

THE BEAUTY OF GOD
IN THE PHILOSOPHY OF ST. THOMAS

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God is not only beautiful but He is Beauty itself. This one sentence is a summary of the doctrine of St. Thomas on Divine Beauty. If we look at all the works of the Angelic Doctor, we will find that there is no special tract on Beauty or even Divine Beauty. Since there is no treatise on Beauty as such, then where do we find his doctrine? St. Thomas has left texts on beauty scattered throughout His Writings. His observations are found throughout his works in terse phrases pregnant with meaning.¹ His largest treatment of beauty is found in his work In De Divinis Nominibus. From these texts which he has left us we arrive at St. Thomas' Theory of Beauty.

This thesis will be based upon these texts which are taken directly from his writings and also from commentaries on the Thomistic Theory of Beauty. The following thesis on the Beauty of God in St. Thomas will be divided into three parts. The first part will be on St. Thomas' Doctrine of beauty in general. In this section three aspects of his doctrine will be covered, namely, the Nature of Beauty, the Psychological Aspect of Beauty, and the Metaphysical Aspect of Beauty. In the second part St. Thomas' Doctrine of Divine Beauty will be treated. The general principles of beauty will be verified of the Divine Essence and Attributes to show forth his doctrine of Divine Beauty. The third part will be a summary of St. Thomas' Doctrine of Divine Beauty as found in his Exposition on the Divine Names. All three parts will be a philosophical treatment of Divine Beauty. As a conclusion to the thesis, a few words will be said with regard to a theological treatment of Divine Beauty or the Beauty of God in St. Thomas.

The first thing we ask for in a work like this is a definition of beauty. What does St. Thomas mean by beauty? There are two places wherein the Angelic Doctor gives a definition of beauty. In both places the definitions are from effects. Things are called beautiful which having been seen please², and that is called beautiful whose very apprehension pleases.³ Because the things are beautiful, they please. The definition is arrived at by the effect of these beautiful things.⁴ If we make an analysis of the two definitions from effects we will see the three parts which make up the definition: 1. Things are called beautiful, the "res" or the "object", 2. whose "sight" or the very "apprehension" which is the perceptive aspect of beauty, and 3. "pleases" which is the appetitive aspect of beauty. This definition from effects has much to offer with regard to the understanding of the Thomistic Doctrine of beauty.

Even in the above definition we have an objective reality (id quod, id cuius). In I, q.39, a.8 St. Thomas gives the essential qualities of this objective reality. These three elements make up the essential definition of beauty. The three qualities are integrity or perfection, proportion or harmony, and clarity.⁵ With the definitions from effects and the essential elements of beauty we are able to grasp St. Thomas' Doctrine of beauty. These words hold much meaning and from the two definitions, one essential and the other from effects, we arrive at St. Thomas' understanding of beauty.

His doctrine of beauty is a dual doctrine, that is, he offers a dual aspect of beauty which is the psychological and metaphysical aspect of beauty. There is a rational subject who perceives and delights in the beautiful object. This beautiful object has defi-

nite essential qualities which belong to its very reality. A full definition which would include the dual aspect--the subject and object--would be: "Beauty is the perfection, proportion and resplendence of a being which will delight the beholder when it is seen."⁶ We shall now try to unfold St. Thomas's Theory of Beauty.

The psychological aspect of beauty is concerned with both the perceptive and appetitive powers. Which one should be treated first? The cognitive power should be the starting point of the psychological aspect of beauty. The reason for this is that esthetic experience is based on cognition.⁷ Beauty is primarily applied to the cognitive faculties. For an understanding of beauty it is necessary to examine the cognitive powers since apprehension is the cause of the first effect of beauty, namely, pleasure.⁸ Before we can appreciate and enjoy beauty there must be perception--whose vision⁹ pleases. Now perception can be sense or intellectual. Which of these perceptions pertains to beauty? For St. Thomas beauty is perceived by both the senses and intellect. But the primary perceiver of beauty for St. Thomas is the intellect.¹⁰ And even among the sense powers of perception there is a hierarchy in the cognition of beauty.¹¹ We can well see the role of the senses in the perception of beauty. For the famous statement of St. Thomas so often quoted is that nothing is in the intellect except through the senses.¹² It is most important in St. Thomas' doctrine of the perception of beauty to show that the senses play a part in the cognition of beauty. The intellect perceives beauty through the instrumentality of the senses.¹³ The senses have an importance

which St. Thomas stresses but he does not minimize the spiritual content of beauty as found in the two definitions from effects--the visa, the apprehensio.

Since both the senses and the intellect play a part in the cognition of beauty then it is necessary to investigate the sense powers and the intellectual power to see what part they take with regard to beauty. Because everything comes within the intellect by way of the senses, we shall first treat the senses and then go to the intellect where beauty is primarily apprehended.

With regard to the external senses, sight and hearing are pre-eminent as instruments acquiring beauty.¹⁴ In I, q.78, a.3 St. Thomas shows that there is a hierarchy among the external sense powers. These powers are perceptive powers. And perception is necessary for beauty. Also among the external sense powers he shows in the same article that sight and hearing are more spiritual and therefore more perfect. Above we gave the quote where St. Thomas says that beauty primarily is found in the intellect. The more spiritual the perceptive power of the sense, the closer it approaches the intellectual power. For this reason there is bound to be a hierarchy among the sense powers in the perception of beauty. We speak of beautiful sounds and sights but we do not speak of beautiful tastes or smells.¹⁵ It might seem that St. Thomas only says that the sense powers of sight and hearing are instruments in the perception of beauty. But as one author pointed out that the Latin adverb praecipue means chiefly so that with regard to the other senses we can not say that they are entirely excluded from the perception of beauty.¹⁶

Again based on the principle that nothing is in the intellect except through the senses we come to the internal senses which help in the perception of beauty. There is no mention with regard to the internal senses in the cognition of beauty yet the twofold function of the imagination, retentiveness, and reproduction,¹⁷ is necessary for the perception of beauty. The internal sense receives the data offered by the external senses. These forms are retained in the imagination and form the basis of reproduction necessary for the intellect to draw forth forms whereby the intellect is able to apprehend the objective material data.¹⁸ So the internal senses do play an important part in the perception of beauty for through them as instruments the intellect is able to grasp beauty.

Now we come to the intellect. St. Thomas gives predominance to the intellect in the esthetic experience. Beauty is properly found in intellectual perception. Knowledge comes through assimilation with regard to human beings.¹⁹ The assimilation is obtained by the union of the percipient subject and the form of the object by means of the intelligible species which possesses the content of a material object. The content has been abstracted from materiality. The perception of beauty comes about by the act of abstraction by which the intellect knows its proper object (the quiddity or form of the material object) which has been supplied by the data obtained from the senses. The senses bring the data to the intellect. They play a part in the perception of beauty but it is a secondary part compared to the intellect in which beauty is per se found.²⁰ It is important to point out again that the perception of beauty pertains essentially to the intellect which perceives

proportion(order) and secondarily to the senses which are passages for beauty to enter the intellect.²¹

Above we have seen that perception of beauty is primarily of the intellect. Yet this knowledge of beauty is a special kind of knowledge. The names given to this knowledge by St. Thomas are apprehension and vision. These two names mean that there is no discursive reasoning involved, ~~but rather the knowledge is intuitive and spontaneous.~~ but rather the knowledge is intuitive and spontaneous. Above we gave the passage from St. Thomas which said that beauty is found per se in contemplation. But contemplation pertains to a simple intuition of truth.²² Therefore the apprehension of beauty must be intuitive and involve facility or suavity which is the distinctive note of the esthetic knowledge.²³

The cognitive aspect of beauty was first treated. But St. Thomas shows that there is also an appetitive aspect with regard to beauty. In the very definition we see the appetitive aspect brought out into the light--quae visa placent and id cuius ipsa apprehensio placet. Pleasure or delight follows perception. The beautiful is always delightful. Now delight is the rest of the appetite in the possession of some good.²⁴ Therefore there is need to examine the appetitive powers and their corresponding delight. Also we shall treat the cause of the delight of the powers with regard to beauty.

As we saw with regard to the cognitive powers the senses do have a part in the perception of the beautiful, so also does the sensitive appetite have a part in the esthetic feeling. The sensible^b appetite is set at rest by the beautiful. The sense powers have both a natural appetite which is nothing else than simple necessity

in respect to its object and an elicited appetite which follows upon cognition of its particular object. The natural appetite of the senses with regard to beauty is satisfied and they show this satisfaction by the well-being of the senses and the natural soothing of the senses. The natural appetites are allayed by beautiful things which are proportioned in themselves and proportioned to the senses. "Sense derives pleasure from things duly proportioned, as being similar to itself, for sense too is a kind of ratio like every cognitive power."²⁵ With regard to the elicited appetite of the senses, the delight found there must be extrinsic to the delight which formally constitutes delight associated with beauty. The reason for this is that the elicited appetite has a direct relation with the good, a particular good. The sense delight rests in the object of sensibility and not in the contemplation of it.²⁶ It is true that this delight contributes something to beauty but it does not enter the essence of the esthetic experience. Sensual delight is not esthetic joy. Emotion or sensual delight has its presence in the esthetic experience. Emotion is a posterior and consecutive fact in the perception of the beautiful.²⁷ It is secondary to the delight of the intellectual appetite, the will. The true esthetic delight or pleasure needs the intellect which apprehends and contemplates the beautiful. The sensual delight then enters the true esthetic joy.

As with the cognitive powers beauty pertains properly to the intellect, so also on the part of the appetitive powers it is in the intellectual appetite that the true esthetic delight is found. The intellect has cognition of universal essences. With regard to

the natural appetite of the intellect we find that it is satisfied or has its well-being when its natural desire for existent reality is fulfilled. "The happy exercise of the intellect coupled with a fulness of knowledge or truth produces the metaphysical well-being or perfection of this faculty, thus satisfying its natural desire!"²⁸ The will, the elicited appetite of the intellect, sees the perfect vision of the intellect. The will, then, is contented to delight in the contemplation which its neighbor(the intellect) enjoys. For "the end and perfection of every other faculty is contained in the object of the appetitive faculty as the particular is enclosed in the general."²⁹ This contentment of the will in the exercise of reason is joy.³⁰ "Joy in knowing the beautiful is the satisfaction of our intellectual faculty of desire, the will, reposing in the proper good of its cognitive counterpart."³¹

Now what is the cause of this joy or delight of the will? There are two causes for the delight of beauty. One is the activity of the faculties which apprehend beauty.³² And the second cause is love. In the Sed Contra of Question 33, Article 7 of Secunda Secundae St. Thomas gives a syllogism which affords deep insight with regard to beauty. "Similitude properly speaking, is the cause of love, love however is the cause of delight, therefore similitude is the cause of delight."³³ The major is that love is the cause of delight. Love broadly taken means an inclination of a faculty towards its proper object. This union of the faculty and object, the result of love, causes delight which is pleasure in the possession of some good. But because similitude(or proportion with regard to beauty as we shall see) is the cause of love, therefore it

is also the cause of delight. St. Thomas shows that similitude, proportion, and delight are closely united. "Hence beauty consists in due proportion, for the senses delight in things duly proportional, as in what is after their own kind--because even sense is a sort of reason, just as is every cognitive faculty. Now, since knowledge is by assimilation, and similarity relates to form, beauty properly belongs to the nature of formal cause."³⁴ The senses are delighted because they find objects that are in accord with their own natural tendencies. The objects are made one with the senses; there is a similarity between them with the result that delight follows. It is the same with the intellect. "It is in the resemblance which exists between the mind and beauty that we find the true cause of the feeling of beauty; ...because in their perfections (objects of beauty) the mind discovers an image of its own perfection."³⁵

This brings us to the close of the psychological aspect of beauty according to St. Thomas. Beauty does have a necessary relation to a percipient subject. The senses are the instruments used by the intellect for the appreciation of beauty but it is in the act of the intellect that the esthetic experience is properly and formally found. Though beauty is formally in the mind yet it is basically found in objective reality which brings us to the metaphysical aspect of beauty.

A question which will arise is whether there is a connection or link between the psychological and metaphysical aspect of beauty? St. Thomas definitely shows that there is a link connecting the two

aspects of beauty. We have seen that the proper effect of beauty is delight, that is, to delight the understanding. But for this delight to come about there must be some excellence of the object whose understanding causes delight. Therefore we arrive at the three qualities of excellence, namely, integrity, proportion, and clarity. Also if we have a full understanding of the psychological aspect of beauty, then this understanding will lead us to the metaphysical aspect of beauty. The reason is that man will desire to know the exterior principles which cause the esthetic experience. By his investigation he will come upon the three qualities of beauty. One author has expressed this by the following: "Since knowledge of the beautiful has something in common with any intellectual perception, beauty itself will have the general attributes of knowability, reality, form, and order."³⁶ This is nothing else than St. Thomas' integrity(reality), proportion(order), and clarity(form and knowability).

In the first part of the thesis we treated the nature of beauty. There we stated the two definitions of beauty from effects. Do these definitions include the three metaphysical qualities of beauty? There is a variety of opinions on this subject. Some say, Maritain for example, that the definitions from effects are only that, while the essential definition is found when St. Thomas enumerates the three qualities necessary for beauty. Dr. Phelan in his work The Concept of Beauty in St. Thomas Aquinas says, "Had St. Thomas given no other expression of his conception of the nature of the beautiful(the two definitions from effects), these passages would suffice to reveal what, in his view, actually constitutes the

beauty of things beautiful."³⁷ Even if there is difference of opinions on the definitions of beauty, yet all the Thomistic authors agree on the distinctive characteristics of St. Thomas' concept of beauty, namely, realism--beauty is real. And the second point they agree on is that beauty is related to a perceiving subject. "In a word, the relation in which the beautiful stands to the perceiving subject is a metaphysical relation of the transcendental order."³⁸ Beauty is related to a subject and also it is the intrinsic constituent of things. All things are beautiful because they exist. Their degree of beauty depends upon their mode of being. This a basic idea in the Thomistic theory of beauty. "St. Thomas says, "Each thing is beautiful according to its own form(nature)," and "There is nothing which does not participate beauty."³⁹ Therefore it is necessary to investigate the three objective elements which make everything beautiful.⁴⁰

The three essential elements of beauty are integrity, proportion and clarity. Integrity or perfection is the first essential element. Integrity is synonymous with St. Thomas' primary meaning of perfection. Now his primary meaning of perfection is actual existence. "The establishment in being is the first perfection of a thing."⁴¹ So actual existence is the first perfection. Now this perfection can be qualified, for anything is said to be perfect when it lacks nothing according to the measure of its perfection.⁴² This brings in the notion of completeness with regard to perfection. In another passage St. Thomas shows that integrity or perfection enters into the integral parts of the thing. A thing is perfect so far as it has attained its full essential and

functional stature. In respect to this same totality the term integrity signifies that no parts are lacking.⁴³ Therefore integrity covers both the actual existence of the thing and its parts or completeness. Perfection or integrity covers the whole scale of beings but is applied to each nature in a different way depending upon the proper nature of each existing being.

The second condition of objective beauty is proportion. Proportion is the relation of one thing to another thing.⁴⁴ Proportion contains habitude or relation among plurality. There must be some type of unity among the plurality for proportion. We might say that proportion implies variety, unity, and harmony or order. There is a multiplicity of diverse things which are related to one another in order to bring about unity with the result we have order or harmony among the diverse things. The above can be called the causes of order as follows: Material Cause--Variety, Formal Cause--Unity, and Efficient Cause--proportion which signifies the perfection of order.

Now there is a two fold proportion in beautiful things, the one intrinsic and the other extrinsic. An intrinsic proportion is had when all the parts of a thing are so arranged as to be in accord with the intrinsic end determined by its form. Extrinsic proportion is the relation of the beautiful objects to the faculties which perceive them. Not all order or proportion is esthetic..."but only that which is best suited to manifest to the intelligence the peculiar perfection of the object under consideration."⁴⁵ One more important point about proportion is that proportion or harmony differs with the object and the end aimed at.⁴⁶

The last condition for beauty is clarity. For beauty includes three conditions, perfection, proportion, and lastly clarity whence things which have a bright color are called beautiful.⁴⁷ St. Thomas in His Commentary on the Divine Names says that the form by which the very nature of the thing(re) depends pertains to clarity. Clarity then is the intelligible rays which permeate the whole being. It is the splendor of form which enlight^{en}s the being from within. It is the light of ontological truth, making the object knowable and capable of being adequated to an intellect. By the clarity of the beautiful we mean the shining forth of the form of a being in such a way that we are able to grasp the fulness and brilliancy of the being's perfection and proportion. Clarity is the form shining forth. But the form is the main part of the essence of the being. It is that by which a thing is and by which it is known. Beauty, then, has its foundation in the very essence of a thing. "The essence is the cause of the primary clarity of an object and also causes its beauty fundamentally."⁴⁸ Clarity is the form shining through the material envelope. The clarity of the object is a bridge across the hiatus between the beautiful object and the percipient subject. This adaption of the object(beautiful) to the subject is brought about by the splendor of form, "by means of which the typical perfection to which each being owes its beauty is manifested in all its excellence to the mind."⁴⁹

This brings us to the close of the treatment of the three conditions necessary for beauty. Now a few words will be said about the relationship between beauty, the good, and the true. Since both the cognitive and appetitive faculties enter into the very nature of

the beautiful, then there must be some difference between the proper object of the perceptive powers, truth, and beauty and also a difference between the proper object of the appetitive powers, good, and beauty. The relationship between the good, the true, and beauty is best apprehended by showing the difference between the two.

The difference between the true and the beautiful is as follows. Truth is the proper good of the intellect. Beauty like truth is apprehended by the intellect but over and above it has a relationship to the will. The will takes the knowledge of the beautiful as its good and it is delighted in this knowledge of the beautiful. This is one of the differences. Truth is that which is in things whereby these objects are known. Now beauty is that in things which makes us enjoy contemplating them.⁵⁰ Again truth is a likeness, while beauty is the power of that likeness to delight and charm. "Pulchra enim dicuntur quae visa placent." And finally truth is known, while beauty is both seen and loved.⁵¹

Beauty differs also from the good. The good and the beautiful have the same metaphysical foundation. Objectively they are the same but rationally they are distinct.⁵² The following explains this rational distinction. The good pertains to the order of final causality while beauty belongs to the order of formal causality.⁵³ When the good is possessed then it delights while the beautiful delights when seen or known.⁵⁴ And lastly the proper nature of the good is to be desirable while the proper nature of the beautiful is its luster of intelligibility.⁵⁵

While we are on the relationship between the good and the

beautiful a few words should be said on how the beautiful is related to the appetite. First the beautiful can be desired in itself as an end. If this is so, then it must conform to the nature of the good. We desire this object because it is beautiful. It is the object of an elicited appetite. The second way the beautiful is related to the appetite is when it is a special good satisfying the appetitive power of the cognitive power, that is, the natural appetite of the intellect. The object is beautiful because the sight of it gives us pleasure. This second way is the proper type of complacence connected with beauty. In the first instance it is only coincidence that the object is materially both good and beautiful. In the second way beauty has its own special goodness which is fulfilled in the apprehension of a beautiful object. The beautiful is good in so far as it offers contemplative delight apart from the desire of appropriation. The intellect enjoys the beautiful object thereby satisfying its natural appetite while the will finds complacence in the activity of the intellect yet the will has no desire of possessing the beautiful object.

The above is a summary of the Thomistic Doctrine on beauty. This brings us to the end of the first part of the thesis and to the beginning of the second part, St. Thomas' Doctrine of Divine Beauty.

Before we investigate Divine Beauty itself, a couple of paragraphs are a must with regard to St. Thomas' doctrine of human knowledge, that is, the human manner of knowing God and secondly his doctrine of the Nature of God.

Man knows things through the senses which are instruments for

the intellect. He sees created effects and therefore arrives at God Who is the cause of these effects. From this he is able to conclude God's existence and certain aspects of His Nature. Man knows God by analogous knowledge. For he sees existence, goodness, being, truth, beauty, and all are found formally both in creatures and God. They are predicated of creatures and of God.

These predications such as goodness, truth, and beauty are absolutely simple perfections. With regard to God they are known as Divine Attributes and they exist necessarily, formally, and eminently in Him. From them we can deduce what is known as the Divine Essence. Even though these perfections are found formally both in creatures and God, nevertheless they exist(eminenter) in God, that is, in a mode proper to an Infinite Being. From the attributes we deduce the Physical Essence of God which is the cumulation of all perfections existing in their cause in an infinite degree and with utmost simplicity. And the Metaphysical Essence of God is that by which God is primarily distinguished from all other creatures and which is the root of the rest of the attributes. What distinguishes God from creatures is that His Essence is His Existence. Between the attributes and the Divine Essence there is only a minor virtual distinction.

The following will be an application of St. Thomas' Principles of beauty to the Divine Essence. God is beautiful. Beauty is an absolute perfection as found in creatures. God is the efficient cause of all created perfection. Whatever perfection exists in an effect must be found in the effective cause in a more eminent manner.⁵⁶ God is beautiful. Again beauty is an absolute perfection as

found in creatures. Since God is His very existence per se subsisting, nothing of the perfection of being can be wanting to Him. Now all created perfections are included in the perfection of being (for things are beautiful in so far as they have being). Therefore it follows that the perfection of no one thing is wanting to God. God is beautiful. Also God is beauty, for beauty is predicated of God. In God, nature and supposit are one. God must be His own God head, His own Life, and whatever else is predicated of Him.⁵⁷

That God is beauty and beautiful can be shown from the fourth proof of the existence of God. This proof is valid for the Transcendentals, esse, unitas, veritas, bonitas, and pulchritudo. These transcendentals are also pure perfections which are found in creatures, some having them more and others less. Creatures have these perfections in a limited way, because limited (potency), therefore composite. From the limited, composite being, we arrive at that which does not have existence but is His very existence, does not have goodness, but is goodness itself, does not have beauty, but is beauty itself.⁵⁸ From the many creatures which have beauty we arrive at the one who is the fount of beauty or to beauty itself-- God.⁵⁹

We have seen that God is beauty itself. Let us examine and see whether the Divine Essence (Divine Beauty) possesses the three objective essentials that St. Thomas requires for beauty, namely, integrity, proportion or harmony, and clarity.

The first essential element is integrity or perfection. A thing is perfect when it lacks nothing that is required for its perfection.⁶⁰ God is infinite. He has all things necessary for His

perfection. God is then most perfect. This satisfies the first essential element. Also a thing is said to be perfect in so far as it is in act.⁶¹ God, the first agent cause, is pure act. Therefore He must be absolutely perfect.

Proportion is the second element. It means perfection of order. The three elements connected with order are variety, unity, and harmony or proportion. There must be harmony among variety to form unity--with the final result of perfection of order. But in the simplicity of God or in the Divine Essence there is no real distinction of parts, no actual division. But we as creatures can postulate a distinction in God, and because of this virtual distinction we speak of the order in the Divine Nature. We speak of God's Nature, His Intellect, and His Will which are really one in Him. We see these three(variety) existing in a perfect unity, bringing about a perfect order(harmony) which we consider the proportion in God. The twofold proportion in beautiful things, the one intrinsic and the other extrinsic can be verified of the Divine Essence. Intrinsic Proportion is had when all the parts of a thing are so arranged as to be in accord with the intrinsic end determined by its proper nature. There is only a virtual distinction among the so called parts in God. His proper nature is that His Essence is His Existence. So God is Goodness itself, truth itself, beauty itself, etc. God's end is His own goodness. He Himself alone is good essentially. God is not directed to anything else as to an end, but is Himself the last end of all things. The many parts of God are directed to Himself. He is goodness itself which is also His End. The extrinsic proportion is the relation of the

beautiful objects to the faculties which perceive them. This will be our perception of the distinctions in God. This proportion among the distinctions of God manifests to the intellect His great perfection as an Infinite Being.

The last element is clarity. By clarity we mean the light, the intelligible radiances, the shining forth of the form(nature or essence) of a thing whereby a perceiving subject can apprehend the object. In God His Knowledge is identical with His Substance.⁶² Therefore God's proper object of knowledge is the Divine Essence. God is a perceiving subject who apprehends an object, the proper object of His knowledge being His Divine Essence which is the shining forth of His own Form(Nature or Essence) thereby verifying clarity. God also has knowledge of us. This knowledge of creatures is known as the knowledge of approbation. But through this knowledge He is the cause of creatures.⁶³ God is the cause of the being of a creature and that creature's clarity. God is the perceiving subject who apprehends the form shining forth of which He is the cause.

We have verified the three essential aspects of beauty of the Divine Essence, now we shall verify them of the Divine Attributes. First of all what is a Divine Attribute? The Divine Attribute "is an absolutely simple perfection which exists necessarily and formally in God, and which is deduced from what we conceive as constituting the Divine Essence."⁶⁴ In the Divine Attribute there is no imperfection but only complete perfection. This fulfills the first requisite for beauty, integrity or perfection. Proportion is also verified of the Divine Attributes. For proportion as said before

has the main characteristics of variety, unity, and harmony. The attributes(variety) are formally in God, yet they are not formally distinct(unity). So great is the unity or harmony that all the attributes mutually include one another, or each contains the others actually and implicitly. Among the variety of attributes we find the greatest of harmony and unity. There is then proportion among the attributes. The last requisite is clarity. In the definition of the Divine Attributes we said that they are deduced from what we consider as constituting the Divine Essence. Between the Attributes and the Essence of God there is only a virtual distinction for they are actually one. God's Divine Essence is the proper object of His knowledge. Through the clarity of the Divine Essence(we have verified the clarity of the Divine Essence) God apprehends Himself and all things in His Essence, that is, He apprehends the Divine Attributes. God's Divine Essence is the light by which God knows Himself.

In the above we have verified beauty's metaphysical aspect of the Divine Nature. Now we shall try to take the main psychological principles of beauty and apply them to God as a perceiving subject. For "beauty has a necessary relation to a percipient subject and is defined in the light of this relation. The mind is made to delight in beauty as much as it is to love goodness and to know truth."⁶⁵

The two main principles of the psychological aspect are as follows: first that the perception of beauty pertains primarily to

the intellect and second that pleasure or complacence is the essential effect of beauty. The esthetic response is of an intellectual nature. Senses, it is true, are included in the esthetic experience but primarily it is the intellect which finds the delight. The pleasure which is the essential effect of beauty is primarily the delight which follows intellectual knowledge.

Let us apply the first principle (perception of beauty primarily by the intellect). God is His own Intellect.⁶⁶ His very act of knowledge is His own Substance. The proper object of His knowledge is the Divine Essence. His Divine Essence is beauty itself as was proven above. Therefore God perceives beauty which is His own Divine Essence.

The second principle is that the delight follows intellectual knowledge. We shall prove this by beatitude. For beatitude does belong to God.⁶⁷ The essence of beatitude consists in an act of the intellect; but the delight that results from happiness pertains to the will.⁶⁸ Yet delight is required for beatitude.⁶⁹ God is His Intellect. He is His very act of intellection. God's proper object of knowledge is His Divine Essence. God contemplates His Divine Essence or Divine Beauty. From this intellectual knowledge follows the delight or gaudium which is the essential effect of beauty.

This then concludes the Second Part of the thesis, Divine Beauty in St. Thomas and takes us to the third and last part, St. Thomas' Commentary on the Divine Names.

The third part brings forth the principles of the Beauty of

God as found in St. Thomas' Commentary on the Divine Names. There are difficulties in the Commentary itself. St. Thomas follows the order of the text of Pseudo-Denis. In this way he is not able to present his lucid order and presentation of the subject. Then too we have to watch closely for what is St. Thomas' own doctrine and what is an amplification of the thoughts of Pseudo-Denis. The doctrine of beauty must be picked out from the Commentary and while doing this there has to be a constant and tedious comparison of the doctrine of the exposition with the body of Thomistic Thought. There are divided opinions on this topic. Some authors, such as Anderson, says that the Commentary is freed from any Platonic or neo-Platonic philosophical overtones and that the Commentary is in complete harmony with St. Thomas' Metaphysics.⁷⁰ For this reason I have made this a special part of the Thesis. With regard to Divine Beauty in this third part I have used only those principles which are in accord with St. Thomas' Doctrine of beauty as found in his independent works. I have used only those principles of Divine Beauty with the authority of many other philosophers who have judged the principles as being in the light of Thomistic Thought.

The following is a development of the doctrine of Divine Beauty as presented in the Commentary. The summary of the doctrine of the Beauty of God will be taken directly from the Commentary and in the order followed by St. Thomas.

God Who is super-substantial goodness is beautiful; in fact He is Beauty.⁷¹ The beautiful and beauty are attributed to creatures in different ways. But in God they are united as one in the simplicity and perfection of God. How are the beautiful and beauty

attributed to creatures? The beautiful signifies a thing(creature) participating in created beauty. Now beauty of creatures is nothing else than a similitude of Divine Beauty participated in things. When applied to creatures it(being) signifies a participation in the First Cause Who makes all things beautiful. Beauty, then, is an analogical concept. Beauty is "predicated of Divine Essence by analogy of proper proportionality." Beauty is an absolutely simple perfection caused in creatures by God.⁷²

In the above we saw how the beautiful and beauty are attributed to creatures. And from the beauty of creatures we arrive to the Beauty of God. Now we shall see how beauty is attributed to God. God is Beauty because He confers beauty upon all created beings according to the peculiar nature of each one.⁷³ God is the cause of pulchritude in as much as He is the cause of consonance or proportion and clarity in all things. The proper nature of beauty is consonance and clarity.⁷⁴ God is the cause of all beauty because the clarity of creatures is a participation by way of similitude of the clarity of God Who is the Fount of light. God is the cause of beauty, because He gives the beautifying(claritas) quality making things beautiful.⁷⁵ Claritas is of the nature of beauty. God is beauty, because Deus sit causa consonantiae in rebus. Consonance in things is twofold: one as regards the ordination of creatures to God(as their last end or good), and the other(secondary one) as regards the ordering of things to one another. But ultimately all things are ordered to God.⁷⁶

In this part we see how the beautiful is attributed to God. God may be called beautiful by excess. This excess is in two ways

either in a genus and outside the genera. To express in a genus then you use the superlative and comparative adjective form and to express outside the genera you prefix the adverb (super) to the adjective. Although this twofold excess is not simultaneously predicated of caused things (creatures), nevertheless God is said to be at once both most beautiful and super-beautiful; not that He is in a genus, but that all things of whatever genus are attributed to Him.⁷⁷

Not only is God beautiful but He is most beautiful. How is this? In the predication of creatures there is a twofold defect of the beautiful. The first defect is that creatures are variable because in all creatures there is a generation and corruption of their beauty and also there can be an increase or decrease of all beautiful things. The second defect is that the beauty of creatures is particularized or limited just as the creatures' nature is particularized.⁷⁸ Both of these defects are excluded from God. God is unchangeably beautiful without any limitation whatsoever.⁷⁹

God is super-beautiful because He possesses in Himself eminently and before all other being, the source of all beauty. In God, all created beauty and all beautiful things pre-exist, not indeed dividedly, but uniformly, in the manner in which multiple effects pre-exist in their cause.⁸⁰

St. Thomas then goes on in His Commentary and speaks about the causality of Divine Beauty. First he shows by a simple syllogism that all beings are derived from Divine Beauty. Clarity is of the nature of beauty. But every form through which a thing has its being is a participation of Divine Clarity. (Each singular thing is

beautiful according to its proper nature, that is, according to its proper form). Therefore all beings are derived from Divine Beauty.⁸¹ All things pertaining to harmony(including all types of relations--harmony--among creatures) proceed from Divine Beauty. For Divine Beauty is the cause of harmony and harmony pertains to the nature of beauty.

St. Thomas then explains Divine Beauty as efficient cause, agent cause, final cause, and exemplary cause. Divine Beauty is the effective cause of all beings as 1) giving existence, 2) moving all things, and 3) conserving all things. But these three belong to the nature of efficient cause. Divine Beauty is the efficient cause of all beings. Now God is an Agent Cause. A perfect agent is one who acts through love of that which it possesses. Because God possesses His own proper beauty, He wills to multiply it through communication of His likeness. God(Divine Beauty) is the effective, motive, and conserving cause by love of His own Beauty. Divine Beauty is the final cause of all things because all things are made so that they might somehow imitate Divine Beauty. And finally Divine Beauty is the exemplary cause because all things are distinguished according to Divine Beauty.

In the Commentary, Chapter IV, lesson 5, St. Thomas speaks about the relationship between the good and beauty. They are objectively the same but rationally distinct. There are three reasons why the good and beauty are the same and they are as follows:
1) because all things desire beauty and good as a cause, 2) because all things participate beauty and good since everything is beautiful and good according to its proper form, (St. Thomas even says that

Prime Matter participates in beauty and goodness in so far as it has a certain likeness with Divine Beauty and Goodness. What is this likeness? It is the likeness of the simplicity of prime matter by manner of defect with the simplicity of Divine Beauty and Goodness by manner of excess, the excess meaning that God's existence is super-substantial.), and 3) because both clarity and harmony, which pertain to the essence of beauty, are contained in the ratio of good. He then concludes Chapter IV, lesson 5, by saying that even though beauty and goodness are the same in reality, yet they are rationally distinct for beauty adds over and above the notion of good an ordination to a cognitive power.⁸²

In Chapter IV, lesson 6, St. Thomas talks about the Universal Causality of Divine Beauty as the Universal Cause of substance. Divine Beauty is the cause of substantial essences of things. For every essence is either a simple form or has completion through form. But form is a certain irradiation coming forth from the Primary Clarity. Now clarity is of the nature of beauty. St. Thomas in this lesson enumerates different types of relations(all created relations). But these relations pertain to harmony which is of the essence of beauty. Divine Beauty is also the cause of all motion and rest. God is the cause of all rest(God establishes a thing in its proper nature--form--which is its resting place so to speak) and of all movement(He moves all things in relation to the Divine Motion--motion towards God the ultimate end--). But form from which depends the proper nature of a thing pertains to clarity; order to an end, to harmony. Both of these, clarity and harmony, pertain to beauty. Therefore--"et sic motus et quies reducuntur in

causalitatem pulchri."⁸³

The conclusion of Chapter IV, lesson 6, of the Commentary brings this third part of the thesis on Divine Beauty to an end. In lesson 8, St. Thomas speaks further about the Universal Causality of Divine Beauty in which he gives examples of the principles already touched upon in the first lessons. In lesson 9, St. Thomas talks about love and its relation to the good and beauty. God loves Himself and others on account of His Beauty and Goodness.⁸⁴

In the above thesis I have attempted to show forth St. Thomas' Doctrine of Divine Beauty. My treatment was a philosophical one, but Divine Beauty is also a theological topic. For future work as a student of Theology, there would be many roads open for a theological treatment of Divine Beauty. A few subjects are as follows: Divine Beauty in relation to creatures, Divine Beauty in the Blessed Trinity,⁸⁵ Divine Beauty in the order of grace, Divine Beauty in the order of glory, and many other topics. These are only a few suggested heads which have many subdivisions under them. Yet in this paper through a philosophical treatment we have seen that God is beautiful, rather God is Beauty Itself.

FOOTNOTES

1. Leonard Callahan, O.P., A Theory of Esthetic, According to the Principles of St. Thomas Aquinas, pg. 19: "The sentences of Thomas on the subject are like the fragmentary bones of the mammoth, found as fossils in the drift, but a whole volume may be written on his doctrine de pulchro."

2. Summa Theol., I, q.5, a.4, ad 1: "Pulchra enim dicuntur quae visa placent."

3. Summa Theol., I-II, q.27, a.1, ad 3: "...pulchrum autem dicatur id cuius ipsa apprehensio placet."

4. Jacques Maritain, Art and Scholasticism, pg. 123, note 46: "St. Thomas here intends to give a definition only per effectum. When he describes the three elements of the beautiful, he gives a definition which is essential."

Summa Theol., Marietti, 1952, I, q.5, a.4, ad 1, pg. 27, note 9; "Quibus verbis assignatur effectus proprius pulchri, non autem essentia."

5. The following are texts from St. Thomas which either mention all, three, two, or one of the qualities of the objective reality which is beautiful:

Three qualities: Summa Theol. I, q.39, a.8: "Nam ad pulchritudinem tria requiruntur. Primo quidem, integritas sive perfectio: quae enim diminuta sunt, hoc ipso turpia sunt. Et debita proportio sive consonantia. Et iterum claritas: unde quae habent colorem nitidum, pulchra esse dicuntur."

Two qualities: Summa Theol. II-II, q.145, a.2: "...ad rationem pulchri, sive decori, consurrit et claritas et debita proportio."

Ibid.: "...pulchritudo...consistit in quadam claritate et debita proportionem." II-II, q.180, a.2, ad 3.

In Divinis Nominibus, Chap. 4, lec. 5: "Et in quo consistat pulchritudinis ratio, ostendit subdens quod sic Deus tradit pulchritudinem, inquantum est causa consonantiae et claritatis in omnibus."

One quality: Summa Theol. I, q.5, a.4, ad 1: "Unde pulchrum in debita proportionem consistit."

6. Thomas C. Donlan, O.P., "The Beauty of God", The Thomist, pg. 200.

7. Summa Theol. I, q.5, a.4, ad 1: "Pulchrum autem respicit vim cognoscitivam."

8. Ibid., I, q.5, a.4, ad 1: "Pulchra enim dicuntur quae visa placent."

9. Videre or visio primarily refers to sense knowledge but also

these two words can be applied to intellectual knowledge. Ibid., I, q.67, a.1: "Sicut patet in nomine visionis, quod primo impositum est ad significandum actum sensus visus...extensum est hoc nomen... ad omnem cognitionem aliorum sensuum...et ulterius etiam ad cognitionem intellectus."

10. Ibid., II-II, q.180, a.2, ad 3: "Et ideo in vita contemplativa, quae consistit in actu rationis, per se et essentialiter invenitur pulchritudo."

11. Ibid., I-II, q.27, a.1, ad 3: "Unde et illi sensus praecipue respiciunt pulchrum, qui maxime cognositivi sunt..."

12. In I Sent., Q.1, a.2, ad 3: "Intellectus noster non est proportionatus ad cognoscendum naturali cognitione aliquid nisi per sensibile."

13. Leonard Callahan, O.P., op. cit., pg. 35: "...It belongs to them(senses) to lay hold of the material qualities of objects, to inaugurate the work of assimilation of subject and object which is essential to all knowledge. But farther than this they do not go; they can not penetrate behind the sensible data and disclose the inner nature of beauty; nor can they arouse that peculiar complacency which characterizes esthetic activity. These are tasks received for higher operations of the mind..."

14. Summa Theol., I-II, q.27, a.1, ad 3: "Unde et illi sensus praecipue respiciunt pulchrum, qui maxime cognoscitivi sunt, scilicet visus et auditus rationi deservientes dicimus enim pulchra visibilia et pulchros sonos."

15. Ibid., I-II, q.27, a.1, ad 3: "In sensibilibus autem aliorum sensuum, non utimur nomine pulchritudinis: non enim dicimus pulchros sapes aut odores."

16. Leonard Callahan, O.P., op. cit., pg. 38: "Sight and hearing are chiefly(praecipue) the channels by which we come in contact with material beauty but this does not exclude the other senses according to the Doctrine of St. Thomas."

17. Summa Theol., I, q.78, a.4: "Ad harum autem formarum retentionem aut conservationem ordinatur phantasia, sive imaginatio; quae idem sunt: est enim phantasia sive imaginatio quasi thesaurus quidam formarum per sensum acceptum."

18. Leonard Callahan, O.P., op. cit., pg. 39: "There must be an objective element derived from the data presented by the senses, retained in the imagination, and forming the ground work of this process of reproduction."

19. Summa Theol., I, q.5, a.4, ad 1: "Et quia cognitio fit per assimilationem, similitudo autem respicit formam, pulchrum proprie pertinet ad rationem causae formalis."

20. Ibid., II-II, q.180, a.2, ad 3: "Et ideo in vita contemplativa, quae consistit in actu rationis, per se et essentialiter invenitur pulchritudo."

21. The following two passages are from Maritain which bring out this important point of St. Thomas' Doctrine on Beauty. Jacques Maritain, op. cit., pg. 21: "It is important, however, to observe that in the beauty which has been termed connatural to man and is peculiar to human art this brilliance of form, however purely intelligible it may be in itself, is apprehended in the sensible and by the sensible and not separately from it." And pg. 125: "So one may say--it is, in my opinion, the only possible meaning to give to the words used by St. Thomas--that in the perception of the beautiful the mind is, by means of the intuition of the senses, itself confronted with a glittering intelligibility...which by the very fact that it produces the joy of the beautiful cannot be detached or separated from its matrix of the senses..."

22. Summa Theol., II-II, q.180, a.3, ad 1: "Sed contemplatio pertinet ad ipsum simplicem intuitum veritatis."

23. Thomas C. Donlan, O.P., op. cit., pg. 191.

24. Summa Theol., I, q.5, a.6: "Id autem quod terminat motum appetitus ut quies in re desiderata, est delectatio."

25. Ibid., I, q.5, a.4, ad 1: "Unde pulchrum in debita proportionem consistit: quia sensus delectatur in rebus debite proportionalis, sicut in sibi similibus; nam et sensus ratio quaedam est, et omnis virtus cognoscitiva."

26. Ibid., I-II, q.27, a.1: "Bonum dicitur id quod simpliciter complacet appetitui; pulchrum autem dicatur id cuius apprehensio placet."

27. Jacques Maritain, op. cit., pg. 127: "Emotion in the ordinary meaning of the word, the development of passions and feelings other than this intellectual joy, is merely a result--an absolutely normal result--of that joy; it is as such posterior, if not in time, at all events in the nature of things, to the perception of the beautiful, and remains extrinsic to what formally constitutes the beautiful."

28. John Fearon, O.P., "The Lure of Beauty", The Thomist, pg. 172.

29. Summa Theol., I-II, q.11, a.1, ad 2: "...perfectio et finis cuiuslibet alterius potentiae continetur sub objecto appetitivae sicut proprium sub communi. ...Unde perfectio et finis cuiuslibet potentiae, in quantum est quoddam bonum, pertinet ad appetitivam; propter quod appetitiva potentia movet alias ad suos fines, et ipsa consequitur finem quando quaelibet aliarum pertingit ad finem."

30. The following are two different passages from St. Thomas

explaining joy: joy--delight following the exercise of reason:
Ibid., I-II, q.31, a.3: "Sed nomen gaudii non habet locum nisi in delectatione quae consequitur rationem."
 joy--found in the intellectual appetite:
Ibid., I-II, q.31, a.4: "In appetitu intellectivo, sive in voluntate, est delectatio quae dicitur gaudium, non autem delectatio corporalis."

31. John Fearon, O.P., op. cit., pg. 172. The following is taken from I-II, q.27, a.1, ad 3 which brings out this point: "...sed ad rationem pulchri pertinet quod in eius aspectu seu cognitione quietetur appetitus."

32. Summa Theol., I-II, q.32, a.1: "Omnis delectio aliquam operationem consequatur."

33. Ibid., I-II, q.33, a.7, Sed Contra: "Similitudo(proprie loquendo) est causa amoris. Amor autem est causa delectationis. Ergo similitudo est causa delectationis."

34. Ibid., I, q.5, a.4, ad 1.

35. Leonard Callahan, O.P., op. cit., pg. 52.

36. John Fearon, O.P., op. cit., pg. 164.

37. Rev. Gerald B. Phelan, "Concept of Beauty in St. Thomas Aquinas," in Some Aspects of the New Scholastic Philosophy, pg. 142. The following is a chart, found in the same article, which shows that the two descriptive definitions are fundamentally identical with the definition wherein St. Thomas enumerates the three characteristics of beauty:

Quae	Id cuius	Integritas sive perfectio	Ens
Visa	Apprehensio	Claritas	Verus Pulchrum
Placent	Placet	Proportio sive consonantia	Bonum

38. Rev. Gerald B. Phelan, op. cit., pg. 131.

39. In De Divinis Nominibus, Chap. 4, lec. 5: "...Unumquodque est pulchrum secundum propriam formam," and "Nihil est quod non participat pulchro."

40. This is able to call for a better understanding which time does not allow to give. We might say that everything does not appear beautiful to us. There are other factors which enter in but which we do not think it necessary to treat for the purpose of the thesis.

41. Summa Theol., I, q.6, a.3: "Perfectio prima est secundum quod res in suo esse constituitur." And also In IV Lib. Sent.,

Dist. 26, Q.2, a.4, c.: "Integritas attenditur secundum perfectionem quae consistit in ipso esse rei."

42. Summa Theol., I, q.4, a.1: "Secundum hoc enim dicitur aliquid esse perfectum, secundum quod est actu: nam perfectum dicitur, cui nihil deest secundum modum suae perfectionis."

43. In De Div. Nom., Chap. II, lec. 1: "...tunc ad finem suae perfectionis perveniunt, quando consequuntur naturam et virtutem propriae speciei, inde est quod hoc nomen perfectum assumptum est ad significandum omnem rem quae attingit propriam virtutem et naturam."

44. Summa Theol., I, q.12, a.1, ad 4: "...quaelibet habitudo unius ad alterum proportio dicitur."

45. Leonard Callahan, O.P., op. cit., pg. 62. Summa Theol., I, q.5, a.4, ad 1: "...Pulchrum in debita proportionem consistit."

46. Comment. in Psalm, Ps. 44: "...pulchritudo corporis consistit in proportionem membrorum et colorum. Et ideo alia est pulchritudo unius, alia alterius."

47. Summa Theol., I, q.39, a.8: "Et iterum claritas: unde quae habent colorem nitidum, pulchra esse dicuntur."

48. Thomas C. Donlan, O.P., op. cit., pg. 198.

49. Leonard Callahan, O.P., op. cit., pg. 65. And he continues: "There, in brief, is the substance of the Thomistic doctrine of the claritas pulchri, the keynote of Thomistic Esthetic, which by uniting the ontological to the psychological viewpoint explains the relations of the two great domains of the science of the beautiful."

50. De Veritate, Q.22, a.2, ad 3: Truth--"Ratio veri ex ipsa specie consurgit prout est intellecta sicuti est." And Beauty--Summa Theol., I-II, q.27, a.1, ad 3: "Pulchrum autem dicatur id cuius ipsa apprehensio placet."

51. In Ps. XXV, 5: "Omnis homo amat pulchrum." And Summa Theol., II-II, q.145, a.2, ad 1: "Omnibus est pulchrum et bonum amabile."

52. Ibid., I, q.5, a.4, ad 1: "Pulchrum et bonum in subjecto quidem sunt idem, quia super eandem rem fundantur, scilicet super formam: ...sed ratione differunt." And Ibid., II-II, q.27, a.1, ad 3: "Pulchrum est idem bono, sola ratione differens."

53. Ibid., I, q.5, a.4, ad 1.

54. Ibid., I-II, q.27, a.1, ad 3: "...de ratione boni est quod in eo quietetur appetitus: sed ad rationem pulchri pertinet quod in eius aspectu seu cognitione quietetur appetitus."

55. Ibid., I-II, q.27, a.1, ad 3: "...ita quod bonum dicatur

id quod simpliciter complacet appetitus; pulchrum autem dicatur id cuius ipsa apprehensio placet."

56. Ibid., I, q.4, a.2: "Quidquid perfectionis est in effectum, oportet inveniri in causa effectiva...eminentiori modo."

57. Ibid., I, q.3, a.3: "Unde in eis non differt suppositum et natura...oportet quod Deus sit sua deitas, sua vita, et quidquid aliud sic de Deo praedicatur."

58. Adnotationes ad primam Partem, Marietti, 1952. Pg. 562, Question 3, note b: "Ita ex composito ad simplex pervenitur, ex imperfecto ad perfectum, ad id quod non habet esse sed est ipsum, Esse, non habet bonitatem sed est ipsa Bonitas, etc."

59. Summa Prima Pars, Marietti, 1952. Pg. 13, note 9: "Scilicet ex multiplici ad unum pervenitur, ex multis perfectionibus ad unum earum fontem: v. gr. ex multiplici bonitate vel pulchritudine disseminata in entibus mundanis ad ipsam Bonitatem, Pulchritudinem, etc."

60. Ibid., I, q.4, a.1: "Nam perfectum dicitur, cui nihil deest secundum modum suae perfectionis."

61. Ibid., I, q.5, a.1: "In tantum est autem perfectum unumquodque, in quantum est in actu."

62. Ibid., I, q.14, a.4: "Necesse est dicere quod intelligere Dei est eius substantia."

63. Ibid., I, q.14, a.8: "Deus per intellectum suum causat res, cum suum esse sit suum intelligere. Unde scientia Dei secundum quod est causa rerum, consuevit nominari scientia approbationis."

64. Garrigou-Lagrange, R., O.P., The One God, pg. 163.

65. Thomas C. Donlan, O.P., op. cit., pg. 211.

66. Summa Theol., I, q.14, a.4.

67. Ibid., I, q.26, a.1.

68. Ibid., I-II, q.3, a.4.

69. Ibid., I-II, q.4, a.1.

70. James F. Anderson, Metaphysics of St. Thomas Aquinas, pg. 135: "For the Angelic Doctor, in appropriating the thought of the Pseudo-Dionysius, interprets it in the light of his own metaphysics."

71. In De Div. Nom., Chap. 4, lect. 5: "...hoc supersubstan-

tiale bonum quod est Deus laudatur a Sanctis Theologis in sacra Scriptura pulchrum."

72. Ibid., Chap., lect. 5: "Pulchritudo enim creaturae nihil est aliud quam similitudo divinae pulchritudinis in rebus participata."

73. Ibid., Cap. 4, lect. 5: "Deus...dicitur pulchritudo propter hoc quod omnibus entibus creatis dat pulchritudinem, secundum proprietatem uniuscuiusque."

74. The third element, perfection or integrity, is understood here. Thomas C. Donlan, O.P., op. cit., pg. 207: "In the mention of these two elements the existence of the third element, i.e., integrity or perfection, is implied."

75. In de Div. Nom., Cap. 4, lect. 5: "Deus immittit omnibus creaturis cum quodam fulgore traditionem sui radii luminosi, qui est fons omnis luminis: quae quidem traditiones fulgidas divini radii secundum participationem similitudines sunt intelligendae, et istae traditiones sunt pulchrificae id est facientes pulchritudinem in rebus."

76. Ibid., Cap. 4, lect. 5: "...et ex hoc quod omnia in omnibus inveniuntur ordine quodam sequitur quod omnia ad idem ultimum ordinentur."

77. Ibid., Cap. 4, lect. 5: "...non quod sit in genere, sed quod Ei attribuuntur omnia quae sunt cuiuscumque generis."

78. Ibid., Cap. 4, lect. 5: "Est autem duplex defectus pulchritudinis in creaturis: unus, quod quaedam sunt quae habent pulchritudinem variabilem...secundus autem defectus pulchritudinis est quod omnes creaturae habent aliquo modo particulatam pulchritudinem sicut et particulatam naturam."

79. Ibid., Cap. 4, lect. 5: "Iterum, Deus est pulcher in se ipso, non per respectum ad aliquod determinatum...Deus est semper et uniformiter pulcher, per quod excluditur primus defectus pulchritudinis, scilicet variabilitas."

80. Ibid., Cap. 4, lect. 5: "In ipsa enim natura (Deus)...praeexistunt omnis pulchritudo, et omne pulchrum,...uniformiter per modum quo multiplices effectus in causa praeexistunt."

81. Ibid., Cap. 4, lect. 5: The syllogism is as follows:

Major--"Claritas enim est de consideratione pulchritudinis."

Minor--"Omnis autem forma, per quam res habet esse, est participatio quaedam divinae claritatis. (Quia singularia sunt pulchra secundum propriam rationem, idest secundum propriam formam.)"

Conclusion--"Unde patet quod ex divina pulchritudine esse omnium derivatur."

82. Ibid., Cap. 4, lect. 5: "Quamvis autem pulchrum et bonum sint idem subiecto, quia tam claritas quam consonantia sub ratione boni continentur, tamen ratione differunt: nam pulchrum addit supra bonum, ordinem ad vim cognoscitivam illud esse huiusmodi."

83. Ibid., Cap. 4, lect. 6.

84. Ibid., Cap. 4, lect. 9: "...in Deo qui amat et se et alia propter suam pulchritudinem et bonitatem."

85. In Summa Theol., I, q.39, a.8 St. Thomas shows how the three elements of beauty are verified in a most perfect way in the very nature of Christ and in the hypostatic union.

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