determined by the composer."[26] Thus, in analyzing a song, one is looking for the connection between the music and the words. Similarly, the lines and light/shadow contrasts within a painting highlight something that the artist wants the viewer to understand. With film, one must analyze the camera angles and recurring images, taking notice of "how [the] film's formal structures prefocus our attention on certain features of the environment that *the filmmaker regards as significant*."[27] Other significant factors to analyze in an artwork may include its historical-cultural context, the artist's biography, the movement with which the piece is associated, the significance of the piece in history, etc. As one makes discoveries toward the meaning of the work, he finds refreshment and satisfaction in understanding. While the arts may provide rest even without such labor, a higher rest exists for those who will work to find it.[28]

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[25]Northrop Frye, *The Educated Imagination* (Indianapolis: Indiana University Press, 1964), 66.

[26]Richard Viladesau, *Theology and the Arts: Encountering God through Music, Art and Rhetoric* (New York: Paulist Press, 2000), 48.

[27]Mitch Avila, "From Film Emotion to Normative Criticism," in *Reframing Theology and Film: New Focus for an Emerging Discipline*, ed. Robert K. Johnston (Grand Rapids: Baker Academic, 2007), 235.

[28]Ryken, *Liberated Imagination*, 227; and William A. Dyrness, *Visual Faith: Art, Theology, and Worship in Dialogue* (Grand Rapids: Baker Academic, 2001), 99.

Thus, like the labor/Sabbath pattern within creation, the "workweek" of critical analysis has the pay-off of the satisfaction that comes with discovering meaning. Hence, both creating and appreciating art involve a work-Sabbath rhythm and demonstrate how the arts can provide a restful experience.

Art as Palliative

The arts also parallel the Sabbath in that they provide an avenue for relief from the pain of living in a fallen world.[29] The original rest in the created order did not function in this capacity, for no suffering existed. Man simply had to rest because as a finite creature, he had physical limitations. Nevertheless, the rest that God supplied at the beginning of time became even more necessary after the fall. Man is now not only limited by his finiteness but also by the wear and tear of living in a broken world. In addition to the thorns and thistles of the ground, he also experiences the noetic and psychological effects of sin and the physical and emotional pain that is a product of the curse. Thus, God's gift of weekly rest to both the just and unjust is a form of His mercy to mankind.

In a similar way, while the arts are a natural expression of the image of God in men and women, they are also a common grace to humanity in a fallen world, providing a form of repose for the weary. Chapter 4 of this dissertation highlighted the many ways

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[29]Lee, *Religion and Leisure*, 73.

that art can provide mental and emotional relief and can help to pass the time of strenuous manual labor and tedious tasks.[30]

However, the palliative power of the arts--both in production and in viewing--is perhaps most evident in the way that those in great suffering turn to the arts for pacification. Stories abound, for instance, of Jewish concentration camp occupants producing art during confinement.[31] In the all-pervasive terror of the Nazi regime, of the concentration camps, and of impending death, the human spirit turned to song, art, and poetry for comfort, meaning, and hope. A group of persecuted Huguenots likewise sang a psalm together until their executioners removed their tongues.[32] Famous writers, such as John Bunyan, Dante, and even Dietrich Bonhoeffer "composed works while in prison or exile."[33] Thus, experience and history show that the arts are a vital coping mechanism--an "earthly consolation" and a piece of "survival equipment"--in the fallen world, allowing one briefly to forget his present suffering and to revive his spirit.[34] Art can thus

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[30]See also Dale Topp, *Music in the Christian Community* (Grand Rapids: William B. Eerdmans Publishing Company, 1976), 38; and De Grazia, *Of Time, Work and Leisure*, 334.

[31]See Gideon Klein, Viktor Ullmann, Hans Krása, and Pavel Haas, *Terezín: The Music 1941-44* (CD), 1992. Kendall L. Walton even spoke of reports that child prisoners at Auschswitz "played a game called 'going to the gas chamber'" to "cope" with impending death (*Mimesis as Make-Believe: On the Foundations of the Representational Arts* [Cambridge, MA: Harvard University Press, 1990], 12).

[32]Nicholas P. Wolterstorff, "Thinking about Church Music," in *Music in Christian Worship: At the Service of the Liturgy*, ed. Charlotte Kroeker (Collegeville, MN: Liturgical Press, 2005), 4.

[33]De Grazia, *Of Time, Work and Leisure*, 338.

[34]Leland Ryken, *Realms of Gold: The Classics in Christian Perspective* (Eugene, OR: Wipf & Stock Publishers, 1991), 124, 159, and 161; and Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT:

provide a momentary escape that then allows one to "return . . . to the chaotic world in which [he] live[s]" better equipped to face it.[35]

However, one need not be in a dire situation in order to appreciate the palliative effects of the arts. The arts provide relief regardless of how large or small one's afflictions are. Indeed, the arts can serve as a corrector to one's current emotional inclinations. One will remember, for instance, that music can steer one's emotions toward a more positive state.[36] Participation in the visual arts can also provide emotional release by giving a means of emotional expression. And after a stressful day at work, one can decompress by curling up with a good book or watching his favorite movie, escaping for a few hours from the hectic demands of life.

Still more, the arts can remind one of joy in the midst of sadness. As both Karl Barth and C. S. Lewis suggested, the beauty in art can shine more brightly against the backdrop of one's sorrow and suffering; in this way, the arts can serve as a reminder in the "valley of tears" of the joy inherent to creation, granting one the hope needed to carry on in the world.[37]

Wesleyan University Press, 1998), 210.

[35]James S. Hans, *The Play of the World* (Amherst: The University of Massachusetts Press, 1981), 3. See also Cosper, *Stories We Tell*, 57-58; and Jeremy Begbie, "Through Music: Sound Mix," in *Beholding the Glory*, 153.

[36]See also Jeremy S. Begbie, "Faithful Feelings: Music and Emotion in Worship," in *Resonant Witness: Conversations between Music and Theology*, ed. Jeremy S. Begbie and Steven R. Guthrie (Grand Rapids: William B. Eerdmans Publishing Company, 2011), 351-52; Frye, *Educated Imagination*, 152; and Viladesau, *Theology and the Arts*, 38-39.

[37]C. S. Lewis, *Letters to Malcolm: Chiefly on Prayer* (New York: Mariner Books, 1992), 92-93.

Moreover, the arts might even point one to the rest and peace that are found only in God. While one may not affirm Augustine's numerical understanding of reality, one can agree that the order that exists within the arts has the capacity to direct one's attention to the order of the universe and to the perfection that ultimately exists in God. Likewise, Lewis was insightful in his demonstration that the arts can show one his need for something greater than anything available in this present life. Thus, more than just diverting one's attention or providing an opportunity for catharsis, the arts can help to "reveal the . . . longing" within one's soul to escape suffering and find ultimate peace.[38] Therefore, in their ability to relieve stress, to "serve as . . . self-expression," and to reorient an individual in regard to the purpose of life, the arts prove to be a "meaningful activity" that provides rest to the human soul.[39] In this way, the arts, like the Sabbath, are a good gift from God that can provide restoration and refreshment.

Art as Leisure

However, more than just serving as a respite, the arts also function as Sabbath in their ability to provide a positive delight. One will remember that unlike Schopenhauer's Sabbath, which only provided a momentary negation of pain, the biblical Sabbath also provides a positive pleasure. Indeed, as Barth and Lewis noted, inherent in the doctrine of creation and of Sabbath is revelry and even playfulness.[40] God indeed

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[38]Cosper, *Stories We Tell*, 34. See also Josef Pieper, "Leisure: The Basis of Culture," in *Leisure: The Basis of Culture*, trans. Alexander Dru (San Francisco: Ignatius Press, 1963), 50; and Max Kaplan, *Leisure in America: A Social Inquiry* (New York: John Wiley and Sons, 1960), 202.

[39]Lee, *Religion and Leisure*, 78.

[40]See also Crouch, *Culture Making*, 107.

rested not because He needed a break but rather because He took pleasure in His good work. Indeed, God's propensity to create not only a functional but also a beautiful universe seems to suggest that He is not only a God of order but also of leisure. From the diversity of creatures to the palette of colors present in the world, divine playfulness is on full display in the created order. In fact, to this day, species of plants and animals exist of which no man has any knowledge; yet, God sees them and *delights* in them.[41] Pastor and theologian John Piper asked why God would make such creatures if no one else may ever see them; Piper answered, "Just to play, to frolic in the ocean where no man can see, but only God."[42] Thus, one sees the goodness of the divine gift of Sabbath, for man too gets to play in God's creation.[43] This day "frees us to take delight in everything" and to "uncork our own spontaneity."[44]

Unlike the legalistic tendencies often associated with Sabbath observance, the gift of Sabbath was "meant to be a blessing, not a burden."[45] While work certainly has its dignity and is itself a divine gift to man, one must not undermine the good gift of rest and leisure.[46] Some scholars even suggest that work and leisure should be seen more as a

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[41]John Piper, *The Pleasures of God: Meditations on God's Delight in Being God*, rev. ed. (Sisters, OR: Multnomah Publishers, 2000), 90.

[42]Ibid.

[43]Dubay, *Power of Beauty*, 340, and 341.

[44]Marva J. Dawn, *Keeping the Sabbath Wholly: Ceasing, Resting, Embracing, Feasting* (Grand Rapids: William B. Eerdmans Publishing Company, 1989), 202.

[45]Lee, *Religion and Leisure*, 175.

[46]See De Grazia, *Of Time, Work and Leisure*, 372. See also Hans, *Play of the World*, 4.

spectrum rather than as a dichotomy. Robert Lee, for instance, asserted, "Those who seek to define leisure in opposition to work fail to account sufficiently for the interpenetration of work and leisure, for the many ways in which work and play are suffused."[47] Indeed, more than just "an antidote to work, a quick diversion before going back and working harder," play is "an approach to life which can permeate even the work itself."[48] Thus, the "attitude of play" found on the Sabbath day can shape one's attitude toward all of one's life, including work; this attitude allows one to learn not to take himself too seriously--while also recognizing those times when seriousness is necessary.[49] Therefore, even play can serve to honor God.[50] The arts illustrate this reality. Indeed, because the arts reflect the image and pleasure of God, one might even say that the arts are "for the glory of God and fun."[51]

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[47]Lee, *Religion and Leisure*, 29. De Grazia argued, "A man of leisure . . . may be intensely engaged in something which an innocent observer might call hard work. The difference is that its end or pursuit was chosen for its own sake" (*Of Time, Work and Leisure*, 348).

[48]Hilary Brand and Adrienne Chaplin, *Art and Soul: Signposts for Christians in the Arts* [Downers Grove, IL: IVP Academic, 2001], 102.

[49]Ibid.

[50]Lee, *Religion and Leisure*, 29. See also Michael Novak, *The Joy of Sports: Endzones, Bases, Baskets, Balls, and the Consecration of the American Spirit*, rev. ed. (Lanham, MD: Madison Books, 1994), xvii. Max Kaplan noted that for many Christians, "of all nonwork time, that [which is] devoted to play is the most perplexing" (*Leisure in America*, 150). Ryken even claimed that "in the Christian community the problem seems to be that we have no adequate theory of leisure and play" (*Liberated Imagination*, 92).

[51]Leland Ryken, "'Words of Delight': A Hedonistic Defense of Literature," in *The Christian Imagination: The Practice of Faith in Literature and Writing*, ed. Leland Ryken (Colorado Springs, CO: Shaw Books, 2002), 142.

This "fun" is quite evident even in the work of the creative process. When artists begin a piece, they typically begin in a state of play.[52] An idea strikes them a certain way, and they begin to dream and think of how to portray that idea in material or literary form, experimenting with colors, words, and symbols.[53] For example, one can see the "playfulness of [the] poet," who utilizes alliteration, pun, and metaphor to make his point.[54] Gerard Manley Hopkins could just as easily have said, "God's creation is beautiful." Instead, he playfully described the world as being "charged with the grandeur of God," stating, "It will flame out, like shining from shook foil;/It gathers to a greatness, like the ooze of oil/Crushed."[55] Rather than merely giving a theological dissertation, Hopkins played with alliteration and offered the images of gold foil shavings and "oozing oil" to describe God's glory reflected in creation. Thus, while many people tend to take art seriously--and rightfully so--one must not take art so seriously that one forgets to delight in it.

The playfulness of art extends to the viewing process as well. In other words, one need not necessarily glean any valuable life lesson or transcendent insight from a film, novel, painting, or song in order for it to serve his good--one may simply enjoy it for

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[52]Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (Mansfield Centre, CT: Martino Publishing, 2014), 134.

[53]Ibid., 122, and 129.

[54]Ibid., 134.

[55]Gerard Manley Hopkins, "God's Grandeur," in *The Norton Anthology of English Literature*, 6th ed., ed. M. H. Abrams (New York: W. W. Norton & Company, 1996), 2127-28.

what it is.[56] As Leland Ryken pointed out, "Why do people hang paintings on the walls of rooms? Not to receive information or moral instruction, surely. Why do they listen to music? They do so because music gives them pleasure. When and where do people read novels and poetry? In the evenings or on weekends or vacations, and in an easy chair."[57]

For this reason, while many aesthetes tend to dismiss certain movies or music as purely "escapist," a Christian aesthetic must make room not only for "high art" but also for popular culture.[58] As Lewis asserted, the Christian "has no objection to comedies that merely amuse and tales that merely refresh . . . We can play, as we can eat, to the glory of God."[59] Indeed, a purely escapist viewing of a buddy comedy or of a summer action-adventure blockbuster can be a valuable part of human experience simply by providing a diversion from everyday life. Many people dismiss the "feel-good factor" of art as bourgeois, but even this temporary "feel-good" experience is of tremendous value to those hard at work and especially to those who have suffered greatly.[60]

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[56]Francis Schaeffer, *Art and the Bible* (Downers Grove, IL: InterVarsity Press, 1973), 33.

[57]Ryken, *Liberated Imagination*, 89.

[58]See Clive Marsh, "On Dealing with What Films Actually Do to People: The Practice and Theory of Film Watching in Theology/Religion and Film Discussion," in *Reframing Theology and Film,* 158.

[59]C. S. Lewis, "Christianity and Literature," in *Christian Reflections*, ed. Walter Hooper (Grand Rapids: William B. Eerdmans Publishing Company, 1967), 10.

[60]Marsh, "Dealing with What Films Actually Do," 148, and 158.

Nevertheless, escape in and of itself is not necessarily a value. As Lewis argued, "The important question is what we escape *to*."[61] Art affects an individual--what he thinks about, how he feels about an issue, and what he desires. T. S. Eliot even claimed that "the literature that we read for 'amusement,' or 'purely for pleasure . . .' may have the greatest and least suspected influence upon us."[62] Thus, one must not think that the arts are simply a harmless pastime. As one writer stated, the arts "should be treated with the same respect as church or poison, for [they] can change your life."[63]

For example, the novel *50 Shades of Grey*--though hardly a literary masterpiece--normalizes licentious and degenerate sexual behavior. The "escape" that it provides may be temporarily titillating, but in encouraging sinful tendencies within the reader, it ultimately leads to his detriment. Thus, it cannot supply a true peace or rest, for it works to contradict the *shalom* of God's design, further disordering the soul from the original created order. Instead of looking for pleasure in such a work, the believer should seek out artwork that aligns his desires to that which is pleasing to God--and that can help to sanctify his imagination and reorder his soul to what God intended it to be.[64] As the Apostle Paul admonished in Philippians 4:8, "Whatever is true, whatever is honorable, whatever is just, whatever is pure, whatever is lovely, whatever is commendable, if there

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[61]C. S. Lewis, *An Experiment in Criticism* (New York: Cambridge University Press, 1961), 68.

[62]T. S. Eliot, "Religion and Literature," in *The Christian Imagination*, 204.

[63]Gareth Higgins, *How Movies Helped Save My Soul: Finding Spiritual Fingerprints in Culturally Significant Films* (Lake Mary, FL: Relevant Books, 2003), xix.

[64]MacDonald, *Dish of Orts*, 35.

is any excellence, if there is anything worthy of praise, think about these things." The right art can help one to carry out this admonition and in the process, enable one to take time to enjoy the goodness of God's universe.

Thus, even in leisure, one should be intentional about what he views, reads, or plays with, allowing good art to "engag[e] [his] mind" and "awaken [his] imagination and free [him] from [his] own time and place"; after all, good art can "enrich our life by making us aware of the world within and without" and can "improve and refine . . . the human soul," while bad "art" can lead to moral decline.[65] Nevertheless, leisure time filled with good art can be a rewarding Sabbath.

Art, Sabbath, and Redemption

One will recall that the Sabbath was also to serve as a reminder of God's power to redeem. Throughout Scripture, the Israelites were called to "remember" God's salvific faithfulness to them.[66] Such calls for remembrance were necessary, for even in the giving of the Law, the Israelites had already forgotten what God had done for them, opting instead to worship a golden calf. Hence, tied to the Sabbath is both a call to remember what God has done and a call to repentance in light of who God is. The arts can also serve a sabbatical function in this regard, for through the reflection and contemplation that come with art, one can be reminded of divine (or at least transcendent) beauty, of the

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[65]Leland Ryken, *Windows to the World*, 69-70; and Wassily Kandinsky, *Concerning the Spiritual in Art*, trans. M. T. H. Sadler (New York: Dover Publications, 1977), 54.

[66]See Exod 13; and Deut 9-11.

meaning of life, and of what the world is supposed to be. Moreover, in this process, repentance can result as one's eyes are opened to the nature of reality.

Art and Remembrance

Within the modern world, one can at times fail to notice the beauty around him because he is in constant motion; moreover, his senses are overloaded--not only from a hectic workweek but also from the background noise of the television and from the constant interaction with a mobile device. Modern man often does not have time to stop and think--to truly reflect on and enjoy life. A Sabbath rest provides such an opportunity--as do the arts, for they allow one to stop and take notice of the world around him and perhaps even of the world's underlying spiritual reality.

The Sabbath day was a reminder to Israel of God's power and greatness. By the same token, an aesthetic experience often involves one recognizing one's own smallness in the vastness of the universe--and for the believer, in the presence of God. As G. K. Chesterton suggested, "Alice must grow small if she is to be Alice in *Wonder*land."[67] Indeed, the experience of beauty can often feel religious in nature. Rudolf Otto, in his classic work *The Idea of the Holy*, noted that "in great art the point is reached at which we . . . are confronted with the numinous itself, with all its impelling motive power."[68] Perhaps the reason for such an experience is that since all of creation

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[67]G. K. Chesterton, *Orthodoxy* (Colorado Springs, CO: Waterbrook Press, 2001), 138 (emphasis mine).

[68]Rudolf Otto, *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and Its Relation to the Rational*, trans. John W. Harvey (New York: Oxford University Press, 1926), 69. David Bentley Hart also suggested that "the truth of being is grasped by the soul not merely noetically, according to a scheme of

demonstrates the grandeur of God (Rom 1:20), the beautiful in creation (natural or artistic) is a glimpse into God's glory. Otto even suggested that the appropriate response to such an experience is silence--perhaps one could add stillness and rest.[69]

At this point, a Christian worldview diverges from Schopenhauer's system. Schopenhauer was right that the arts can help one to recognize the nature of reality. Yet, Schopenhauer's advocated response to an aesthetic experience was to begin a journey toward annihilation and toward mindlessness (not in terms of irrationality but in terms of the ending of conscious thought). The Christian, on the other hand, in seeing the nature of reality, finds fulfillment. Indeed, rather than mind*less*ness, a Christian aesthetic points to mind*ful*ness. The Christian would agree with Roger Lipsey that "the spiritual in art confronts us with what we have forgotten."[70] Ryken likewise pointed out that the arts "heighten our awareness of life" and "enhance our perception of both the world around us and our place in it."[71] Thus, the Christian values the arts as he values the Sabbath--they help him to focus on that which is important, making him aware of the nature of reality and of his place within that reality.

In addition to encouraging reflection, the arts further function as Sabbath in their capacity to aid in the memorization and internalization of truth. As one saw in the

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essences, but aesthetically, in the soul's most 'superficial' elations, its desire finding in creation's visible beauty a true image of the God after whom the soul yearns" (*The Beauty of the Infinite: The Aesthetics of Christian Truth* [Grand Rapids: William B. Eerdmans Publishing Company, 2003], 207).

[69]Otto, *Idea of the Holy*, 71.

[70]Roger Lipsey, *The Spiritual in Twentieth Century Art* (Mineola, NY: Dover Publications, 1988), 14.

[71]Ryken, *Liberated Imagination*, 272.

discussion on art and music therapy, the arts (and in particular music) can trigger memories long forgotten and can help one remember something long-term. For this reason, the arts have historically played an important role within Christianity. For instance, singing helps one to ponder a text or doctrine in a way that regular speech does not.[72] Thus, as one sings the gospel message and hears the gospel message sung to him, he is ingraining the truths of Scripture into his memory and thought processes.[73] Singing can also remind one of divine promises that he may have forgotten or even stopped believing.[74] Therefore, Don E. Saliers argued that the "memory of God becomes incarnate" as "we gather in community to sing and make music to praise."[75]

In the same way, images can refocus one's mind on God. Marva J. Dawn, for instance, offered gratitude for the "atmosphere of symbols" in the Lutheran Church, stating that "even when I did not understand anything of the sermons, I did learn from the statues and stained-glass windows."[76] Stories as well have a powerful effect tied to spiritual contemplation and memory. Jesus' parables are a good example. While one reason that Jesus told parables was to conceal the truth from hard-hearted individuals, the

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[72]Viladesau, *Theology and the Arts*, 48.

[73]Don E. Saliers, "Sounding the Symbols of Faith: Exploring the Nonverbal Languages of Christian Worship," in *Music in Christian Worship*, 18-19; and R. Kent Hughes, "Free Church Worship: The Challenge of Freedom," in *Worship by the Book*, ed. D. A. Carson (Grand Rapids: Zondervan, 2002), 168.

[74]Saliers, "Sounding the Symbols," 19.

[75]Ibid.

[76]Dawn, *Keeping the Sabbath Wholly*, 174, and 175. See also Josef Pieper, *Only the Lover Sings: Art and Contemplation*, trans. Lothar Krauth (San Francisco: Ignatius Press, 1990), 24.

stories also provided the space for one to contemplate spiritual meaning, and they revealed significant and memorable truths for those who would believe and would have the eyes to see (Mark 4:10-12). Thus, just as the Sabbath day allows one to remember who God is and to reorient one's life accordingly, so too do the arts provide a context for meaningful reflection that allows one to ponder and remember spiritual truths, enabling these truths to take root not only intellectually but also emotionally.

Art and Repentance

In providing the opportunity for such reflection, the arts can also serve to encourage repentance. First of all, the arts can remind man who he was created to be. Margaret R. Miles was right to say, "We need images [and music and literature] that express--that help us to 'see'--what we are about, and we need images [and music and literature] that represent--that make present--aspects of human possibility."[77] Moreover, aesthetic experience can realign one's emotions, reminding him that "we *ought* to feel wonder in the presence of great physical beauty, that we *ought* to feel pity or sympathy for an individual in pain, [and] that we *ought* to feel joy when those we love achieve great accomplishments."[78] Thus, the arts can in a sense provide a corrective for "negative emotions" and beliefs, redirecting one toward what is true and good.[79]

The arts can also shine a light on one's heart, opening one's eyes to one's motives and misdeeds--one's sin. In the Bible, the prophet Nathan used a story to reveal

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[77]Margaret R. Miles, *Image as Insight: Visual Understanding in Western Christianity and Secular Culture* (Eugene, OR: Wipf & Stock Publishers, 1985), 149.

[78]Avila, "From Film Emotion," 223.

[79]Ibid., 236.

to David the revulsion of David's adultery and subsequent murderous act (2 Sam 12:1-7, 13). By extracting the essence of David's sin and placing it in a fictional tale, Nathan allowed David to examine his situation from an objective standpoint and recognize the evil that he had committed. David even felt the proper outrage toward the sin of the fictional character--the outrage that he should have felt toward himself (2 Sam 12:5). Then, Nathan, having stirred David's conscience, could effectively make the charge, "You are the man!" (2 Sam 12:7). Nathan's powerful use of story led David to confess his sin and to turn away from it. Thousands of years later, the novel *Uncle Tom's Cabin* would likewise awaken the conscience of a nation to the horror of slavery, serving as a tool in the American abolition movement to turn people's hearts toward the cause of emancipation.

Hence, the story itself need not be a "Christian" one to serve a penitential function. The story need not even deal with religious themes. It must simply be true to human experience. Indeed, if the "work of the [Holy] Spirit is to restore . . . [one's] humanity," then the works of art that have the most profound effect on an individual will not cause him to "transcend [his] humanity, but rather, inhabit it most deeply."[80] Seeing oneself in a character or seeing the world from another perspective--or simply having one's heart stirred by beauty--can "activate sensitivities" to correct sin in one's own life and in society at large.[81] In the words of Gene Edward Veith, Jr., "Art can have a moral function" in that it "can *move* its audience to a moral response."[82]

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[80]Guthrie, *Creator Spirit*, 140, and 44-45.

[81]Dyrness, *Visual Faith*, 150.

[82]Veith, *State of the Arts*, 208.

While one does not wish to make the arts purely didactic (in fact, doing so has often been to the detriment of Christian engagement with the arts), one must still recognize that the arts do have a teaching function. After all, the artist presents what he or she thinks is beautiful or at least what he or she thinks warrants reflection.[83] The artist also often points to what he or she thinks will bring peace or salvation. Thus, as Plato noted, the arts do in fact have a moral effect on people.[84] But this moral effect can be positive or negative. Thus, because the artist may or may not be correct in his or her moral judgments, one must not trust his own soul to just any piece of art. One must guard his heart by looking at all art with a critical eye, testing its truth claims. Moreover, one should "feed [his] imagination" with art that will ultimately lead to his well-being--that will encourage him to "refuse the evil and choose the good."[85]

However, while one should definitely view art that has a positive effect on his soul, he should not take this statement to mean that he should avoid art with which he disagrees or that deals with "negative" subject matter. For example, much of American literature of the modern period (e.g., the novels of Ernest Hemingway and the early work of T. S. Eliot) emphasizes the meaninglessness of life. Nevertheless, engagement with this literature can still be beneficial to the Christian, for as Richard Viladesau asserted, it

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[83]Viladesau, *Theology and the Arts*, 55.

[84]Plato, *Republic*, Book III, 401-2.

[85]MacDonald, *Dish of Orts*, 36.

can reveal "the truth of the human situation in need of salvation" and the folly of a Christ-absent worldview.[86]

Furthermore, in dealing with issues that matter in this world, one will have to engage in the less than seemly side of life.[87] Christ has called his followers to go, like Him, to the "least of these"--to the outcast, the broken, the sick, and the poor (Matt 25:40). Art that deals with such issues will hardly be sanitary. Sometimes the arts must confront their audience with hard truth that might in fact cause *un*rest.

But the fact that some works of art may be unsettling does not necessarily undermine the potential of a sabbatical effect on the audience. First of all, these works can open one's eyes to the level of brokenness in the world or within oneself.[88] For example, the film *Crash* reveals the prejudice that exists in every human heart. Such a revelation can lead one to despair or to denial--or it can lead one to take the initiative to break down racial barriers in his own life. Should he take the latter route, one can overcome the unsettledness that he initially had as a result of being confronted with his sin and can experience the *shalom* of repentance. In such a case, the work of art can ultimately lead to his peace.

Another example may be a little more controversial. Andres Serrano caused an uproar in 1987 with his shock art piece *Piss Christ*, which, as the title itself suggests, was a photograph of a crucifix submerged in the artist's own urine. Certainly, such a piece is

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[86]Viladesau, *Theology and the Arts*, 148; and Higgins, *How Movies Helped Save My Soul*, 38.

[87]Hart, *Beauty of the Infinite*, 123-24.

[88]Veith, *State of the Arts*, 210.

offensive--and Christians ought to be outraged by it. Indeed, one would be right to question the production of such a piece--especially since public funding was involved.[89] Nevertheless, even in an extreme case like Serrano's, art can still have a sabbatical effect. Perhaps, for example, in experiencing revulsion in viewing such a piece, one might be inclined to ponder how he himself has profaned the name of Christ--indeed, how his sin brought disgrace and shame to Christ. After all, this piece shows the type of offense and mockery that Christ received on the cross. Thus, the believer might experience grief in his soul for what Christ endured and for the role that one played in Christ's suffering. His heart might even grieve for the blindness of those who are dead in their sin, causing him to pray, "Father, forgive them, for they know not what they do" (Luke 23:34). Viewing this piece could even prompt one to engage neighbors with the gospel as he recognizes again the depth of man's alienation from God. Thus, even though one might not seek out such artwork (indeed, he probably should not), the experience of such a piece can still reorder the affections and lead to the tranquility of a repentant heart. In fact, the response of revulsion is itself a form of *shalom*--a sign of a properly ordered soul. Indeed, not to be offended in some way by *Piss Christ* would reveal a soul in disarray. In the same way that a properly ordered soul praises that which is beautiful, so too must a properly ordered soul be nauseated by that which is distorted.

Thus, even art that is "negative" can provide a redemptive/sabbatical effect. Moreover, just as one knows from Scripture that God can work good from negative circumstances (Rom 5:3-4), so too can one expect to glean good even from works that

[89]Robert Wuthnow, *Creative Spirituality: The Way of the Artist* (Los Angeles: University of California Press, 2001), 169.

may emphasize man's depravity or that are the outworking of an artist's pessimistic or even sacrilegious worldview. Hence, even a work of art that may disturb an individual can actually work toward his sanctification.

Of course, one is not suggesting that one should seek out works that are gratuitously violent or sexual in nature. Certainly, the point is not to engage in immorality, absurdly thinking that it will lead to one's holiness.[90] Certain works have no redemptive value and only serve to corrupt one's character, distort one's perception of reality, and further destroy the *shalom* of the individual and of society in general. One extreme example would be Robert Mapplethorpe's sadomasochistic/homoerotic work (which obviously classifies as pornographic). Such an example is evidence of the way that people in a fallen world can take good gifts from God (e.g., the human form, sexual expression, and artistic means) and worship the gift over the Giver. One would do well to avoid such works.[91]

But one should certainly not avoid watching a film (such as *Hotel Rwanda*) or analyzing a painting (such as Picasso's *Guernica*) simply because the piece has

[90]However, as Mitch Avila advised, "Communities of faith need to evaluate films not solely in terms of keeping tally of profanity, acts of violence, and nudity (although these are worth noting) but also by assessing the adequacy of a film's emotional message--its valorization of certain emotional experiences, its cognitive interpretation of the emotions' meaning, and the script it offers us for responding to negative emotions" ("From Film Emotion," 236).

[91]Judgment of most works of art in a fallen world, however, will not be as cut and dry as in the case of Mapplethorpe; instead, most works will contain a mixture of good and bad through which a discerning viewer must sift as one would with wheat and chaff. Nevertheless, one should not necessarily avoid these works just as he should not avoid other engagement with culture in general (See Ryken, *Liberated Imagination*, 15, and 264).

"depressing" or horrifying content; if nothing else, these works can remind an individual of the brokenness of the world and of one's "need [for] Christ."[92] In the process, he may grieve over the evil in his own heart, longing for Christ to return to set things right; he may be able to relate better to a neighbor, seeing the world through his or her eyes; or he may be better prepared to handle a real-life situation with greater wisdom in the future. Thus, Gareth Higgins urged people to "swallow [their] sense of self-protection and *allow* [*themselves*] *to be upset*."[93] If suffering in real life can strengthen one's faith and lead to his good, one must wonder why encountering suffering or negativity in the arts cannot do the same, initially unsettling one's soul in order ultimately to bring the soul to a place of rest. Thus, whether through "positive" or "negative" content, the arts can serve as a reminder of a good creation and as a call to repentance, furnishing a redemptive function and thus providing a Sabbath rest.

Art, Sabbath, and the Eschaton

The arts also provide a glimpse into the eschatological rest to come. Contrary to what the average church member may think, the heavenly world that awaits believers is not an existence filled with bodiless souls floating through space.[94] After all, in contradistinction to Platonic (and Schopenhauerian) thought, a Christian worldview does not see the material world as evil and as something to escape. As one will remember, God created the world and called it good. The evil that one witnesses in the material

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[92]Veith, *State of the Arts*, 210.

[93]Higgins, *How Movies Helped Save My Soul*, 38.

[94]Anthony A. Hoekema, *Created in God's Image* (Grand Rapids: William B. Eerdmans Publishing Company, 1986), 94.

world is not inherent to that world--it is a product of the fall.[95] Thus, the age to come will not be an immaterial one; it will be a "new heaven and a *new earth*" (Rev 21:1). Indeed, Scripture informs that all of the present earth is "wait[ing] with eager longing . . . [to] be set free from its bondage to corruption and obtain the freedom of the glory of the children of God" (Rom 8:19, 21). In other words, God is not just interested in saving souls; He wants to restore all of creation.

Moreover, Scripture teaches that the pleasures of the original creation will also be present in the age to come--such as feasting (Rev 19:9) and human relationships (Matt 8:11). Even artistry will have its place, for heaven will contain streets of gold that are "like transparent glass" (Rev 21:21), walls "built of jasper" (Rev 21:18), and gates "made of a single pearl" (Rev 21:21). Moreover, throughout Revelation, one sees the pervasiveness of music, and Scripture seems to suggest that "the best contributions of each nation [of this present life] will . . . be retained and enriched in the life to come" (cf. Rev 21:24, 26).[96]

One should also note that Jesus' discussion of His kingdom implies that while the kingdom has not yet fully come, in many ways it has already arrived. This "already/not yet" eschatological framework demonstrates that God is even now in the process of "making all things new" (Rev 21:5)--and that upon the second coming of Christ, His work will be complete, ushering in an eternal Sabbath rest and restoring the

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[95]Theologian Wayne Grudem stated that this scriptural teaching means that "there is therefore nothing inherently sinful or evil or 'unspiritual' about the physical world that God made or the creatures that He put in it, or about the physical bodies that He gave us at creation" (*Systematic Theology* [Grand Rapids: Zondervan, 1994], 1161).

[96]Hoekema, *Created in God's Image*, 94.

shalom that existed at the beginning of creation. Redeemed man gets to share in this work even now. Indeed, the cultural mandate is not peripheral to the gospel message--it is at the heart of it. For this reason, Russell D. Moore argued, "Evangelical theology must take seriously a creation mandate that values human culture as an aspect of human vicegerency over the earth . . . a vicegerency fulfilled in the person and work of Christ."[97] Like every other redeemed aspect of life, art and beauty in the present world can point toward the day of a restored creation and in some sense announce the arrival of the "total order and harmony of God's kingdom."[98] Thus, with its own order and harmony, art appears to serve an eschatological function by providing a foretaste of restored *shalom*.[99]

Some art forms foreshadow consummate rest in that they contain rhythms of tension and release within the span of time. Music, for instance, consists of a series of notes that are present for a moment and then are no more. Jeremy S. Begbie described this reality as the "coming into being and dying of tones."[100] Over the course of time, music builds tension, luring the listener in and letting him know that this movement is "going somewhere"; in other words, the movement is purposeful.[101] Indeed, music "asks

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[97]Russell D. Moore, *The Kingdom of Christ: The New Evangelical Perspective* (Wheaton, IL: Crossway, 2004), 122.

[98]Viladesau, *Theology and the Arts*, 53.

[99]Patrick Sherry, *Spirit and Beauty: An Introduction to Theological Aesthetics*, 2nd ed. (London: SCM Press, 2002), 142. See also Alastair Borthwick, Trevor Hart, and Anthony Monti, "Musical Time and Eschatology," in *Resonant Witness*, 271-94.

[100]Jeremy S. Begbie, *Theology, Music and Time* (New York: Cambridge University Press, 2000), 92.

[101]Ibid., 38.

for my patience, my trust that there is something worth waiting for."[102] And the listener is satisfied when that "something" arrives--at the climax of the piece and then at its resolution. Begbie described this process as follows: "Each fulfillment constitutes an increase in the demand for fulfillment at a higher level. Every return closes *and* opens, completes *and* extends, resolves *and* intensifies."[103] This "pattern of tension and [release]" provides a "sense of the incompleteness of the present, that not all is now given."[104] In this way, music can tap into and reveal the human longing for "fulfillment."[105] Deep down, every person knows that the present state of the world is not as it should be, and he longs for things to be set right--to find resolution in the same manner that music does. The believer especially awaits with eagerness the fulfillment of God's eschatological promise. Thus, inherent in music is a tension of expectation and consummation, providing a glimpse of the ultimate satisfaction that will come at the eschaton.

Similarly, a novel occurs within a span of time. While music is the "coming into being and dying of tones," literature is the "coming into being and dying of words."[106] Story typically follows the structure of "a beginning, middle, and end," consisting of the introduction of characters and setting, the arrival of conflict (which builds to a climax), and an ultimate resolution of the conflict--even if such a resolution is

[102]Begbie, *Theology, Music and Time*, 87.

[103]Ibid., 107.

[104]Ibid., 99.

[105]Ibid.

[106]Ibid., 92.

not a pleasant one (as with a tragedy like *Macbeth* or *Hamlet*).[107] Pleasant or unpleasant, the ending (at least in theory) wraps up the plot in a way consistent with the author's worldview. In other words, a good ending is fitting to the story and to the author's viewpoint. This structure provides an experience similar to the one that will occur with the resolution at the end of time.

However, particularly in the case of a happy ending, one can gain insight into the consummation of the coming kingdom. As J. R. R. Tolkien articulated,

> The consolation of fairy-stories, the joy of the happy ending: or more correctly of the good catastrophe [which Tolkien also called *eucatastrophe*], the sudden joyous 'turn . . .' is one of the things which fairy stories can produce supremely well, [and it] is not essentially 'escapist,' nor 'fugitive . . .' [I]t is a sudden and miraculous grace . . . giving a fleeting glimpse of Joy, Joy beyond the walls of the world.[108]

That "Joy" for Tolkien is the joy of the gospel itself, for Christ is the "eucatastrophe of Man's history," and the second coming of Christ will provide the final, ultimate eucatastrophe that will end the reign of evil in this age.[109] Hence, one sees in literature, as one sees with music, the revelation of a longing for an ultimate rest. Mankind's desire for resolution and consummation in plot sheds light on the desire in the human spirit for all to finally make sense and to come to its proper end.

Certainly, this longing for the eschaton need not be conscious on the part of the artist or the viewer. As Richard Harries suggested, "All genuine art has a spiritual

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[107]Kristin Thompson, *Storytelling in the New Hollywood: Understanding Classical Narrative Technique* (Cambridge, MA: Harvard University Press, 1999), 21.

[108]J. R. R. Tolkien, "The Consolation of the Happy Ending," in *The Christian Imagination*, 365.

[109]Ibid., 366.

dimension" regardless of whether or not an artist is a believer.[110] Just as the work of mathematicians and scientists reveals the order and design of creation regardless of whether they believe in a God, so too can artists shed light on the beauty of the world and its Creator whether or not they affirm His existence. Regardless of the artist's intention, the arts seem to reveal the longing in every human heart for ultimate Beauty.[111] For the Christian, the longing for such Beauty directs one to God; indeed, the psalmist prayed to "gaze upon the beauty of the Lord" (Ps 27:4). Thus, Patrick Sherry asserted that the arts serve a "prophetic function," noting that "in their highest achievements, [they] glimpse eternal beauty, and anticipate and give a foretaste of the reality beyond, which is to come."[112]

Therefore, not only can artistic work in the present age provide temporary respite in the here and now, but it can also in some sense point forward to the eternal rest of God.[113] The present world may be painful and chaotic, but the best of art can reveal the order and the *shalom* that was supposed to be and that will be again in the coming kingdom.[114]

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[110]Richard Harries, *Art and the Beauty of God: A Christian Understanding* (New York: Mowbray, 1993), 112.

[111]Ibid., 132.

[112]Sherry, *Spirit and Beauty*, 144. See also Hart, *Beauty of the Infinite*, 4, and 411.

[113]See Wolterstorff, "Thinking about Church Music," 16.

[114]Nicholas Wolterstorff, *Art in Action: Toward a Christian Aesthetic* (Grand Rapids: William B. Eerdmans Publishing Company, 1980), 84; and Guthrie, *Creator Spirit*, 179.

Limitations of Art as Sabbath

Hence, one can see that the Sabbath offers great insight into a Christian aesthetic and that the arts can function in a rehabilitative fashion both for the artist and for the audience. Nevertheless, one should also recognize that a sabbatical understanding of the arts has certain limitations. In addition to the moral aspects of the arts already addressed, at least two other cautions are in order.

The Limitation of Revelation

One limitation of a sabbatical understanding of the arts concerns the doctrine of revelation. All of this talk about the power of art to "open eyes" or to "point one toward ultimate reality" might suggest to some readers that the arts are a reliable source for truth. But such a notion is not the case. The arts are not the Word of God--that is, they are not special revelation. To an extent, the arts may certainly fit in the realm of general revelation. As part of creation, the arts can reflect the beauty, goodness, and power of God (Rom 1:20; Ps 19:1-2). Moreover, because every man has the law of God written on his heart (Rom 2:14-15), the conscience of every man--unless it has been seared--is aware to some extent of what is right and wrong, good and evil, and true and false.[115] Simply from observing nature and humanity, the artist will inevitably touch on these themes since they are inherent to the created order. Hence, the artist can offer great insight into the nature of humanity and of reality in general--and the audience can respond accordingly.

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[115]Grudem, *Systematic Theology*, 122-23.

However, while one should not minimize the potential of the arts and of creation to reveal divine attributes and to point to the *shalom* of creation, he should recognize that such revelation is quite limited in scope. First of all, even the created order is tarnished revelation, for it is in a fallen state. Hence, even the created world is limited in what it can tell one about God. The arts, then, would have even greater limitations. Furthermore, the knowledge of God that one may glean from creation is not sufficient for salvation. No one will ever be overwhelmed by the beauty of creation and as a result surrender his life to Jesus (at least not without having heard the gospel first). The same would be true in regard to the arts.

The beauty and wonder of creation and of art can certainly lead one *toward* the truth, but special revelation is necessary to fill in the details.[116] Fortunately, God has revealed Himself clearly in Christ and in the Bible. If one wants to know the truth about God, he should consult these sources. A love for the arts and for the rest that they bring is certainly a good thing, but it must not replace a love for Jesus and His Word. While the tendency in an increasingly secular society is for aesthetic experience to become a substitute for religious practice, the Christian must never confuse the two.

Nevertheless, like other forms of general revelation, an aesthetic experience can lead people to recognize that "God exists, that He is their Creator, that they owe Him obedience, and that they have sinned against Him"--an aesthetic experience may even demonstrate that God is "holy and righteous" or even "loving and forgiving."[117] But such

[116]Grudem, *Systematic Theology*, 123.

[117]Ibid.

insights are the extent of the power of the aesthetic. As Mike Cosper noted, all the stories of man are only "altars to an unknown god."[118] One cannot understand the world as it is--much less ultimate reality--without the inerrant revelation of the Bible; one needs God's Word to understand how these realities work together, how Christ has taken the punishment that every man deserves, and how one can experience a lasting peace through salvation.

However, for the Christian who has received special revelation, the general revelation evident in creation can make the truths of Scripture more palpable as he experiences them in everyday life. Hence, while general revelation cannot provide one with the full truth, when one has received the full truth in God's Word, all the world is richer because of it.[119] Even the lost can appreciate the beauty of marriage, but surely the saint who knows through Scripture that marriage is a picture of the gospel is able to appreciate the beauty of marriage more fully. In the same way, all of mankind can enjoy the arts and aesthetic experience, but an aesthetic experience ought to have more significance and provide more rest in the life of a believer who *knows* the truth and *sees* the truth--and who gives thanks to God for every good and perfect gift.

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[118]Cosper, *Stories We Tell*, 214.

[119]Ibid., 214-15. Veith noted, "Christianity is sometimes criticized for being 'word-centered' and thus insufficiently oriented to visual images or to emotional subjectivity. This, however, cannot be otherwise and is nothing to apologize for. The Word is at the essence of the Christian faith" (*State of the Arts*, 214). Nevertheless, he argued, "Christianity's emphasis on the Word need not negate the visual arts; it simply means that visual images and language must mutually support each other" (215).

The Limitation of Rest

Finally, one should note the limitation of the type of rest that the arts supply. The Christian would agree with Schopenhauer that the rest supplied by the aesthetic is a temporary one and that true rest can only come by living as a saint.[120] Indeed, the arts cannot fully satisfy the craving that exists in every soul for the beautiful. In many ways, the arts only reveal one's spiritual hunger. Man shall not live by bread alone; neither can water fully quench one's thirst. One needs Living Water and the Bread of Life. Of course, such statements do not diminish the gifts of physical nourishment; as a finite creature, man still needs these things to survive. In the same way, one should not diminish the value of the arts; they can nurture the soul of man by refreshing a downcast spirit, by stimulating one's passions, by reminding one of his purpose, by correcting sinful tendencies, by providing an emotional outlet, and by reviving one in his weariness. Nevertheless, the beauty of the arts ultimately only points to the One who can fully satisfy. Indeed, as Veith proposed, the arts are a foretaste of the "Beatific Vision, the direct perception of God enjoyed forever by the redeemed in Heaven . . . [the] experience of ultimate beauty."[121]

To stop with the beauty of art alone only denigrates the rest that the arts provide. Such a reality can be seen in the elitism of aestheticism. In their presumptuousness concerning what qualifies as art, aesthetes are able to enjoy less and less of man's creativity; as Veith noted, by making art a "religion," they have made it

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[120]*WWR* 1:383-90, 391-92, 267, and 326.

[121]Veith, *State of the Arts,* 231.

"stuffy, dogmatic, and sterile."[122] Because with such aesthetes, "everything is taken too seriously," nothing can truly be enjoyed.[123] As with food and gluttony or sex and promiscuity, the good gift of art can become idolatrous and damaging when one seeks ultimate satisfaction in it rather than in the Creator. One must not be content with art alone. Instead, he should affirm with Plato that the arts are shadows of something greater.[124]

As with the satisfaction that comes with food, water, and sex, the satisfaction that art provides is only temporary. David's lyre could only keep Saul's demon away for so long. Lasting rest--lasting satisfaction--can only come through a restored relationship with God available through faith in Jesus Christ. But for the one with such faith, a meal is no longer just about physical nourishment, sex is no longer just about physical stimulation, and an aesthetic experience is no longer just an encounter with a beautiful object; instead, all of these earthly, human pleasures provide opportunities for worship and thanksgiving to a Creator who made a world full of such pleasures and even greater ones to come, for in the words of Lewis, "Joy is the serious business of Heaven."[125] As

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[122]Veith, *State of the Arts*, 141. For many people, art has become a substitute religion. As Begbie noted, "In the context of metaphysics, music can provide a 'secularized' form of 'transcendence,' a vehicle for us to feel temporarily 'at home,' but in an age that is post-theological, and within a universe that is ultimately indifferent to every human need and aspiration" (*Music, Modernity, and God: Essays in Listening* [New York: Oxford University Press, 2013], 130).

[123]Veith, *State of the Arts*, 141.

[124]Guthrie, *Creator Spirit*, 51.

[125]Lewis, *Letters to Malcolm*, 90, and 93. Dubay held that "the saints' burning love is the explanation of how and why they exult vastly more in creation and in its Author than the lesser of us do" (*Power of Beauty*, 79). He added, "Saints are appealing because they live what they love; they are excited about the object of their love, and in

Psalm 16:11 declares, “In Your presence there is fullness of joy; at Your right hand are pleasures forevermore.” The rest that comes from the arts is great, but such rest is only a foretaste of the true rest that comes with the consummation of Christ’s kingdom.

Conclusion

Nevertheless, despite these limitations, one sees great value in viewing the arts through the lens of Sabbath. Indeed, the arts provide physical, emotional, and spiritual rest. Moreover, the arts demonstrate the Sabbath’s redemptive function by allowing for remembrance and repentance. And the arts point to the restored *shalom* of the eschatological Sabbath. While one must not exalt the arts beyond the place that God has given them, one must also not diminish their role in one’s personal joy and sanctification. They are a good gift from God, providing rest for the weary soul and hope for the age to come. The Christian would do well to receive them with gratitude--both for his good and for God’s glory.

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their persons they unite truth, goodness, and beauty” (331).

CHAPTER 8

CONCLUSION

This dissertation has demonstrated how a biblical understanding of Sabbath can inform a Christian aesthetic. Like the primordial Sabbath, the arts reflect not only the order of a good creation but also the beauty of it. Moreover, just as the primordial Sabbath granted one time not only to experience physical rest but also to enjoy the fruit of one's labor, the glory of creation, and the joy of knowing God Himself, so too can the arts provide rest and serve as a means for contemplating ultimate reality and the splendor of the universe.

Furthermore, the Sabbath day after the fall provided a temporary respite from the menial tasks and burdens of the workweek--as well as from the sufferings that are now a part of the broken created order; the arts can likewise provide relief to an individual by means of catharsis and diversion. Moreover, the Sabbath day provided an opportunity for remembrance, reflection, and repentance; the arts can also serve a redemptive function by opening one's eyes to the nature of reality, revealing injustices in the world, and gripping one's affections in such a way that he desires to live differently.

Finally, the Sabbath granted one a foretaste of the *shalom* of the coming kingdom; similarly, the arts can reveal the human longing for everything to be restored to its original perfection--without sin and suffering. The human heart longs, to quote C. S. Lewis, to be "reunited with something in the universe from which we now feel cut off, to

be on the inside of some door which we have always seen from the outside."[1] Thus, in their ability to enliven the passions, to relieve sorrows, and to awaken consciences, the arts can function in the spirit of the Sabbath and serve a rehabilitative function. In this manner, they are a gift of God's common grace to humanity, providing a glimpse into the world as it should be, granting insight into the nature of the world as it presently is, and supplying momentary relief from the world's present sufferings.

Schopenhauer, Art, and Sabbath

As one will remember, this dissertation began with a discussion on Schopenhauer. Grounded in an atheistic and pessimistic philosophy, Schopenhauer recognized that something is inherently wrong with the world. He saw that the world in its current state is evil and that mankind by himself could neither know the true nature of reality nor escape the evil present in the world and within himself.[2] He was also cognizant of the suffering that arises from the evil in the world and of man's need for deliverance.[3] In a manner similar to a Buddhist understanding of reality, Schopenhauer held that ultimate deliverance from the determinism of the blind, ever-striving will required a form of enlightenment; this enlightenment could then lead one to a radical asceticism--along with an embrace of death and subsequent non-existence.[4] As chapter 2

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[1]C. S. Lewis, "The Weight of Glory," in *The Weight of Glory and Other Addresses* (New York: HarperOne, 1980), 42.

[2]*PP* 1:300; *WWR* 2:583, 358, and 351; *PP* 2:215; and *WWR* 1:308.

[3]*WWR* 2:359; and *WWR* 1:312-13, and 324.

[4]Bertrand Russell, *Wisdom of the West* (New York: Doubleday & Company, 1959), 257. See also *WWR* 2:160, 637, 363, 367, and 529; and *WWR* 1:234, and 380.

demonstrated, Schopenhauer's metaphysical understanding had many flaws. Nevertheless, he displayed great insight into the human dilemma and man's need for salvation from the evil of the world. Unfortunately, his version of salvation was really no salvation at all--but annihilation.

Nevertheless, as chapter 3 showed, even in the darkness of Schopenhauer's universe, art provides a "good." An aesthetic experience could help one temporarily escape the evil will's striving and achieve a moment's peace--a Sabbath.[5] Thus, the arts had an "importan[t] and high value" for Schopenhauer--more so than for most philosophers.[6] While the notion of *catharsis* dates back to Aristotle, Schopenhauer viewed the arts as providing more than just a temporary relief.[7] Schopenhauer held that the arts could also provide a window into ultimate reality--allowing one to see the evil nature of the will--and could therefore potentially prompt one to begin the ascetic journey toward non-existence.[8] While the Christian would reject much of Schopenhauer's metaphysic and soteriology, the Christian can nevertheless affirm with Schopenhauer the capacity of the arts to help one see something of the world, of human experience, and even of ultimate reality about which one was previously oblivious. Moreover, the

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[5]*WWR* 1:196.

[6]Ibid., 266; and Michael Tanner, "Arthur Schopenhauer," in *A Companion to Aesthetics*, ed. David Cooper (Cambridge, MA: Blackwell Publishers, 1995), 387.

[7]See Aristotle *Poetics* 1449b 25-30.

[8]Alex Neill, "Aesthetic Experience in Schopenhauer's Metaphysics of Will," *European Journal of Philosophy* 16 (2007): 185; and Cheryl Foster, "Ideas and Imagination: Schopenhauer on the Proper Foundation of Art," in *The Cambridge Companion to Schopenhauer*, ed. Christopher Janaway (New York: Cambridge University Press, 1999), 227.

Christian would affirm with Schopenhauer the power of the arts to engage one not only on an intellectual level, but also, in the case of music, in the realm of "feelings, passions, and emotions."[9] The Christian would even see the value of art to provide an escape from the pressures of living and to open one's eyes to the "really real," which, for the Christian, is God Himself. Thus, one can agree with Schopenhauer to the extent that the arts can provide a momentary respite and offer a foretaste of the ultimate rest that is available.

The Arts and Therapeutic Rest

Indeed, with the therapeutic use of the arts, one saw the effectiveness of the arts to provide such respite. Hardly a modern invention, the therapeutic use of the arts is an ancient practice.[10] Yet, by the twentieth century, art and music therapies had become rather commonplace in the fields of psychology and medicine.[11] While many studies on the therapeutic effects of the arts tend to be qualitative rather than quantitative, one nevertheless sees the capacity of the arts to provide physical and emotional rest.[12] The debate continues over whether the arts have this effect by providing a cathartic/venting

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[9]*WWR* 2:448; and *WWR* 1:256.

[10]Bruno Meinecke, "Music and Medicine in Classical Antiquity," in *Music and Medicine*, ed. Dorothy M. Schullian and Max Schoen (New York: Henry Schuman, 1948), 47.

[11]Barbara J. Crowe, "History of Mental Disorders and Music Therapy," in *Music Therapy for Children, Adolescents, and Adults with Mental Disorders: Using Music to Maximize Mental Health*, ed. Barbara J. Crowe (Silver Spring, MD: The American Music Therapy Association, 2007), 9; and Kenneth E. Bruscia, *Defining Music Therapy*, 2nd ed. (University Park, IL: Barcelona Publishers, 1998), 1.

[12]Daniel J. Levitin, *The World in Six Songs: How the Musical Brain Created Human Nature* (New York: Plume, 2009), 92-93; and Shaun McNiff, *Art-Based Research* (Philadelphia: Jessica Kingsley Publishers, 1998), 51. See also D. E. Berlyne, "Psychological Aesthetics, Speculative and Scientific," *Leonardo* 10 (1977): 56-57.

mechanism or by serving as a diversion; regardless, the arts do appear to have a positive effect on one's mood.[13] Similarly, the arts can ease one's anxiety.[14] The arts can also be utilized to facilitate physical relaxation and even manage pain.[15] Some studies further suggest that music can "boost immune functioning," "increase quality of life," and "reduce . . . fatigue."[16] Thus, while art and music therapists recognize with Schopenhauer

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[13]Anne Dalebroux, Thalia R. Goldstein, and Ellen Winner, "Short-Term Mood Repair through Art-Making: Positive Emotion Is More Effective than Venting," *Motiv Emot* 32 (2008): 288, and 293; Lili De Petrillo and Ellen Winner, "Does Art Improve Mood? A Test of a Key Assumption Underlying Art Therapy," *Art Therapy: Journal of the American Art Therapy Association* 22 (2005): 210; Jennifer E. Drake and Ellen Winner, "How Children Use Drawing to Regulate Their Emotions," *Cognition and Emotion* 27 (2013): 512; and Dawn Michele Boothby and Steven J. Robbins, "The Effects of Music Listening and Art Production on Negative Mood: A Randomized, Controlled Trial," *The Arts in Psychotherapy* 38 (2011): 206-7.

[14]Ragan E. Aaron, Kimberly L. Rinehart, and Natalie Ann Ceballos, "Arts-Based Intervention to Reduce Anxiety Levels among College Students," *Arts & Health* 3 (2011): 27; Ruth Abraham, *When Words Have Lost Their Meaning: Alzheimer's Patients Communicate through Art* (Westport, CT: Praeger, 2005): 35-36, 40, and 47; and Oliver Sacks, *Musicophilia: Tales of Music and the Brain*, rev. ed. (New York: Vintage Books, 2008), 373, and 381.

[15]Mark Pearson and Helen Wilson, *Using Expressive Arts to Work with Mind, Body, and Emotions: Theory and Practice* (Philadelphia: Jessica Kingsley Publishers, 2009), 163; Linda Chlan, "Effectiveness of a Music Therapy Intervention on Relaxation and Anxiety for Patients Receiving Ventilatory Assistance," *Heart & Lung* 27 (1998): 170; Bruscia, *Defining Music Therapy*, 153; Levitin, *Six Songs*, 127; Cathy A. Malchiodi, *The Art Therapy Sourcebook* (New York: McGraw-Hill, 2007), 165, and 170; Laura W. Barker, "The Use of Music and Relaxation Techniques to Reduce Pain of Burn Patients during Daily Debridement," in *Applications of Music in Medicine*, ed. Cheryl Dileo Maranto (Washington, DC: The National Association for Music Therapy, 1991), 125; and Ada Mae Stein, "Music to Reduce Anxiety during Cesarean Births," in *Applications of Music in Medicine*, 180, and 184.

[16]William B. Davis, Kate E. Gfeller, and Michael H. Thaut, *An Introduction to Music Therapy Theory and Practice*, 3rd ed. (Silver Spring, MD: The American Music Therapy Association, 2008), 56; Levitin, *Six Songs*, 98-99; Andrea Gilroy, *Art Therapy, Research, and Evidence-Based Practice* (Washington, DC: Sage Publications, 2006), 134; Russell E. Hilliard, "The Effects of Music Therapy on Quality and Length of Life of People Diagnosed with Terminal Cancer," *Journal of Music Therapy* 40 (2003): 113,

that the arts are not a cure-all, they also demonstrate with Schopenhauer that the arts can provide an "occasional consolation."[17]

Sabbath in Scripture

At this point, one recognizes that the arts do appear to have a sabbatical function; nevertheless, one realizes that Schopenhauer's metaphysic is radically opposed to the Christian worldview. Therefore, if one is to see the arts through the lens of Sabbath, one must first understand what the biblical concept of Sabbath is and how it differentiates from Schopenhauer's Sabbath. In chapter 5, one saw that more than just a command to rest, Sabbath is inherent to the created order and was modeled by God Himself (Exod 20:8-11; Gen 2:1-3).[18] Thus, creation contains a rhythm of labor and repose--both of which are valued within Scripture.[19] Moreover, the Sabbath day is not a

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124, and 131; Charles M. Diserens, "The Development of an Experimental Psychology of Music," in *Music and Medicine*, 379; Michele J. M. Wood, Alexander Molassiotis, and Sheila Payne, "What Research Evidence Is There for the Use of Art Therapy in the Management of Symptoms in Adults with Cancer? A Systematic Review," *Psycho-Oncology* 20 (2011): 143; Gil Bar-Sela et al., "Art Therapy Improved Depression and Influenced Fatigue Levels in Cancer Patients on Chemotherapy," *Psycho-Oncology* 16 (2007): 982; Nancy Nainis et al., "Relieving Symptoms in Cancer: Innovative Use of Art Therapy," *Journal of Pain and Symptom Management* 31 (2006): 165-66; and Jennifer R. Madden et al., "Creative Arts Therapy Improves Quality of Life for Pediatric Brain Tumor Patients Receiving Outpatient Chemotherapy," *Journal of Pediatric Oncology Nursing* 27 (2010): 134, and 142.

[17]*WWR* 1:267.

[18]Nathan A. Barack, *A History of the Sabbath* (New York: Jonathan David Publishers, 1965), 30.

[19]Harold H. P. Dressler, "The Sabbath in the Old Testament," in *From Sabbath to Lord's Day: A Biblical, Historical, and Theological Investigation*, ed. D. A. Carson (Eugene, OR: Wipf & Stock Publishers, 1999), 29; A. T. Lincoln, "Sabbath, Rest, and Eschatology in the New Testament," in *From Sabbath to Lord's Day*, 198; and Joseph A. Pipa, "The Christian Sabbath," in *Perspectives on the Sabbath: Four Views*, ed.

burden but rather a "day of delight" to enjoy God and His creation.[20] Furthermore, a vital aspect of Sabbath is the theme of redemption and remembrance (Deut 5:15), ultimately pointing to the salvation to be found in Christ (Heb 3-4). As such, the Sabbath day encourages reflection and the reorientation of one's attention and affections to God. Finally, the Sabbath day points to a restored *shalom* that will occur at the end of the age--at which time the perfection of creation will be restored in the new heavens and new earth.[21]

While the differences between the scriptural and Schopenhauerian Sabbaths are vast, four major divergences were highlighted. The first is the nature of the world. Whereas Schopenhauer held that the world is evil by nature and is something from which to escape, Scripture teaches that though the world is presently in a fallen state, it is inherently good; hence, biblical rest is not just an escape *from* the evil world but also an immersion *into* the original goodness of creation and its God. The second major difference is in regard to the nature of pleasure. While Schopenhauer emphasized pleasure *only* as the negation of pain, the biblical understanding of pleasure makes room

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Christopher John Donato (Nashville: B & H Academic, 2011), 123. See also Charles P. Arand, "Luther's Radical Reading of the Sabbath Commandment," in *Perspectives on the Sabbath*, 247.

[20]Charles P. Arand, "Responses to Skip MacCarty: Response by Charles P. Arand," in *Perspectives on the Sabbath*, 94; Pipa, "The Christian Sabbath," 121; Gerhard F. Hasel, "The Sabbath in the Pentateuch," in *The Sabbath in Scripture and History*, ed. Kenneth A. Strand (Washington, DC: Review & Herald Publishing Association, 1982), 24-25; and Dressler, "Sabbath in the Old Testament," 30.

[21]Lincoln, "Sabbath, Rest, and Eschatology," 199; A. T. Lincoln, "From Sabbath to Lord's Day: A Biblical and Theological Perspective," in *From Sabbath to Lord's Day*, 345; and Samuele Bacchiocchi, *The Sabbath in the New Testament: Answers to Questions* (Berrien Springs, MI: Biblical Perspectives, 1985), 51.

for a positive joy.[22] In other words, while Schopenhauer's Sabbath *only* palliates, the Judeo-Christian Sabbath also stimulates.

Moreover, while for Schopenhauer, Sabbath rest is only available for an elite few, the Christian Sabbath is open to all people. Certainly, the Sabbath was a distinctive mark for Israel among the nations, but a day of rest is a beneficial practice for everyone, and the eschatological rest offered in Christ is open to anyone who believes. Finally, the Sabbaths of Schopenhauer and Scripture differentiate in regard to the nature of salvation. Whereas for Schopenhauer, salvation is annihilation, the biblical understanding of salvation emphasizes consummation. Within a biblical framework, one does not ultimately lose his individuality and his identity; rather, he finds his true identity in Jesus Christ and thereby discovers not only the true essence of reality but also what he himself is supposed to be.

Art and Sabbath in Christian Thought

Not desiring to artificially impose a sabbatical approach to the arts or to simply "baptize" Schopenhauer's concept of Sabbath, the dissertation then turned to determining if any precedent exists in Christian thought for understanding the arts in this manner. One discovered that Augustine saw in music a reflection of the order and harmony of the original creation and of God's perfection; thus, Augustine held that music could serve to realign one's soul to that order and to God Himself, allowing one to obtain a "peace

[22]Cf. *WWR* 1:88, 319, and 320.

signified *by the sabbath*."[23] Martin Luther likewise held that music could serve to lead one to the peace of God.[24] He also saw music as having the power to overcome evil and to escape day-to-day suffering.[25] Jonathan Edwards saw aesthetic experience as providing an opportunity for quiet contemplation.[26] Moreover, the beauty of the universe could direct one's attention to the beauty of God and could even shape one's character.[27]

Karl Barth saw in the music of Mozart a "playfulness" that pointed one back to the goodness of the original creation and forward to the promise of a restored creation.[28]

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[23]Augustine, *On Music*, in vol. 4 of *The Fathers of the Church*, ed. Roy Joseph Deferrari, trans. Robert Catesby Taliaferro (New York: Fathers of the Church, 1947), 339 (emphasis mine); Quentin Faulkner, *Wiser than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church* (Santa Barbara, CA: Religious Affections Ministries, 1996), 75; James McKinnon, *Music in Early Christian Literature* (New York: Cambridge University Press, 1987), 4; and Steven R. Guthrie, *Creator Spirit: The Holy Spirit and the Art of Becoming Human* (Grand Rapids: Baker Academic, 2011), 204.

[24]Martin Luther, *Preface to the Burial Hymns*, in *LW* 53, *Liturgy and Hymns*, ed. Ulrich S. Leupold, trans. Paul Zeller Strodach and rev. Ulrich S. Leupold (Philadelphia: Fortress Press, 1965), 328; and Richard Viladesau, *Theological Aesthetics: God in Imagination, Beauty, and Art* (New York: Oxford University Press, 1999), 149.

[25]Luther to Louis Senfl (no. 234), October 4, 1530, in *LW* 49 (1972): 428; and Luther, *Preface to Georg Rhau's Symphoniae Iucundae*, trans. Ulrich S. Leupold, in *LW* 53:323.

[26]Jonathan Edwards, *Personal Narrative*, in *WJE* 16, *Letters and Personal Writings*, ed. George S. Claghorn (New Haven, CT: Jonathan Edwards Center, 2008-11), 793, accessed August 29, 2015, http://edwards.yale.edu/research/browse.

[27]Roland A. Delattre, *Beauty and Sensibility in the Thought of Jonathan Edwards: An Essay in Aesthetics and Theological Ethics* (Eugene, OR: Wipf & Stock Publishers, 1968), 49, and 112; and Dane C. Ortlund, *Edwards on the Christian Life: Alive to the Beauty of God* (Wheaton, IL: Crossway, 2014), 166.

[28]Karl Barth, *CD* 3, *The Doctrine of Creation*, pt. 3, trans. G. W. Bromiley and R. J. Ehrlich (Edinburgh: T & T Clark, 1960), 298; and Karl Barth, *Wolfgang Amadeus Mozart*, trans. Clarence K. Pott (Eugene, OR: Wipf & Stock Publishers, 1956), 30, and 34.

Dietrich Bonhoeffer's enjoyment and production of art while in prison demonstrated the "sabbatical" power of the arts to soothe and to comfort the believer. And C. S. Lewis showed the power of art to grant one insight into ultimate reality and to reveal the longing in the human heart to be reconciled with God.[29]

Scripture also revealed a "sabbatical" understanding of the arts. From the Psalms to the lives of David, Paul, and even Christ, the significance of music/poetry was evident in the lives of the faithful during their times of suffering. Thus, armed with a theological framework for viewing the arts through a sabbatical lens, chapter 7 offered the implications of a biblical Sabbath for a Christian aesthetic--a synopsis of which was given at the beginning of this chapter.

Practical Applications and Opportunities for Further Research

As the dissertation comes to a close, one should take note of a few more practical applications of a sabbatical approach to the arts as well as some opportunities for further research.

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[29]Alister McGrath, *C. S. Lewis--A Life: Eccentric Genius, Reluctant Prophet* (Carol Stream, IL: Tyndale House Publishers, 2013), 147-50; C. S. Lewis, *Letters to Malcolm: Chiefly on Prayer* (New York: Mariner Books, 1992), 89; C. S. Lewis, *Surprised by Joy: The Shape of My Early Life*, in *The Beloved Works of C. S. Lewis* (New York: Inspirational Press, 1986), 119; and Lewis, "Weight of Glory," 42.

The Goodness of Art

A sabbatical approach to the arts affirms the goodness of art as a part of God's creation and as an outworking of the image of God in mankind. Certainly, in a fallen world, abuses of the arts exist--from the idolatrous worship of the arts to the artistic glorification of sin. One should definitely avoid the abuse of art; nevertheless, just because some people abuse the arts does not mean that the believer should withdraw from artistic engagement altogether. As Luther aptly pointed out, "To have images is not wrong . . . It is true that they are dangerous . . . [but] women and wine are also dangerous things and are being misused."[30]

The solution then is the redemption of the arts for the glory of God and for the good of man. Rightly used, the arts can provide not only a rest from hardship but also a great joy in God and in His revelation of Himself in creation. Thus, rather than worshiping the arts, one would do well to utilize the arts to worship God. Simple prose is not enough--music, poetry, and even visual art are necessary to express His glory and to revel in it. Along these lines, further research would be helpful for the understanding of the relationship between aesthetic experience and religious experience from an evangelical Christian perspective. These two types of experiences are often confused and conflated; nevertheless, one wonders if the two are connected and if so, to what extent. After all, as seen in chapter 6, the divine presence was often accompanied by artistic expression within Scripture.

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[30]Luther, *Receiving Both Kinds in the Sacrament*, trans Abdel Ross Wentz, in *LW* 36 (1959): 259.

Art and Sanctification

Furthermore, in chapter 7, one saw that repentance is one sabbatical aspect of the arts within a Christian worldview. Edwards likewise noted the power of music to shape one's moral character.[31] Plato also suggested that music and poetry could affect the moral sensibilities of their listeners.[32] And Augustine affirmed the power of music to direct one to God.[33] Hence, one wonders what role the arts might play in Christian discipleship.

Music education was a staple in many schools and churches in previous generations but largely seems to be in decline in modern-day America. Having seen the spiritual power of the arts discussed in this dissertation, one wonders if such a development will actually be to the church's and society's detriment. Given that historically and biblically, art has been a critical tool in the lives of believers for wrestling with spiritual issues and expressing emotions--not to mention worshiping God--one sees opportunity for growth in many churches in cultivating the aesthetic component of the Christian life.

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[31]Edwards to Sir William Pepperrell (no. 135), November 28, 1751, in *WJE* 16:411; and Edwards to a Singing Teacher (no. 172), June 4, 1753, in *WJE* 16:597.

[32]Plato, *Republic*, Book III, 401-2.

[33]See Augustine, *On Music*, 358, and 368.

Art as "Signpost"

Finally, Lewis saw the "Joy" found in the arts as being a "pointer to something other and outer."[34] He called it a "signpost" that revealed one's longing for God.[35] Many of the other philosophers and theologians highlighted in chapter 6 likewise spoke of the arts' ability to direct one's attention to God. Luther in particular advocated the proclamation of the gospel not only in preaching but also in "singing . . . writing, and painting."[36] Augustine also spoke of music's ability to "kindle" the soul to "piety."[37] Thus, one must wonder how the arts can be utilized for the advancement of the gospel and Christ's kingdom. One is not speaking of a purely didactic approach to the arts; instead, his interest is in how the spiritual power of the arts can work in conjunction with the Holy Spirit to communicate to people the truth of the gospel and the majesty of Jesus Christ. Pastors take courses in homiletics to learn to preach more effectively, but should believers not also be trained to utilize the arts to convey the truth of the gospel in appropriate and effective artistic media? Some churches revel in the arts but offer little gospel; other churches have much gospel, but their proclamation is aesthetically lacking. While the latter is certainly better than the former, the church would do well to proclaim and display the message of Jesus Christ faithfully, passionately, *and* beautifully.

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[34]Lewis, *Surprised by Joy*, 130.

[35]Ibid.; and C. S. Lewis, "Weight of Glory," 39.

[36]Luther, *Psalm 101*, trans. Alfred von Rohr Sauer, in *LW* 13 (1956): 168.

[37]Augustine, *Confessions*, trans. Henry Chadwick (New York: Oxford University Press, 1991), 165, and 207.

Conclusion

Like the original Sabbath of creation, the arts are God's gift to all of mankind to supply rest and respite--and pleasure and enjoyment. In a fallen world, the arts can be abused, subverting the rest that they were designed to bring or providing a counterfeit rest that lures one away from God. Nevertheless, for the believer, aesthetic rest is to be embraced and enjoyed; indeed, the believer is to paint and sing--and look and listen--to the glory of God. Certainly, as Schopenhauer himself noted, the "Sabbath rest" of an aesthetic experience is a temporary one; but blessed is the man whose delight in the aesthetic rest directs him to the lasting rest found in Jesus Christ, the Creator and Giver of "every good . . . and every perfect gift" (Col 1:16; Jas 1:17). Indeed, apart from Him, there is no good thing (Ps 16:2).

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ABSTRACT

ART AND SABBATH:
A CHRISTIAN RESPONSE TO ARTHUR SCHOPENHAUER'S
PALLIATIVE AESTHETIC

Richard Howard Stark III, Ph.D.
The Southern Baptist Theological Seminary, 2015
Chair: Dr. Mark T. Coppenger

The purpose of this dissertation is to examine and evaluate Arthur Schopenhauer's aesthetic as it relates to the concept of Sabbath in order to see how and to what extent this aspect of his thought might correspond to a Christian view of Sabbath and thereby inform a Christian aesthetic.

Chapter 1 sets the context for the discussion of art and Sabbath within the framework of Christianity and the Arts.

Chapter 2 offers an overview and analysis of Schopenhauer's metaphysic, placing his thought in the context of transcendental idealism and explaining his concept of Sabbath.

Chapter 3 demonstrates the significant role that Schopenhauer's aesthetic plays in his philosophy, explaining how the arts provide a "Sabbath" rest for Schopenhauer.

Chapter 4 analyzes the empirical evidence that seems to affirm a sabbatical aspect of the arts. The chapter focuses on the fields of music and art therapy in order to provide examples of the positive effects that the arts have on the emotional and physical well-being of individuals, thereby suggesting that at least part of Schopenhauer's aesthetic theory seems to correspond to real life in measurable ways.

Chapter 5 compares and contrasts Schopenhauer's concept of Sabbath with a biblical concept of Sabbath. The chapter concludes that while the scriptural and the Schopenhauerian Sabbaths have several points of similarity, major distinctions exist between them. Thus, a biblical approach to understanding the arts through a sabbatical lens will significantly diverge from Schopenhauer's system.

Chapter 6 highlights various Christian thinkers who have spoken of the arts in a manner consistent with a sabbatical approach to the arts. The chapter focuses on Augustine, Martin Luther, Jonathan Edwards, Karl Barth, Dietrich Bonhoeffer, and C. S. Lewis. Moreover, the chapter examines several biblical passages that seem to affirm that the arts serve a rehabilitative function.

Chapter 7 demonstrates how the arts can function in a manner consistent with a biblical Sabbath. The chapter also notes the limitations of viewing art as Sabbath.

Chapter 8 summarizes the main points of the dissertation and reiterates the value of Sabbath in a Christian aesthetic. The chapter also offers some areas for additional research.

VITA

Richard Howard Stark III

EDUCATIONAL

B.A., North Greenville University, 2003
M.Div., The Southern Baptist Theological Seminary, 2007

MINISTERIAL

Minister of Students and Education, First Baptist Church, Lyman, South Carolina, 2007-2012
Minister of Students, First Baptist Church, Taylors, South Carolina, 2012-2015

ACADEMIC

Adjunct Professor in Christian Studies, North Greenville University, 2008-2010

ORGANIZATIONAL

Evangelical Philosophical Society
Evangelical Theological Society
Youth Ministry Round Table