

On the Beauty of Nature and the Beauty of God

Frank P. McGrath

A Thesis

Submitted To The Faculty Of The College Department

Of St. Meinrad Seminary

In Partial Fulfillment of the Requirements for the Degree of

Bachelor of Arts.

August 1945



OUTLINE OF THESIS

- I. Introduction
- II. The Subjective and Objective Elements of Beauty
 - A. The Effect of Beauty
 - B. Beauty Pertains to the Intellect
 - 1. Transcendental truth
 - 2. Transcendental good
 - 3. Relation of transcendental truth, good, and beauty
 - 4. Disinterested delight
 - 5. Order, proportion, and harmony
 - 6. Sensible appearance
 - 7. From the testimony of consciousness
 - C. The Requisites for Beauty
 - 1. Integrity
 - 2. Proportion
 - 3. Clarity
- III. Various Definitions of Beauty from Ancient and Modern Authors
- IV. Beauty and God
 - A. God is the Supreme Beauty
 - 1. Proof from transcendental nature of beauty
 - 2. Proof from reason
 - B. Natural Beauty Merely Reflects the Divine Beauty
 - 1. Proof from reason
 - 2. Proof from authority
- V. Conclusion: The Canticle Benedictus

I. Introduction.

Beauty is the crowning glory of the created and the Uncreated, and yet the philosophy of the beautiful is perhaps the most confusing of scientific studies. Because the essence of beauty is something spiritual ordinarily embodied in the sensible, philosophers of all ages have devised false theories regarding its nature and applications. It has been our good fortune, however, that men like Plato, Aristotle, Cicero, St. Augustine, and St. Thomas, through their deep intellectual penetration and philosophical insight, have equipped themselves as masters of this subject. Through them we are able to demonstrate the vital relationship existing between the beauty of God and the beauties of nature, which is the subject of our thesis.

II. The Subjective and Objective Elements of Beauty.

In order to establish this relationship let us first examine the nature of beauty as it is known to us.

A. The Effect of Beauty. The beautiful is something which gives pleasure to the one beholding it. St. Thomas defines it as that which gives pleasure on sight, "id quod visum placet ." (1) It is that which produces joy in knowledge, not just the joy that accompanies the act of knowing, but joy that overflows because of the object known.

Our hearts leap as we behold the panorama of an evening sun nestling behind the distant trees while the rich hues of gold and purple and crimson tint the tiny cloudlets. Or perhaps the sweet-linked tones of a melodious voice touch our hearts, or we chance upon a mother fondling her new-born child. These things please us inwardly; they are beautiful. They charm and fascinate us as they have charmed men down through the ages.

B. Beauty Pertains to the Intellect. But this beauty ultimately falls within the grasp of the mind alone, not the senses, for what knows in the strict meaning of the word is the mind. The part played by the senses is well-nigh indispensable, it is true, for we know nothing except through our senses; but if beauty were the object of the senses, brute animals would be able to perceive it, too. Yet we see no evidence that they do perceive it. Cicero said: "Nullum aliud animal (praeter hominem) pulchritudinem, venustatem, convenientem, partium sentit." (2) Certainly all of us would marvel if we overheard a chimpanzee giving his aesthetic criticism of Leonardo da Vinci's "Mona Lisa" or El Greco's "Agony in the Garden." Certainly, from the fact that brute animals do not perceive the beautiful, we are safe in asserting that they are incapable of doing so. This conclusion does not, however, exclude the use of the senses by man in his appreciation of the beautiful. Indeed, "the beautiful relates only to sight and hearing of all the senses, because these two are maxime cognoscitivi." (3) We do employ

the senses because our mind is not intuitive like that of the angel. "It can perceive, no doubt, but only on condition of abstracting and discoursing." (4) The senses as it were prepare the objective beauty and present it to the mind for perception of the beautiful. Through the senses the mind works upon the sensible matter for the joy of the spirit, or again, the senses, especially those of sight and hearing, do not perceive the beautiful as such, but are only related to it insofar as they present beautiful objects to the mind as ministers or instruments and thus share in their own way in the intellectual appreciation of what is beautiful. We might note, too, that the word "visum" used by St. Thomas in his definition "per effectum" of beauty has a two-fold connotation of physical sight and intellectual understanding. To quote the words of Jacques Maritain:

"Every sensible beauty, no doubt, implies a certain delight of the eye or the ear or the imagination; but there can be no beauty unless the mind also is in some way rejoiced. A beautiful color 'washes the eye' as a powerful scent dilates the nostrils; but of these two 'forms' or qualities only color is called 'beautiful' because being received, as opposed to the perfume, in a sense capable of disinterested knowledge, it can be, even through its purely sensible brilliance, an object of joy to the mind." (5)

The pleasure then that is derived from the beautiful is definitely a pleasure of the mind and is styled aesthetic pleasure.

The next question that confronts us, knowing that this aesthetic pleasure belongs to the mind, is: to which faculty of the mind does it properly belong--to the intellect, to the will, or to both?

In order to answer this question it is necessary to examine briefly the metaphysical concepts of truth and goodness, insofar as they are related to the beautiful.

Transcendental truth is defined by St. Thomas as the agreement of the thing and the intellect, "veritas est adaequatio rei et intellectus." (6) Or, in other words, it is the agreement of being to the intellect alone. Beauty, on the other hand, carries the connotation of agreement first to the intellect and then in a limited way to the will.

Transcendental good is defined as being insofar as it is appetible or being with relation to appetite. We note from St. Thomas that the beautiful and the good in a single subject are one and the same, because they are founded upon the same thing, form. Good, properly speaking, relates to the appetite, while the beautiful relates to the cognitive power and only in a restricted sense to the will.

It can be seen from the above that these three, the good, the true, and the beautiful, are closely related; indeed, identified by many philosophers. A working solution, however, rests in the fact that transcendental truth relates, properly speaking, to the intellect, transcendental good to the appetite, and that transcendental beauty lies midway between the two and is considered a quasi-transcendental.

Verum _____ Bonum
 Pulchrum
 (quasi-transcendental)

In order to establish this thesis we reason that since every being, as being is good, and good and the beautiful are one and the same in a single subject, every being must contain beauty, at least of a relative character.

We can now say that beauty as such relates primarily to the intellect alone. Firstly, because the primary object in beauty is not the pleasure derived from profit, possession, or use, but the pleasure aroused through the contemplation of the beautiful, which is a disinterested intellectual delight. Emanuel Chapman says: "The proper joy of the aesthetic experience is a joy of the mind in which the intelligence rejoices in the object because of that object's agreement with the intelligence's own nature." (7)

Secondly, order, proportion, unity, harmony, and the agreement between the ideal and the real, are fundamental elements of the beautiful, and the appreciation or knowledge of these elements relies upon a conscious comparison of the parts in themselves and with the idea contemplated as a whole. Contemplation of the whole and comparison of parts, is, however, a rational judgment and therefore demands an intellectual faculty.

Let us not forget, however, that this intelligible content alone is not enough to make a thing beautiful; it must be perceived in a sensibly pleasing appearance. Bare thoughts, scientific facts, and cold philosophical reasoning, are not sufficient to provide this dis-

6.

interested joy of the mind. No, we look for a sensibly pleasing form and the idea. An overdose of idea and lack of form would produce a lack of beauty, too much abstractness; an overdose of form and not enough idea results in shallowness and superficiality.

But the third and last proof for the intellectual character of beauty is perhaps the strongest, and is drawn from the testimony of consciousness. Close examination of our own experience will easily assure us, that although the senses, the imagination, the emotions or appetites are involved in the experience of the beautiful, it is a kind of connatural, spontaneous, intuitive knowledge, the knowledge that gives love and joy, which ultimately enables us to appreciate the beautiful. Our conclusion that the delight of the beautiful is of an intellectual character is also substantiated by St. Thomas, who has said: "*Pulchrum respicit vim cognoscitivam; pulchra enim sunt quae visa placent.*" (8) and "*Et sic patet quod pulchrum addit supra bonum quemdam ordinem ad vim cognoscitivam, ita ut bonum dicatur id quod simpliciter placet appetitui, pulchrum autem dicatur id cuius ipsa apprehensio placet.*" (9)

C. The Requisites for Beauty. Let us now turn to the examination of the requisites of beauty. Thus far we have concerned ourselves only with the subjective judgment of the beautiful, but now we will consider the objective content. In brief, St. Thomas assigned three necessary conditions to it: integrity, that is, sufficient

7.

perfection or completeness to imply the whole, because the mind likes being; proportion, which in created things means unity in variety and in the Absolute unity alone, because the mind likes order and unity; and lastly but above all, clarity, brightness, lucidity or splendor, the very essence of beauty, because the mind likes light and intelligibility.

Integrity is necessary because any noticeable defect or mutilation in a thing makes an unpleasant impression on the mind of the one beholding it. The mind is annoyed by any incompleteness and the calm repose that it ordinarily finds in the object of beauty is disturbed. The aesthetic enjoyment in its contemplation is marred by a lack of perfection. Celestine Bittle offers the illustrations of a dilapidated building, a damaged painting, a crippled body, or a beautiful melody rendered out of tune. Unless the object possesses completeness or perfection it is usually not considered beautiful.

The beauty of the object also depends upon proportion, harmony, or unity. For the mind must work order out of confusion, and harmony is the index of the mind which works in orderly fashion. Again we may use Father Bittle's examples:

"A heap of stones is not an aesthetic object; but if they are arranged in the orderly fashion of a building, provided there be symmetry and balance in the arrangement, they form an object of beauty.Irregular daubs of paint are unaesthetic; when these colors, however, are applied by an artist to a canvas, they become an immortal masterpiece of exquisite beauty.Unity amid variety acts like a

8.

focus, concentrating the attention along certain definite lines bringing harmony into the manifold elements and making of them a simplified whole; this facilitates the mind's activity, gives it a feeling of restful completeness, and thereby produces in it the joy and delight so characteristic of beauty." (10)

Regarding this same subject Aristotle has said that the chief elements of beauty are order, symmetry, and definiteness and that "Beauty implies a certain magnitude and order." (11) And St. Augustine tells us that it is 'the "harmonious arrangements of parts with a certain charm of coloring." (12) Cicero takes the same view, saying: "In respect to the body, a certain apt configuration of the members together with a certain charm of coloring is called beauty." (13)

The final and indispensable requirement of beauty is a certain splendor or clarity. Each beautiful object which we contemplate must possess a certain amount of compelling force, impressiveness, and charm that draws us to delight in its appearance. This essential characteristic of beauty is called "lucidus ordo" by Horace, "splendor veri" by the Platonists, "splendor ordinis" by St. Augustine, and, with an unexcelled precision, "splendor formae" by St. Thomas. Or again, "Claritas est de ratione pulchritudinis." (14) This clarity results from integrity and due proportion and from a complete domination of form over matter. Hence it is the "splendor of form shining through the proportioned parts of matter." (15) It is lightening of the mind on matter that is intelligently arranged. If the elements

of beauty are obscure or hidden the mind is forced to strain to discover them and the restful repose which it generally finds in the object of beauty is replaced by pain. That spontaneous joy which springs up from the heart like a fountain and overflows into the emotions is suddenly charged with uneasiness. The elements of the aesthetic object should fairly leap into the central position of attention and enable the mind in one sweeping glance to contemplate the whole and its parts in all their splendor.

Perhaps the finest examination of the requisite splendor has been made by Emanuel Chapman according to the mind of St. Augustine:

"When unity, form, and order are spoken of separately it must be always kept in mind that the splendor of form, order, and unity is implied. Not only is the splendor of being involved, but also the expression of truth and goodness, since form and unity come under the ontological truth, and order under the good. Without the synthesis of the formal elements with expression and illumination, no adequate account can be given of beauty which is an ontological illumination of the formal constituents which are expressed.

"The luster of truth may illuminate the intellect without bringing delight, but beauty which implies truth is a delightful illumination. The good may bring delectation to the will, but unless this good has splendor - as when the splendor of order is spoken of - and brings delight through the illumination of the intellect, beauty is not had. Beauty is the delightful illumination of goodness and truth, enlightening and gladdening. ...As an illumination of both truth and goodness and as the splendor of being delightfully illuminating the mind with its two powers of knowing and loving, beauty can be stated in terms of unity which is the form of all beauty." (16)

III. Various Definitions of Beauty from Ancient and Modern Authors.

Up until now we have viewed beauty in its objective characteristics and in its relation to the human faculties. But before we consider it in relation to God, let us first review the various definitions of beauty as left us by both ancient and modern philosophers.

The definition of Plato is powerfully simple, merely "splendor veri," or the splendor of ontological truth, but it contains in root all the potentialities of the beautiful. The definition, unfortunately, is not found in any of Plato's own works but is ascribed to him by tradition. Certainly, however, it is the definition of the Platonists.

Nowhere in the works of Aristotle is there found a direct definition of the beautiful either, but in his text on Poetics this quotation is found: "Again: to be beautiful, a living creature, and every whole made up of parts, must not only present a certain order in its arrangements of parts, but also be of a certain definite magnitude. Beauty is a matter of size and order," (17)

Let us refer again to the already quoted definition of Cicero: "In respect to the body, a certain apt configuration of the members together with a certain charm of coloring is called beauty." (See Note 2)

St. Augustine, like Plato and St. Thomas, has condensed his broad knowledge of the beautiful into a definition of two words, "splendor ordinis." Of course, we have already stated his well-known

11.

definition, "The delightful splendor of being which is beauty is the shining out of truth and goodness in which goodness is made visible, and truth brings joy." (18) Together these definitions add balance to our knowledge of the beautiful.

Perhaps our most complete source is to be found in the simplicity and wisdom of St. Thomas, who summarized it all in the words "splendor formae," or "id quod visum placet." A separate treatise on this latter definition alone would not be uncalled for, but we feel that the full connotations of its individual terms have been sufficiently discussed for the understanding of this thesis.

Our attention is also drawn to the roomy definition of Cajetan: "Beauty is a certain kind of good." (19) And the distinction made by Hamilton between the sublime and the beautiful: "The beautiful has reference to the form of an object," which is in full accord with the opinion of Kant and Burke. (20)

With a natural concurrence, Maritain gives his pronouncement together with the Schoolmen. "Beauty is the splendor of form shining on the proportioned parts of matter." (21)

In order to complete our summary of definitions we turn again to Celestine Bittle:

"Beauty is a blending of the unity, truth and goodness in a thing, characterized by completeness, proportion, and clarity of presentation in an intellectual-sensuous form, so as to produce a disinterested emotional pleasure in a rational perceiver." (22)

12.

This definition, although complicated in itself, does do justice to both the subjective and objective elements involved in the perception of beauty, with special consideration for beauty as it appeals to the human body and soul, human animality and rationality.

No definition of beauty, however, will enable us to single out a particular object and immediately recognize it as beautiful or not beautiful. For in the perception of the beautiful we first experience an intuitive knowledge or feeling of the inherent beauty within the object, and then only do we examine it to uncover the elements which make it beautiful. The aesthetic pleasure produced through the medium of the beautiful escapes our scrutiny, yet we know it is there as objective in character as it is subjective. And it is just this subjectivity, founded in human emotions, that accounts for the diversity of opinion regarding beauty in general and beautiful things in particular.

IV. Beauty and God.

Now that we have a compact understanding of the subjective and objective characteristics of the beautiful, we can propose the question of beauty as it exists in God and is reflected in His creatures.

A. God Is the Supreme Beauty. We have studied beauty as a metaphysical concept which belongs to the order of transcendentals - that

13.

is to say, of concepts which surpass all limits of kind or category and cannot be confined into any one class, because they absorb everything and are to be found everywhere. For this reason we can say that beauty of itself as a transcendental tends to carry the soul beyond the realm of creation into the consciousness of the theological. Like the one, the true, and the good, beauty is being itself considered under a certain aspect, a requisite property of being. Some philosophers have tried to call it merely an accident of being, something superadded to being. Others merely give it a relation of reason, but from our previous discussion of its position in the order of transcendentals, we know that it is more than that; it is a definite property of being. We have shown, too, that every being is good as being, and since in the same subject the good and the beautiful are identified, we can safely conclude that every being contains some beauty. So everything is beautiful as everything is good, at least under a certain relation. It is not surprising then that, since being is to be found everywhere in its broad variety, that the beautiful is likewise scattered over the face of our earth.

What we have not noted previously, however, is that being and the transcendentals are essentially analogous, that is, they are predicated of God alone, in Whom the perfection which they consider finds its pure and infinite state. Thus each kind of being, is in its own way, is good in its own way, or is beautiful in its own way. Investigation

14.

will show, however, that analogous concepts, since they are predicable only of God, the supreme analogue, are predicated of other beings only through Him.

There are two conclusions which we can draw from this reasoning, first that beauty is one of the divine attributes, predicated of the Supreme Being, supremely beautiful in Himself, and second, that beauty as a transcendental and an analogous concept is only to be found in beings other than God as a "scattered and prismatic reflection," as it were, of the face of God. (23)

Beauty is a divine attribute because in the simplicity of God all his perfections are identified according to their formal reason. "In Him, truth is Beauty, Goodness, Unity, and they are He." (24) They must not be identified in the things of this world, however, for they command distinct spheres of human activity. But God is beautiful, the most beautiful of all beings. He is without alteration or necessity; He lacks no perfection; He is supremely, the Supreme Splendor. He is beautiful by Himself, of Himself, and in Himself, and in His perfectly simple nature the fountain of all beauty.

Or again, we have found from our study that the effect of beauty is to delight the intellect. Certainly then, that being which supremely delights the intellect, is supremely beautiful. And as the ultimate objective end of all creation God supremely delights the intellect and therefore we can say that He is supremely beautiful.

Also, we would like to refer to the words of E. I. Watkin in his text on The Philosophy of Form:

"Beauty in the strict sense.....is the distinctive quality of significant form. And the ethical harmony of a noble life for instance may be felt as analogous to the harmony of a work of art. Or again the idea may be referred to an external form, as when we think of God as the source of all physical beauties, the Absolute Beauty which all these outer forms reflect. And the Divine unification of infinite manifold is the perfection and exemplar of the harmony which when embodied corporeally is beautiful in the strict sense. As such we call God in a super-eminent sense beautiful, or rather Beauty." (25)

B. Natural Beauty Merely Reflects the Divine Beauty. We stated above that God as the ultimate objective end of all creation supremely delighting the intellect is supremely beautiful. Let us now carry this a step further as we glance about and recognize that the manifold beauties of nature that constantly surround us also delight the intellect, not as God does to be sure, but as secondary objects. It is evident then, that all beauty is a participation according to the individual nature of the thing in the supreme beauty of God, or better still in agreement with authoritative opinions, a reflection of the divine Beauty Itself.

Or in the words of St. Augustine: "All that can be said is that man has been promised to see that Beauty through whose participation in varying degrees all beautiful things have beauty, the Source of all beauty and form." (26)

Walter Pater in his book of lectures Plato and Platonism suggests

the same idea:

"The loveliness of virtue as a harmony, the winning aspect of those 'images' of the absolute and unseen Temperance, Bravery, Justice, shed around us in the visible world for eyes that can see, the claim of the virtues as a visible representations by human persons and their acts of the eternal qualities of the 'eternal', after all far out-weigh, as he thinks (Plato) the claim of their mere utility." (27)

God, therefore, is beauty itself, and He imparts beauty to all other creatures, because He is the source of all harmony and brightness. Beauty does not consist, as some have claimed, in the conformity to a certain ideal or unchanging pattern, but beauty begins with the first radiation of any form over a suitably proportioned matter; it is a participation in the divine brightness. Every harmony, consonance, or well-proportioned union proceeds from the super-eminent type of all consonance, but has its own peculiar nature. It is, as it were, the reflected image of supreme divine beauty, which finds its truest expression in the omnipotent perfection, perfect harmony, and dazzling brilliance of the Word, Who carries us beyond the realm of the natural back to the heavenly Beauty Himself with Whom we will find perfect rest and tranquillity and the highest aesthetic pleasure.

V. Conclusion: The Canticle Benedictus.

This then has been our main thesis. What could be a more fitting expression of its ideal than the Canticle of the Three Young Men call-

ing upon all creation to bless the Lord, the source of all its beauty?

"All ye works of the Lord, bless the Lord, praise and exalt Him above forever.

O ye Angels of the Lord, bless the Lord; O ye heavens, bless the Lord.

O all ye waters that are above the heavens, bless the Lord; O all ye powers of the Lord, bless the Lord.

O ye sun and moon, bless the Lord; O ye stars of heaven, bless the Lord.

O every shower and dew, bless the Lord; O all ye spirits of God, bless the Lord." (28)

Bibliography

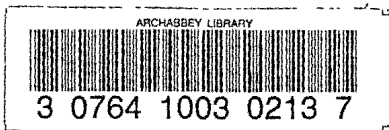
1. Bittle, Celestine N., The Domain of Being (Milwaukee: The Bruce Publishing Company, 1942).
2. Chapman, Emanuel, Saint Augustine's Philosophy of Beauty (New York: Sheed and Ward, 1939).
3. Gredt, Joseph, Elementa Philosophiae (Friburgi Brisgoviae: Herder and Company, 1937).
4. Maritain, Jacques, Art and Scholasticism (London: Sheed and Ward, 1934).
5. McKeon, Richard, The Basic Works of Aristotle (New York: Random House, 1941).
6. Pater, Walter, Plato and Platonism (London: MacMillan and Company, 1925).
7. Raymond, G. L., The Representative Significance of Form (New York: The G. P. Putnam's Sons, 1909).
8. Raymond, G. L., The Essentials of Aesthetics (New York: The G. P. Putnam's Sons, 1909).
9. Raymond, G. L., Art in Theory (New York: The G. P. Putnam's Sons, 1909).
10. Rother, Aloysius, S.J., Beauty (Philadelphia: The Peter Reilly Company, 1924).
11. Watkin, E. I., A Philosophy of Form (New York: Sheed and Ward, 1935).
12. Zarius, Brother, Essays Philosophical (Chicago: D. H. McBride Company, 1896).

Footnotes

1. Summa Theologica, I, q. 5, a. 4.
2. De Officiis, Lib. I, Cap. 4.
3. Maritain, Jacques, Art and Scholasticism (London: Sheed and Ward, 1934), p. 23.
4. Ibid., p. 23.
5. Ibid., p. 25.
6. Summa Theologica, I, q. 16, a. 1.
7. Chapman, Emmanuel, Saint Augustine's Philosophy of Beauty (New York: Sheed and Ward, 1939), p.
8. Summa Theologica, I, q. 5, a. 4 ad 1.
9. Ibid., II, q. 27, a. 1 ad 3.
10. Bittle, Celestine, The Domain of Being (Milwaukee: The Bruce Publishing Company, 1942), p. 215.
11. McKeon, Richard, Basic Works Of Aristotle (Random House: New York, 1941), p.
12. Saint Augustine, Epistles, 3, n. 4.
13. Cicero, Tuscul. Quaest., 4, c. 13.
14. St. Thomas, Commentaria in Divinis Nominibus, Lect. 6.
15. Maritain, op. cit., p. 25.
16. Chapman, op. cit., pp. 54, 55.
17. Aristotle, Poetics, chap. 7, 1450 b 34.
18. Chapman, op. cit., pp. 54, 55.
19. Maritain, op. cit., p. 166.
20. Raymond, G. L., The Representative Significance of Form (New York: The G. P. Putnam's Sons, 1909), p. 284.
21. Maritain, op. cit., p. 25.
22. Bittle, Celestine, op. cit., p. 215.

Footnotes (Continued)

23. Maritain, op. cit., p. 30.
24. Ibid., p. 174.
25. Watkin, E. I., A Philosophy of Form (New York: Sheed and Ward, 1935), p. 315.
26. Chapman, op. cit., p. 64.
27. Pater, Walter, Plato and Platonism (London: MacMillan and Company, 1925), p. 268.
28. Bible, Dan. 3, 57-58-60-62-64.



July 15, 1946

Dear Father,

After I mailed my letter to you this morning, some new data came in on Marquette, and I find that the diploma will not be needed in such a hurry. So I'm holding the thesis for a few days and will send it to you toward the end of the week with the necessary fee of five dollars.

On the transcripts of credits, however, my request still stands. The sooner we can get those to Marquette the better off I will be. Again, many thanks for your cooperation.

Sincerely yours in Christ,

Frank McGeath

P.S. Would appreciate any information you could send the paper on the Rural Life Conference coming up - perhaps in bulletin form, as it happens. Also would like to have some data on Fr. Placidus and his work and the new Prior. Maybe you could turn these request over to some one else. I don't want to load you down with work. Thanks.

Pax!
Loras College
Dubuque, Iowa

July 3, 1946

Dear Father Herman,

Many thanks for the reports on Tom Waters. We were all very much grieved to learn of his untimely death. May God have mercy on his soul. I am sure many Masses and prayers have been offered up for him.

School work is holding us down to the order of the day very much. Fr. Carman and Vanderpool are in one of my classes. Fr. Carman will teach Latin in the high school department next year. Bill Reznier is also here, taking English in the Loras College Summer School. Father Leo is taking Math. in the same department. We have five Benedictionis from Lisle here for the summer. There one hundred and twenty in the Grad. School and several hundred in the Undergrad. Sch.

Tom McGrath has completed his thesis and is ready for his diploma - when he sends his paper and the five dollars. I told him to wait until I returned, unless he was in a great hurry - he plans to enter Marquette U. at Milwaukee in Sept. He may write directly to you. If he does you may get one of the diploma from Father Abbott and fill it out.

If you wouldn't mind going on a little searching expedition, I should like for you to send me two crystals:

P. Leo's The Christian Constitution of States

P. Pius' An Atheistic Communism.

You will find both in the ^{middle} drawer of the three drawers of the large brown bookcase containing catalogs, etc. You will have to sift them out of the many pamphlets stored in the drawer.

Greetings and good wishes to all at the Abbey.

J. Theodore

M. S. T. to the New Father Pius

Return to Rev. Theodore Heck. S.B.

Loras College

Dubuque, Iowa



~~Rev. Herman Romoser, O.S.A.~~
~~St. Meinrad's Abbey~~
~~St. Meinrad, Indiana~~

Frank P. McGrath

THE INDIANA CATHOLIC AND RECORD

P.O. BOX 362

219 EAST ST. JOSEPH STREET
INDIANAPOLIS 6, INDIANA



*Diploma issued
July 25, 1946*

The Reverend Herman Romoser, O.S.B.

St. Meinrad Abbey

St. Meinrad, Indiana

The Indiana Catholic and Record

219 East St. Joseph Street

P. O. Box 362 Riley 4531

INDIANAPOLIS, INDIANA

July 19, 1946

Dear Father,

Enclosed please find my thesis and the five dollar fee required.

Due to some unforeseen circumstances I am going to have to ask you to do me another favor, if you think it is necessary. On the list of footnotes at the end of the thesis, you will find that notes 7 and 11 are minus the page numbers.

Chapman's volume from which note 7 is taken, is absolutely unavailable here in Indianapolis; however, there is a copy of it either in the Abbey or Seminary Library. I can only give you an approximate locality of the note, somewhere in the vicinity of pages 50 to 60.

I may be able to find the reference in McKee for note 11, before I mail the thesis to you, but if not it should be somewhere in the neighborhood of note 17.

I hate to have to ask you to do this, but then I think you will understand the circumstances.

I hope this will take care of everything on the degree now.

With regard to the transcript of credits, I have been asked to send them to the following:

The Rev. J. E. L'Sullivan
Dean: College of Journalism
Marquette University,
Milwaukee 3, Wisconsin

The Graduate Registrar
Marquette University
Milwaukee 3, Wisconsin

In a letter of July 16 from Father Theodore, Father suggests that you might send the transcripts directly to those parties.

Hoping that I have not caused you too much trouble, and offering my deepest appreciation, I am,

Sincerely yours in Christ, *Frank McGee*

The Indiana Catholic and Record

219 East St. Joseph Street

P. O. Box 362 Riley 4531

INDIANAPOLIS, INDIANA

July 22, 1946

Dear Father,

Many thanks for your note saying that you had forwarded my credits. That was quick work and deeply appreciated.

I trust that my thesis has reached you by this time. Sorry to hear that you are SNOWED UNDER, since I made that last request of you, but I'll leave it to your discretion.

Also appreciated the information on the new Prior. Will try to get up an article on the change this week.

With regard to the Rural Life Meet, I'll just say thanks anyway. I wanted to get down for the meeting myself in order to take some pictures with my new press camera, but they've sorta got me SNOWED UNDER too. Perhaps Brother Meinrad will take some shots and send them to us for next week's paper????

Again, many thanks, Father; I'll remember you in my will as the saying goes. God bless you.

Sincerely in Christ,

Frank McGrath