

# Notes

## INTRODUCTION

1. C. S. Lewis, *Till We Have Faces: A Myth Retold* (London: Harcourt, 1984), 75.
2. John Calvin, *Institutes of Christian Religion* (1536), 4th ed. (Kissimmee, FL: Signalman Publishing, 2008), loc. 1011.
3. Cornelius Plantinga Jr., *Engaging God's World* (Grand Rapids: Eerdmans, 2002), 6.
4. Hugh Evan Hopkins, *Charles Simeon of Cambridge* (Grand Rapids: Eerdmans, 1977), 203.

## CHAPTER 1: THE BEAUTY OF GOD

1. Jonathan Edwards, *The Nature of True Virtue: A Jonathan Edwards Reader*, ed. John E. Smith, Harr S. Stout, and Kenneth P. Minkema (London: Yale University Press, 1995), 252–53.
2. Karl Barth, quoted by Belden C. Lane in *Ravished by Beauty: The Surprising Legacy of Reformed Spirituality* (Oxford: Oxford University Press, 2011), 159.

3. I read this term (“relinquished”) applied to Philippians 2 many years ago.
4. Jeremy S. Begbie, “Created Beauty: The Witness of J. S. Bach,” in *The Beauty of God: Theology and the Arts*, ed. Daniel J. Treier, Mark Husbands, and Roger Lundin (Downers Grove, IL: InterVarsity, 2007), 29.
5. Carl Grimm, *A Greek-English Lexicon of the New Testament*, trans. Joseph Thayer (New York: Harper & Brothers, 1887), 4.
6. Rick Brannan, *The Lexham Analytical Lexicon to the Greek New Testament* (Bellingham, WA: Lexham Press, 2011), Logos Bible Software.
7. “The glory of the Lord, therefore, is the supereminently luminous beauty of divinity beyond all experience and all descriptions, all categories, a beauty before which all earthly splendors, marvelous as they are, pale into insignificance.” Thomas Dubay, *The Evidential Power of Beauty: Science and Theology Meet* (San Francisco: Ignatius Press, 1999), 45.
8. Jonathan Edwards describes the glory of God as “fitly compared to an effulgence or emanation of light from a luminary, by which this glory of God is abundantly represented in Scripture. Light is the external expression, exhibition and manifestation of the excellency of the luminary, of the sun for instance: it is the abundant, extensive emanation and communication of the fullness of the sun to innumerable beings that partake of it. Tis by this that the sun itself is seen, and his glory beheld, and all other things discovered: it is by a participation of this communication from the sun, that surrounding objects receive all their luster, beauty, and brightness.” Jonathan Edwards, *The Works of Jonathan Edwards*, vol. 1 (Carlisle, PA: The Banner of Truth Trust, 1995), 119.

## CHAPTER 2: THE BEAUTY OF CREATION

1. James Swanson, *A Dictionary of Biblical Languages with Semantic Domains: Hebrew (Old Testament)*, 2nd ed. (Oak Harbor, WA: Logos Research Systems, Inc., 2001), entry 3201.
2. “A beautiful thing involves no good except itself, in its totality as it appears to us. We are drawn towards it without knowing what to ask of it. It offers us its own existence. We do not desire anything else, we possess it, and yet we still desire something. We do not in the least know what it is. We want to get behind beauty, but it is only a surface. It is like a mirror that sends us back our own desire for goodness. It is a sphinx, an enigma, a mystery which is painfully tantalizing. We should like to feed upon

- it but it is merely something to look at, it appears only from a certain distance. The great trouble in human life is that looking and eating are two different operations. Only beyond the sky, in the country inhabited by God, are they one and the same operation.” Simone Weil, quoted in Richard Harries, *Art and the Beauty of God: A Christian Understanding* (New York: Continuum, 2005), 95.
3. Francis A. Schaeffer, *He Is There and He Is Not Silent* (Carol Stream, IL: Tyndale, 1972), 1.
  4. Albert Einstein, quoted in *Forms of Performance: From J.S. Bach to M. Alunno (1972–)*, ed. Michael Maul and Alberto Nones (Wilmington, DE: Vernon Press, 2020), 16.
  5. Thomas Dubay, *The Evidential Power of Beauty: Science and Theology Meet* (San Francisco: Ignatius Press, 1999), 321.
  6. John Owen, *Meditations on the Glory of Christ* (Ross-shire, Scotland: Christian Focus Publications, 2004), 150.
  7. John Calvin, *Calvin’s Commentaries*, vol. 4 (Grand Rapids: Baker, 1993), 308–9.
  8. John Calvin, *Institutes of the Christian Religion*, trans. John Allen (Philadelphia: Presbyterian Board of Publication, 1843), 58.
  9. Hugh Ross, *Why the Universe Is the Way It Is* (Grand Rapids: Baker, 2008), 31.
  10. Maltbie Babcock, “My Father’s World,” in *Thoughts for Every-Day Living* (New York: Charles Scribner’s Sons, 1901), 180.
  11. C. S. Lewis, *The Weight of Glory* (New York: HarperCollins, 1980), 43.

### CHAPTER 3: THE BEAUTY OF CHRIST

1. Simone de Beauvoir, *The Force of Circumstance*, cited by Joseph Ratzinger in *Faith and Culture* (Chicago: Franciscan Herald Press, 1971), 45; quoted in Thomas Dubay, *The Evidential Power of Beauty: Science and Theology Meet* (San Francisco: Ignatius Press, 1999), 99.
2. Dubay, *The Evidential Power of Beauty*, 99.
3. Bertrand Russell, *A Free Man’s Worship: The Basic Writings of Bertrand Russell* (New York: Simon and Schuster, 1961), 67.
4. T. S. Eliot, “The Hollow Men” (1925), in *Poems 1909–1925* (London: Faber and Faber Limited, 1934), 123.

5. Jonathan Edwards, *The Excellency of Christ*, sermon preached at Northampton (Boston: Thomas Dicey, 1780), 10.
6. I read this somewhere many years ago during an expositional series through the book of Hebrews.
7. R. E. O. White, *Into the Same Image: Expository Studies of the Christian Ideal* (London: Marshall, Morgan & Scott, 1957), ch. 11, and 158; quoted in R. E. O. White, *Christian Ethics* (Herefordshire, UK: Gracewing, 1994), 122. Augustine was so captured by Jesus' beauty that he wrote a song about it: "He was beautiful in heaven, then, and beautiful on earth: beautiful in the womb, and beautiful in his parents' arms. He was beautiful in his miracles but just as beautiful under the scourges, beautiful as he invited us to life, but beautiful too in not shrinking from death, beautiful in laying down his life and beautiful in taking it up again, beautiful on the cross, beautiful in the tomb, and beautiful in heaven. Listen to this song to further your understanding and do not allow the weakness of his flesh to blind you to the splendor of his beauty." Augustine, *The Works of Saint Augustine: Expositions on the Psalms*, vol. 3 (Hyde Park, NY: New City Press, 2000), 283.
8. Fyodor Dostoevsky, *The Brothers Karamazov* (New York: Penguin, 1982), 124.
9. C. S. Lewis, *Prince Caspian* (New York: HarperTorch, 1979), 146.
10. *Ibid.*, 148.

#### CHAPTER 4: FROM BEAUTY TO WONDER

1. Abraham Joshua Heschel, *I Asked for Wonder: A Spiritual Anthology*, ed. Samuel H. Dresner (New York: Crossroad Publishing, 1983), vii.
2. *Ibid.*, 3.
3. J. H. N. Sullivan, cited in Richard Harries, *Art and the Beauty of God: A Christian Understanding* (New York: Mowbray, 1993), 92.
4. Robert C. Fuller, *Wonder: From Emotion to Spirituality* (Chapel Hill, NC: University of North Carolina Press, 2006), 15.
5. Roger Friedman, "Heath's Bad Habits Worse than Thought," Fox News, May 18, 2015, <https://www.foxnews.com/story/heaths-bad-habits-worse-than-thought>.
6. Blaise Pascal, *Pensées: The Provincial Letters* (New York: Random House, 1941), 134–35.

7. Augustine, *The Confessions of St. Augustine*, trans. John K. Ryan (New York: Image Books, 1960), 1.

## CHAPTER 5: FROM WONDER TO WORSHIP

1. This story is quoted in Phillip Ryken, *Ecclesiastes: Why Everything Matters, Preaching the Word* (Wheaton, IL: Crossway, 2010), 54–55.
2. “1392. Doxazó,” Strong’s Concordance, Bible Hub, accessed May 24, 2022, <https://biblehub.com/greek/1392.htm>.

## CHAPTER 6: ENJOYING GOD IN WHAT HE MAKES

1. Maltbie Babcock, “My Father’s World,” in *Thoughts for Every-Day Living* (New York: Charles Scribner’s Sons, 1901).
2. George Marsden, *Jonathan Edwards: A Life* (New Haven, CT: Yale University Press, 2003), 44.
3. Mike Mason, *Champagne for the Soul: Rediscovering God’s Gift of Joy* (Colorado Springs: Waterbrook Press, 2003), 26.
4. Nicodemus of the Holy Mountain, cited in Ann Voskamp, *One Thousand Gifts: A Dare to Live Fully Right Where You Are* (Grand Rapids: Zondervan, 2011), 102.
5. “Finite realities, such as . . . a tree, or a mountain, can be taken as points of departure for the ascent insofar as each of them, in its own way, mirrors God as the creator—and therefore also, in some sense, shows God to be the ‘formal cause’ . . . of all things. In concentrating on the tree [for example], . . . we can discover certain traits in it that suggest an essential reference to its first cause, and thus, by way of conclusion, direct the mind to God. Having found God . . . the mind can then enjoy its discovery by realizing that the reference of finite realities to God entails a certain presence of God *in* those realities, not only behind them or deep down . . . but also *in* and *as* their ultimate and primordial truth and ‘essence.’ God’s infinite being then becomes visible, audible, touchable, as displayed . . . in the mirror of finite entities.” Adriaan Peperzak, “Platonic Motifs in Bonaventure’s *Itinerary of the Mind to God*,” in *Christian Spirituality and the Culture of Modernity: The Thought of Louis Dupré*, ed. Peter J. Casarella and George P. Schner (Grand Rapids: Eerdmans, 1998), 57; quoted in James Fodor, “The Beauty of the Word Re-membered: Scripture Reading

- as a Cognitive/Aesthetic Practice,” in *The Beauty of God*, ed. Daniel J. Treier, Mark Husbands, and Roger Lundin (Downers Grove, IL: InterVarsity, 2007), 174–75.
6. John Piper, *When I Don't Desire God: How to Fight for Joy* (Wheaton, IL: Crossway, 2004), 184–85.
  7. Cited in John Piper, *The Pleasures of God: Meditations on God's Delight in Being God* (Colorado Springs: Multnomah, 2000), 95–96.
  8. Thomas Dubay, *The Evidential Power of Beauty: Science and Theology Meet* (San Francisco: Ignatius Press, 1999), 77.
  9. Clifford Pond, *The Beauty of Jesus* (London: Evangelical Press, 1994), 42.
  10. C. S. Lewis, *God in the Dock: Essays on Theology and Ethics*, ed. Walter Hooper (Grand Rapids: Eerdmans, 1970), 280.
  11. “How Great Thou Art,” Swedish poem written by Carl Boberg in 1885, translated by Stuart K. Hine in 1949.

#### CHAPTER 7: ENJOYING GOD IN WHAT WE MAKE

1. Michael Card explains, “Remember that only God can imagine and make something out of nothing. In this sense, he is the only One who deserves the title of Creator. We are merely creative.” Michael Card, *Scribbling in the Sand: Christ and Creativity* (Downers Grove, IL: InterVarsity, 2004), 122.
2. Pablo Picasso, quoted in Robert Cumming, *Art Explained: The World's Greatest Paintings Explored and Explained* (New York: DK Publishing, 2007), 98.
3. John Calvin adds, “Whenever we come upon these matters in [non-Christian authors], let that admirable light of truth shining in them teach us that the mind of man, though fallen and perverted from its wholeness, is nevertheless clothed and ornamented with God's excellent gifts. If we regard the Spirit of God as the sole fountain of truth, we shall neither reject the truth itself, nor despise it wherever it shall appear. . . . We cannot read the writings of the ancients on these subjects without great admiration. We marvel at them because we are compelled to recognize how preeminent they are. But shall we count anything praiseworthy or noble without recognizing at the same time that it comes from God?” *Institutes of the Christian Religion*, trans. John Allen (Philadelphia: Presbyterian Board of Publication, 1843), 2.2.15.

4. C. S. Lewis, *Christian Reflections*, ed. Walter Hooper (Grand Rapids: Eerdmans, 1967), 10.

## CONCLUSION

1. C. S. Lewis, *The Last Battle* (New York: HarperTrophy, 1984), 212. Here is the rest of the quote in which Lewis comments on the feelings of the Narnians as they discover the new Narnia and realize the old Narnia was merely a shadow of it: “It is as hard to explain how this sunlit land was different from the old Narnia as it would be to tell you how the fruits of that country taste. . . . [The new Narnia is] deeper, more wonderful, more like places in a story: in a story you have never heard but very much want to know. . . . The new one was a deeper country: every rock and flower and blade of grass looked as if it meant more. I can’t describe it any better than that: if you ever get there you will know what I mean. It was the Unicorn who summed up what everyone was feeling. . . . ‘I have come home at last! This is my real country! I belong here. This is the land I have been looking for all my life, though I never knew it till now. The reason why we loved the old Narnia is that it sometimes looked a little like this one.’”
2. J. I. Packer, *Concise Theology* (Wheaton, IL: Tyndale, 1993), 267.