CONSIDERATIONS OF THE FOUR CAUSES OF A WORK OF ART AND THE FOUR FUNCTIONS IN ART.

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INTRODUCTION

Several motivating factors, over a period of years, have served as an impetus for this work. We have long pondered the reason for the seemingly irreconcilable misunderstanding between the artist and the philosopher and have felt a kind of challenge to seek the cause of it.

In our attendance at various Art Meetings, and Lectures dealing with the so-called "Four Causes in Art", as well as through the reading of articles written by artists on the same subject, we have discovered much confusion of thought, and even contradiction, among the speakers or writers on the subject. This fact served as another challenge to us to search for the Truth of these Four Causes in the speculative order, and then to try to give them concrete meaning in the practical order by applying them to a specific artistic work.

Saint Thomas Aquinas, the great Light of the Dominican Order who so lucidly interpreted and elaborated on Aristotle in regard to the Science of Art in his own philosophical writings, was conceived as the subject of this artistic work, that we might render a debt of personal devotion and gratitude to him. Our Lady, to whom Saint Thomas and all Dominicans have turned
in their search for Wisdom, was conceived as the very Seat of Wisdom; She who was the Spouse of Wisdom itself.

Stimulated again, through contact with the mosaics in Sicily, in Venice, and in Ravenna, we visualized the tremendous possibilities for the execution of a work of art in this medium, whose expressive and formal qualities possessed such potentialities for modern interpretation.

We realized also that the architectonic and decorative character of the medium would adapt itself readily to the architecture of the college building of our Community at Grand Rapids, Michigan, and that the subject matter would be most appropriate for a Dominican college dedicated to Saint Thomas Aquinas. With these things in view we obtained permission to execute the mosaic, "Our Lady, Seat of Wisdom, of the Dominican Order" and to use it in Aquinas College, Grand Rapids, Michigan.

In regard to the research in the thesis proper we will treat of two main topics and their application to the particular work of the mosaic: the Four Causes of a Work of Art, and their application to the mosaic, "Our Lady, Seat of Wisdom, of the Dominican Order"; and the Four Functions in Art, and their application to the mosaic.
Under the first, we will treat of the Four Causes: the Final Cause, the Formal Cause, the Efficient Cause, and the Material Cause in their philosophical relations to a work of art. In order to do this it will be necessary to distinguish them on the basis of their Intrinsic and Extrinsic Operations in relation to the work of art, and then again, to treat of these same operations in regard to each of the Four Causes in an attempt to order and to clarify much of the confused thinking and writing about these so-called "Four Causes in Art."

We will further endeavor to make concrete application of them to the mosaic, "Our Lady, Seat of Wisdom, of the Dominican Order", in an attempt to find some ground for common understanding between the artist and the philosopher.

In the second part of the thesis we will consider the Four Functions in Art: Form, Symbolism, Representation and Expression. We will discuss the significance of each, and then in a brief historical survey show when, why and how they occurred.

As the result of this telescopic view of history, we shall show that never in any one period have all the Four Functions been simultaneously emphasized in art. But, rather,
that one, or two of the functions have predominated according to the emphasis placed on spiritual or material values in a particular period.

In the final chapter we shall endeavor to show how we have applied the Four Functions in our mosaic in an attempt to produce a work which would reveal in itself a new integral expression of art, because it flows from the concept of man integrated in a harmonious hierarchy of relationships to himself, to nature, to his fellowman and to God.
CHAPTER ONE

The Four Causes of the Work of Art
OUTLINE

I. General Definition of Art
   A. Fine Arts as distinct from Useful Arts
   B. Plastic Arts as distinct from the Arts of Movement

II. The Four Causes of the Work of Art (in Relationship to the Work of Art):
   A. Extrinsic Causes:
      1. The Final Cause: End of the Art
         a. Intrinsic: End of the work itself
            (1) Remote End: Produce a beautiful object
            (2) Proximate End: The good of the work itself
         b. Extrinsic: Ends of the Artist (the Use of the Art)
      2. The Efficient Cause (The Subject of the Art)
         a. Intrinsic Instrumental
            (1) Spiritual: Habit of Art
            (2) Material: Hands of Artist (Conjoined)
         b. Extrinsic Instrumental
            (1) Tools, Instruments (Separate)
   B. Intrinsic Causes
      1. The Formal Cause: Idea or Concept
         a. Extrinsic (or Exemplary Cause): Idea or concept in the Mind of the Artist
b. Intrinsic:

1. Remote disposition to artistic work:
   Materialized Idea

2. Proximate disposition to artistic work:
   Formal Relationships

2. The Material Cause: Intrinsic
   a. Remote: Medium—stone, pigment, etc.
   b. Proximate: Content, Subject Matter, (Title)
Before considering the Four Causes of a work of art, namely: the Final Cause, the Efficient Cause, the Formal Cause, and the Material Cause, let us briefly summarize what we mean by the generic term, the Fine Arts as distinct from the Useful Arts, and the Plastic Arts as distinct from the Arts of Movement in order to clarify and establish a basis for the terms and ideas used in our treatment of the Four Causes.

The general definition of Art according to Saint Thomas is: \textit{Ars sit ratio recta factabilium} —"the correct intellectual determination of a thing to be made."\textsuperscript{2}

Art is an intellectual habit residing in the practical intellect; it is a creative virtue, an inward spiritual perfection that lives and grows in our mind, in our reason, perfecting that reason in its activity of making, and guiding and directing its creative operations.


\textsuperscript{2}Ambrose McMicholl, O.P., Angelicum, Rome.
As such, it is concerned with practical knowledge, how
to do things, as opposed to speculative knowledge, how
things are in themselves.

As a virtue, a habit, it can be acquired, trained
within us, presupposing, however, a certain natural
aptitude for such activity, something inborn, a Gift of
God.

In the genus art, we may distinguish the specific
arts: those which tend to make a good work engendered
in beauty, known as the Fine Arts, from those which are
ordered to serve man's needs, the utilitarian or the
mechanical arts.

The classification of "Les Beaux-Arts" as such
derives from Abbé Du Bos, 1719, in his Réflexions
Critiques sur la Poésie et la Peinture (Paris, 1719),
and according to Leonard Callahan, O.P., "corresponds
after a fashion to that of the ancients, who divided the
arts into servile and liberal, according as they
demanded bodily labor or not; although it is worthy of
note that on this basis sculpture and painting were
listed among the servile arts."\(^1\)

Maritain likewise makes a distinction although he distrusts the term fine arts when he says: "Now what about those arts which are designated (I shall say later on why I distrust the expression) as the Fine Arts?"\(^2\)

"The fine arts, to be sure, have essentially to do with beauty. But no transcendental, even aesthetic beauty, can be used to define a genus, since transcendental facts permeate all genera. Thus in a rigorous use of terms it would be better to define the fine arts with respect to some particular difference in that generic quality, the good of the work, which pertains to the artifact as artifact, or as object of making, and direct terminus of the process of production. I would say that the good of the work, depends more, in certain arts, on its relations to the needs of human life, and on the fact of the work being good for something else; and that, in certain other arts, the good of the work succeeds more in being a good in itself and for itself. When the good of the work reaches such self-interiority, the art involved is not subservient, but free, as is the case with architecture and still more with painting and sculpture."\(^3\)

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"As regards the names to be used, I would prefer to call the first category subservient arts, and the second free or self-sufficient arts. (This second category is part of the 'liberal arts'; it is concerned with producing an external work.)"1

In the Fine Arts (or Self-sufficient arts) there is no demand for satisfying a particular need; they are not 'to be used' as such. Rather they transcend the realm of the useful; they participate through the object created, in "something which is itself spiritual in nature. For Beauty, which is of no use, is radiant with intelligence and is as transcendental and infinite as the universe of the intellect. Thus the very end—transcendent end—intended, pertains to the intellect, of its exultation and joy, not to the world of utility, and the intellectuality of art is in the Fine Arts (though more bound there with the sensitive and emotional powers) at a much higher degree than in the arts of the craftsman. The need of the intellect to manifest externally what is grasped within itself, in creative intuition, and to manifest it in beauty, is simply the essential thing in the Fine Arts."2

Having distinguished the Fine Arts as those which are concerned with making something in which the splendor of the form shines through, let us distinguish the further

1Maritain, op. cit., p.134.
2Maritain, op. cit., p.41.
classification of these arts according to the basis of their medium. Here we have two major divisions: the Plastic Arts, or Figurative Arts, are those arts whose material parts are extended in space, but which of themselves are static, immobile. These include Painting, Sculpture, Architecture. The Arts of Movement whose medium is the organization of sound include Music, Dance, and Poetry. We shall concern ourselves in this paper chiefly with Plastic Arts, and more particularly with the art of painting as mosaic.

Now, in regard to the subject proper of this chapter, the Four Causes of a Work of Art, we will treat these Four Causes under two main divisions: those that are Extrinsic Causes to the Work of Art—the Final Cause and the Efficient Cause, and those that are Intrinsic Causes—The Formal and the Material Cause. Then we shall consider each of these Causes in regard to their own intrinsic and extrinsic operations.
Extrinsic Causes

1. Final

The final Extrinsic Cause of a work of art, that which is last to be attained but first to be considered, has to do with the end, the aim, or the purpose of art. The intrinsic operation of this final cause has to do with the end of the work itself; while its extrinsic operation has to do with the ends of the artist.

We may think of the intrinsic cause under the Final Cause, as being subdivided into a remote and a proximate end, of which the remote end of art is to produce a beautiful object; and the more immediate or proximate end is to produce a good work. As Maritain says:

"Yet in the field of art, the mind does not have to know, but to make. And it produces a work, a particular thing which is contained in a genre. That is why the proper and most primary requirement of this work as a work is to be good (in the particular, non transcendental line of the artistic good), that it is to be done as it should be done, or in conformity with the rules of making and the inner necessities of the thing in question.
"The work, no doubt, must also be beautiful. Yet it will be so through a kind of gift from above which permeates its generic properties as thing produced, and results from its participation in the transcendental order of Beauty."¹

In regard to this, Maritain distinguishes carefully the terminology used in speaking of the aim of the fine arts. To say that they are concerned with producing beauty is an equivocal expression which tends to imply that the production of beauty is the direct end of the work of art, or the limitation of beauty in a genus. Rather, it is more accurate to say that their aim is to produce beautiful things, for in this sense the beautiful is not limited to a particular genus, but is understood to be a participation in a transcendental quality, which of itself cannot be made. In summary, Maritain continues, "Let us say, then, that art engenders in beauty, not that it produces beauty."²

"But the fine arts, like every kind of art, intend more immediately (though less profoundly) to produce a good work than to produce a beautiful

²Ibid., p.133.
work: not, I mean, by reason of any disregard for beauty, rather by reason of fear and trembling. 1

If the fine arts tend to reverse these ends, making the remote end the accomplishment of a good work, and the proximate aim the production of a work of beauty they degenerate into academicism.

"As a matter of fact, to the very extent to which the fine arts make beauty an object, their object, and in tending toward beauty forget that beauty is more than their operational end—being the end beyond the end—they recede from beauty, and deviate toward academicism; that is to say, they tend to "produce beauty", which is a transcendental, in the manner a workman produces a bicycle or a watch, which is a work enclosed in a genus. Academicism is thus the perversion of the fine arts. Art engenders in beauty, it does not produce beauty as an object of making or as a thing contained in a genus," 2

for beauty as a transcendental is closely connected with Truth and Goodness, and shares the universality of these notions and their intimate union with the fundamental concept of Being; therefore, beauty cannot be restricted to any particular kind or type whether it be in the order

1Maritain, op. cit., 1.133.

2Ibid.
of nature, of artistic making, of acting or knowing.

In regard to the more immediate end of art, the seeking of a work well done, art is autonomous. Everything done in the work must be ruled by the artistic habit and by it alone; no other extraneous influence can dictate what the artist should do in respect to the production of the work itself; art is completely free in so far as its intrinsic needs are concerned; it accepts no laws or rules other than those laid down by the artistic habit, the creative virtue of the intellect. Hence, for the work to be good it must be completely and exclusively under the control of the intellectual habit of art, permitting no outside interference, otherwise it will not have the integrity of an artistic work.

"In short, art requires that nothing shall attain the work but through itself as intermediary. . . . . . . Woe to the artist who fails to meet this insistence of his art, a jealous fierce insistence, like every insistence of the mind and its virtues. Here again we can discover in our art as it were a trace of the Blessed
Trinity. 

The extrinsic ends of a work of art under the Final Cause have to do with the artist, the human agent, as using his art. These ends are multitudinous, and as such may serve as limitations to the autonomy of the artist as a human being, a moral, social or political being, but may not control or influence the good of the work of art as such. Some of these ends or uses to which an artist may put his work include his own needs: self-expression, money, love, egoistical inflation, etc.; those that concern others: commissions, desires of patrons; these may embrace such motives as propaganda, incitation to sin, morality, etc.

These intrinsic ends do not, however, affect the quality of the work of art itself. The thing to be made and its demands remain distinct from the ends of the artist. It is only in the activity of art, the ends for which the artist uses his art, that autonomy ceases; for the artist as a man has all the limitations imposed him that other men

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have in their activities proper to them as men.

We have seen that the end or object of the fine arts is to seek one thing only, the good of the work engendered in beauty. Now let us turn our attention to the subject of art, man the artist as the Extrinsic Efficient Cause of a work of art.

2. Efficient

For the sake of clarity we must distinguish here again the intrinsic from the extrinsic operations of the Efficient Cause, which is essentially extrinsic.

Art in the subject "is an activity of the artist... a disposition, or more precisely, an operative habit perfecting the intellect in the practical order as regards physical actions"¹ and as such is extrinsic to the work of art itself. However, in respect to the artist, the principal agent, the subject in whom the intellectual virtue of art resides, and who uses his art as an instrument, the habit of art is the intrinsic instrumental efficient cause; as such it is

¹Callahan, op. cit., p.80.
elevated to the level of the principal agent, the artist, and partakes in the dignity of the one who uses it. Although the virtue of art remains essentially the same in all men for human nature and the human intellect is the same in everyone, yet it becomes intrinsically different through the one using it. "The greater the artist, the more vigorous his art, .... the more successful will the man be in passing completely into a work by means of his art. Diminish the man in the artist, you necessarily diminish the art itself, which is of the man."1 For "these are self-evident truths, the simple application of the eternal principle: operatio sequitur esse, being is the measure of achievement. "That is the whole secret, said Goethe, to be able to do something, you must be something."2

As Maritain says, the soul of the artist, with all its inherent powers relative to everything outside the artistic order, is the principle agent using the virtue of

1Maritain, Art and Scholasticism, cit., p.103.
2Maritain, op. cit., p.162, note 135.
art as an instrument, so that "the work is wholly of the soul and the will of the artist as principle cause, and wholly of his art as instrument, without the artist losing a title of his mastery over matter and his integrity, his purity and ingenuousness."\(^1\)

The extrinsic efficient cause in relation to the principle agent pertains to the external forces which wield and shape the materials according to the form or concept in the mind of the artist. They are his tools or his instruments (as distinct from his hands which are properly speaking conjoined as the material instrumental cause to the spiritual instrumental cause: the intellectual habit of art). Each art has its own specific tools which must be understood, respected, and applied to their proper ends. They too partake of the dignity of the principal agent in being used by him. "An invisible and intangible activity is transmitted through the instrument wielded by the worker, making the instrument produce a nobler effect than itself and really produce the

\(^1\)Maritain, op. cit., p.103.
whole work, but in a subordinate capacity. So the picture is wholly of the brush and wholly of the painter; there is nothing, absolutely nothing, in it but proceeds from the brush, and nothing in it but proceeds from the painter."¹

Intrinsic Causes

1. Formal

We have treated of the object of art in the Final Cause, and of the subject of art in the Efficient Cause; let us now consider the idea or soul of the work of art, the Formal Cause. For the terminology and classification here used we are indebted to Reverend Ambrose McNicholl, O.P.

The extrinsic formal cause of the work of art is primarily the plan, or idea in the mind of the artist (i.e., the exemplary cause). "It is embodied in the work of art—the same idea, but now not as mental, but as materialized."² As such it is the intrinsic formal cause of the work of art, together with the formal relationship by which it is expressed.

¹Maritain, op. cit., p.103.
"These formal relationships, as organizations of material parts, could be regarded as proximate dispositions to artistic form, i.e.: idea. As organization they are formal; but as dispositions of material to express idea, they are material."¹

In summary, we may say that the formal Cause precisely considered in relationship to the work of art "is an accidental arrangement of its parts, according to a plan or idea of the artist."²

From the point of view of the intellectual habit of art, the idea, or form, in the mind of the artist is considered the most important, and as such implies knowledge, contemplation, and vision on the part of the artist. The human artist limited by the finite capacity of his own mind cannot "create" forms in the sense of drawing them out of nothing in the same way creation is attributed to God, the Cause of all things. Rather, the artist must seek his inspiration in the world of external things: in nature, and the world of art; or, in the world of interior reality; in the souls of men, or, his own inmost

¹McNicholl, op. cit.

²Ibid.
being. And as Maritain says, "From this point of view he is first and foremost a man who sees more deeply than other men and discovers in reality spiritual radiations which others are unable to discern." ¹

Above all, the artist penetrates with piercing insight the natural appearances of the realities of the world; he abstracts from these realities; he "deprives these realities of their own natural form and beauty, ... in order to produce a work invested with a new form of beauty," ² born out of his own creative soul. The artist in attempting to probe the secrets of things, of realities, liberates and transforms simultaneously the mystery of these forms by his own intuitive genius and clothes them with a new brilliance of form, a new splendor veri (of truth) he has found therein, and whose manifestation as the imitation of this form or idea will concern him in the Material Cause. For

"to create a work of beauty is to create a work resplendent with the glitter of the brilliance, the mystery of a form,

¹Maritain, cit., p.49.
²Maritain, Creative Intuition, cit., p.53.
in the metaphysical sense of the word, a radiance of the intelligibility and truth .... The artist ..... does not discover it complete in the sole contemplation of his creative mind for he is not like God, the Cause of things. It is the eye and the mind of the artist that have perceived and disengaged it, and it must itself be alive within him, have assumed human life in him, life in his intelligence with an intellectual life and in his heart and flesh with sensitive life, for him to be able to impart it to matter in the work he is doing.1

This notion of form, this inner ontological principle which determines the very essences of things, their very nature and being, is the radiance of the mysteries of this being into intelligence, into the intelligence of the artist engaged in contemplating them, in trying to grasp their inner meaning, their inner significance.

A "painter must not paint only what he sees before himself, but also what he sees within himself. If he sees nothing within himself, let him," as Maritain says, "give up painting what he sees without."2 This implies, of course, great immanent activity on the part of the artist, a time for silence and alert receptivity for without this moment of contemplation,

1Maritain, Art and Scholasticism, cit., p.96.
2Maritain, Creative Intuition, cit., p.158.
of vision, these truths cannot be grasped intuitively, and the work accordingly will lack being or form.

Furthermore, not only does the work of art imply this flash of inspiration, this insight generated spontaneously or more laboriously in the mind of the artist, but also, once the idea has been conceived, it is necessary that the work of art be "pondered before being made, ..... kneaded and prepared, formed, brooded over, and matured in the mind before emerging into matter. And there it will always retain the colour and the savour of the spirit. Its formal element, what constitutes it of its kind and makes it what it is, is its being controlled and directed by the mind (of the artist). If this formal element is in the last degree lacking, the reality of the art becomes correspondingly dissipated."¹ The work will be wanting in being, in the very principle of its intrinsic form.

And it is primarily this extrinsic operation of the Exemplary Formal Cause, the idea in the mind of the artist, which, when embodied in the work of art as a materialized concept becomes its intrinsic formal cause and stamps the

¹Maritain, Art and Scholasticism, cit., p.7.
work of the artist and marks it as the offspring of his soul and mind. This materialized idea is the intrinsic formal cause of the work, together with the formal relationships of structure, line, color, mass, volume, etc. through those intelligible organization the concept is expressed.

It is in this respect that human art imitates God; the artist "must be God's pupil, for God knows the rules governing the making of works of beauty...... The artist, whether he knows it or not is consulting God when he looks at things."¹ It is in this sense that Dante calls art the grandchild of God:

"Come natura lo suo corso prende
dal divino intelletto e da sua arte;
... si' che vostr'arte a Dio quasi e' nepote."²

"(How nature takes her course from the Divine Intellect, and from its art;
... so that your art is, as it were, the grandchild of the Deity.)"³

2. Material Cause

Once the artist has conceived an idea, like the

¹Maritain, Art and Scholasticism, cit., p.50.


³Ibid., p.119.
contemplative, the superabundance of his imminent activity overflows into action, into the desire "to give to others the fruits of his contemplation", and so he turns to the Material Cause of a work of art and considers it in both its intrinsic and extrinsic causes. Under the intrinsic cause he will treat of the content, the subject matter of the idea he wishes to communicate. His interior instincts—his imagination, his memory, etc.—come into play in order to give a specific image to the idea conceived in his intellect.

This specific image will be exteriorized in a concrete, sensible form through the selection and choice of a suitable medium, the "stuff" out of which the thing will be made—the extrinsic condition of the Material Cause.

The choice of the medium, whether it be stone, pigment, or some other material must conform to the idea, and the need the artist has in mind. There must be a certain relationship or rapport consonant with the idea and the working out of that idea in all its formal relationships in that particular material. This demands that the artist must understand materials; he must use them in accordance with their natural capacity and not force them to do unnatural things; he must not falsify them
by making them take shapes or forms originally designed for other materials, or disguise their inherent truth by making them appear as something other than they are.

Here we see how the autonomy of art is curtailed extrinsically by the limitations the materials enforce upon it. Yet, it is just the limitations of these raw materials of God's creation that becomes at once the challenge and the source of agony, nay, even of frustration for the artist. He will exercise his power "of making" upon these materials, trying to wrest and shape them into conformity to the reality, the idea, the form in his mind, so that through the arrangement of their material elements into an integral and ordered whole, the splendor, the brilliance of the form may be manifested as perfectly and completely as possible.

Then he will have achieved the end or purpose of his art: "The expression or manifestation, in a suitably proportioned work of some secret principle of intelligibility shining forth,"1 of some truth whose contemplation gives joy. This is the very definition and meaning of Beauty: *Id quod

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1Maritain, *Art and Scholasticism*, cit., p.46.
vision place$^1$ — "That which when known intellectually pleases,"$^2$

And so the final Cause, the good of the work engendered in beauty, which was the first to be considered is finally attained.

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1Aquinas, *on. cit.*, I, Q. 5, art. 4 ad 1.

CHAPTER TWO

The Application of the Four Causes to the Mosaic:
"Our Lady, Seat of Wisdom, of the Dominican Order"
In the application of the Four Causes to our particular work of art, the mosaic, we shall consider the Intrinsic Causes: the Formal and the Material Causes first, and the Extrinsic Causes: the Efficient and the Final Causes last, for as stated in Chapter one, the Final Cause while it is first to be considered is the last to be realized.

The Formal Cause of this work, the idea in the mind of the artist, (the Exemplary Cause) materialized intrinsically so as to become the very soul of the work, was the conception of Our Lady as the supreme example for contemplatives and students. She, who was the Mystic Spouse of Wisdom Itself, the Repository of the Holy Spirit, is the Channel, the very Seat of Wisdom for those whose lives are dedicated to the search for Wisdom, for Truth in contemplation and study—and in particular, for the Sons and Daughters of Saint Dominic, of whom one of the greatest was Thomas Aquinas.

Saint Thomas, Angelic doctor and luminary, not only of the Dominican Order, but of the Universal Church, he in whom Wisdom shone out so wonderfully, has, in his works, comprehended all the sciences, uniting them under a single, universal and eternal principle, and has subordinated them, in an hierarchical
order of the Liberal Arts and Religious Sciences, to the Source of Wisdom, through Our Lady, Seat of Wisdom. As such, not only is he the great symbol of wisdom and learning in the Order, but he is also the great exemplar and patron of all students and of all institutions of learning dedicated, under his patronage, to the pursuit of the study of the Arts and Sciences, as is our Aquinas College.

The tremendous mystery involved in the transmission of the above concept from the mind of the artist, the extrinsic formal or exemplary cause of the work, to its intrinsic embodiment in the matter of the mosaic by the means of the formal relationships of structure, line, color, mass, volume, etc. into an intelligible pattern will be dealt with fully in Chapter Four under the application of the Function of Form in the mosaic.

The second Intrinsic Cause of the work considered is the Material Cause: the content or subject matter, and the medium embodying that subject matter.

First let us consider the medium, the tesserae, and then the inherent possibilities in, and the limitations enforced upon the manifestation of the concept in this particular medium.

The tesserae are small stones cut from large sheets of
specially colored glass into "irregular" squares varying from one-half inch to three-fourths inch in width. The color, in the form of metallic oxides, is poured into the molten glass which is then flattened out and allowed to cool. As distinct from these opaque glass tesserae where the color permeates the whole cube, there are the gold tesserae which have only a thin sheet of foil applied to a green-tinted glass. In this process, the mass of glass is applied to the thin sheet of gold foil, and subjected to a temperature that will cause the foil to adhere. Over this golden layer is poured a fused glass of a dark green color to serve as a backing. As Stites describes it:

"The whole (is) then further flattened by rolling while in the molten state, fired once more, and cooled slowly. From this golden mirror of plate glass the small tesserae (are) cut."¹

The tesserae used in the mosaic are true Venetian glass, and possess all the glowing splendor characteristic of this glass.

The stones are set in a layer of stucco which is "squeezed up" between them to insure their permanence as well as to exalt

their all-over color effect much in the same way that Cezanne and many of the moderns have left bits of white canvas showing through their paintings; for they discovered that these small unpainted areas act as a stimulus to the color, exalting its chromatic effects.

Since the mosaic had to be executed on a flat surface instead of a curved one, which is the ideal setting for the display of its finest qualities from a technical as well as from an artistic standpoint, we were limited by the demands of the flat-two dimensional surface, by the problem of light falling on that surface, and by the modelling of the subject in forms smaller than life-size.

The flat-two dimensional surface architecturally speaking provides no tension, no mutual support between the tesserae as does that of a curved vault so that there is greater danger of the stones being jarred loose and falling off. In order to help avert such a thing, the wooden ground was reinforced with a half-inch frame which would serve as a source of tension to the stones in their stucco bed.

Light reflected on a flat surface created another problem. There was not the assistance of a curved or undulating
vault to enhance the beauty of the light on the tesserae, so the task of emphasizing that beauty had to be done in another way; for on a flat wall, mosaics, unless they have just the right play of light, can appear comparatively dark and lustreless with the figures standing out as silhouettes against a gold ground.

To prevent the silhouette effect, instead of using gold as an all-over background, it is incorporated into the whole, not only to produce a rich chromatic effect, but to serve as source of light itself. By interspersing the golden cubes among the rich enamel tones of the tesserae that composed the rays emanating from the Holy Spirit, and by outlining the form of Our Lady with it as a halo of sanctity, and, finally, by using it as an accent to clarify the forms of the books, the torch, etc., the gold acts as a radiant highlight to illumine and to stress the iconographical and formal centers of interest in the composition.

The modelling of figures under life-size with tesserae one-half inch square was perhaps the most difficult of the problems involved in working with the material. The size of the figures as well as the formal demands of the work prevented the employment of a complete range of color gradation. Therefore,
in order to effect a certain plasticity of form in the modelling, it was necessary to juxtapose colors which contrasted in value and even at times in hue (as in the faces), and to rely upon the eye of the beholder to fuse and blend the colors into an organic whole. By the use of this method of abrupt modelling, the figures retain their representational quality, and at the same time maintain an abstract and hieratic quality of unearthly holiness.

Thus while the medium forced certain restrictions upon the working out of the content, it also was a great positive factor in the enhancement of that content. The very richness of the material, its glowing color, combined with the slight unevenness of the tesserae when laid on the wall surface give a textural effect that is almost unearthly in its splendor and jewel-like radiance.

Although the figures express a human quality, the abstract quality of light and glowing color seems to detach them from their earthliness and transport them into a supernatural world, which is in harmony with the very ends of Contemplation and the seeking after Wisdom.

The Byzantine artists were conscious of the transcendent effect inherent in the precious, jewel-like characteristics of
mosaics and chose it as the material most worthy to give substantial form to divine concepts. For as Otto Demus says, "It allowed of pure and radiant colours whose substance had gone through the purifying element of fire and which seemed the most apt to represent the unearthly splendour of the divine prototypes."

In regard to the Extrinsic Causes of the mosaic there are two: the Efficient and the Final Cause. The Efficient Cause has to do with the subject of art, the artist, the one in whom the intellectual virtue of art resides as an intrinsic instrumental cause. This virtue, or operative habit, understood in the technical sense of the word and acquired through exercise and customary use, must not be confused with habit in "the modern meaning of the word, namely, mere mechanical bent and routine: the two are utterly different and opposed. Customary habit, which attests the solid weight of matter, resides in the nerve centers. Operative habit, which attests the activity of the mind, resides chiefly in an immaterial faculty only, in the mind or the will."
This spiritual power or habit, this quality in the mind of the artist, aids in overcoming the innate indetermination of the practical intellect and bestows on the artist a greater operative facility and proficiency in the intellectual determination of his making. While the habit of art presupposes something inborn, some natural tendency to begin with, it must be trained and exercised in order to attain perfection.

Distinct from this intellectual habit of art, which is an intrinsic instrumental cause in relation to the artist (the Efficient Cause), technical skill or manual dexterity is not a part of the habit of art, but merely the material and the extrinsic condition of it; for if the artist loses the use of his hands it does not destroy his intellectual habit of art, but serves as a physical barrier to his artistic performance. In like manner, a greater technical proficiency or manual dexterity on the part of the artist merely overcomes a physical impediment to the practice of his art.

The perfecting of this intellectual virtue, "of the correct intellectual determination of things to be made", first began for this author at St. Mary-of-the-Woods College, Indiana. Here the initiation into the fundamental principles of art, and
the subjection to the disciplines necessary for the perfecting of this habit had their origin. That year of study entailed much painful mental readjustment and arduous labor to eradicate deep-rooted erroneous habits that had grown up over a period of many years as the result of reading, observing, discussing, and practising ideas gleaned from a variety of sources without the proper training or direction. Slowly, however, new habits began to be formed, which would facilitate the measuring and determining of the work to be done in accordance with the rules of art inherent to and regulated by the practical intellect. These rules, the whole collection of which we may think of as Technique, but on condition, as Maritain says, of

"amplifying considerably and elevating the ordinary meaning of the word "technique". For it is a question not of material processes only, but also, and chiefly of the ways and means of proceeding in the intellectual sphere which the artist uses to attain the end of his art ... And the most elevated of them, those most closely approximating to the individuality of the work spiritually conceived by the artist, are strictly personal to him and discoverable by one individual only."

The intellectual habit of art further strengthened during the four summers of study at the Art Institute in Chicago where

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1Maritain, op. cit., p.135, note 77.
Technique in the above sense of the word was emphasized. While
the instructors perhaps could not have stated these theoretical
principles in so many words, yet because they were primarily
artists, they intuitively realized the significance and need of
such Technique and gave it practical consideration in their
teaching much in the manner of the medieval masters who respected
and guided the ways and means used by the individual artists to
achieve the end of their art.

One summer of the study of art at the Catholic University
of America quickened an already awakened realization of the
terrible need of the right philosophic and artistic formation
for artists, who, through their power to penetrate and to
abstract the mysteries and truths of reality, are fundamentally
intuitive philosophers with the God-given talent for expressing
these truths in paint, stone, music, poetry, etc., with an
efficacy and force capable of moving the emotions, the intellect
and the will of man. The thought was terrifying. How important
is the correct training and exercise of that inestimable God-given
virtue which possesses in itself such potentialities to glorify
God and to inspire and to elevate mankind.

This conviction has been deeply confirmed by the two years
spent abroad, and particularly in Florence, the very center and
pulse of the cultural and artistic world for centuries; where
the reverence and esteem for the discipline and exercise of the
habit of art is revealed in the years of training and formation
exact of the artist, and in the importance attached to an
artistic work even by the simplest peasant whether it take the
form of a humble water jug or a hand decorated mule cart. In
contrast, how materialistic and superficial in our way of thinking
in regard to the Arts; and yet, how encouraging are the signs
of the deepening awareness in our country of the need of art,
and the uplifting influences it alone can secure for a nation.
Aristotle understood what a fundamental necessity art
was to the State, and Saint Thomas reiterating him emphasises it
when he says that no man can live without pleasure /*...thus
those who find no joy in spiritual pleasures, have recourse to
pleasures of the body." 1 Paraphrasing this Maritain says:

"Art teaches men the pleasure of the spirit, and because
it is itself sensitive and adapted to their nature, it is

1 Saint Thomas Aquinas, Summa Theologica, translated by the
Fathers of the English Dominican Province, (New York: Benziger Bros.,
1947), II-II, Q. 36, art 1 ad 2.
the better able to lead them to what is nobler than itself. So in natural life it plays the same part, so to speak, as the 'sensible graces' in the spiritual life: and from afar off, without thinking, it prepares the human race for contemplation (the contemplation of the Saints) the spiritual joy of which surpasses every other joy and seems to be the end of all human activities."

At Pius XII Institute, Villa Schifanoia, in ideal surroundings, by the Grace of God, and the wise provision of the Dominican Sisters of Sinsinawa—and through the great sacrifices of our own Community, and Mother Mary Victor, O.P., whose far-sighted wisdom saw the need of perfecting our intellectual habit of art, we have been able to develop, to exercise, and to gain a greater facility in the use of our virtue of art. Especially through the courses in the Philosophy and Theology of Art conducted by a Dominican Father from the Angelicum in Rome, the Reverend Ambrose McNicholl, we have come to know and understand more fully the principles of aesthetics and their application; our artistic judgment has acquired a greater correctness which is the very nature and end of the virtue of art; our activity has achieved a greater ease and facility, a greater sureness and spontaneity; all of which insures true delight and gives a greater fullness

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1Maritain, op. cit., p. 62.
of being to the soul.

We realize, however, that this virtue, which involves the whole being of the artist although residing permanently in the intellect, must, in turn, be protected by the artist, even to the point of making heroic sacrifices. As Maritain says:

"He (the artist) must be fundamentally in the direct line as regards the end of his art, for ever on his guard not only against the vulgar attractions of easy execution and success, but against a host of less subtle temptations, and against the slightest relaxation of his interior effort, for habits diminish, if unexercised, and ever so much more by a careless exercise not proportionate to their intensity. The artist must suffer sleepless nights, purify himself without ceasing, .... In a certain sphere and from the point of view of the good of the work, he must be humble, and unassuming, .... temperate, simple, pure, ingenuous."

Such as the positive heights to which his artistic habit calls him.

Apart from the spiritual intrinsic instrumental cause of the intellectual virtue of art, but conjoined to it in a material way are the hands of the artist which directly mould the medium, or wield the tools and instruments. These tools,

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1Maritain, op. cit., p.65.
like elongations of his hands, nevertheless, are separate and are the extrinsic instrumental causes to the work itself.

The tools or instruments used in the making of our mosaic were very simple. They consisted of a fan-like blade secured in a block of wood, a hammer equipped with a sharp edge instead of a claw, and a long pair of tweezers.

Although the tesserae were cut into relatively small square pieces, nevertheless, it was necessary at times to cut the stones again into wedges or smaller shapes in order to fit them into a particular space.

The individual placing of each stone into its immediate position by the hands preserves, so to speak, the individual character of each stone in its relation to the others, and effects in the work as a whole a more intimate and direct correspondence with the soul of the artist.

This brings us to the consideration of the last of the Four Causes, the Final Extrinsic Cause: the end or the purpose of the work of art.

In the Intrinsic relationship of the Final Cause to the mosaic we have been concerned only with producing a good work engendered in beauty—the immediate, and the remote end of the
work itself. In regard to the proximate or immediate end, the
good of the work, we have endeavored to follow the dictates of
the habit of art; to let no extraneous consideration influence
the making of the mosaic. Everything has been executed so that
the mosaic would exist as one intelligible and artistic whole.
Where 'fact' had to be sacrificed for the good of the work, it
was done, as in the section of the shield directly behind Our
Lady's drape, which, according to the law of division, should be
white; but by making it black the beauty of the figure of Our
Lady is enhanced. Again the autonomy of art rules in the omission
of certain sections of the 'stairs' in order to retain an interesting
division of spaces. And so, throughout the whole mosaic, we have
tried to omit nothing that would mar the entire effect; or, and
this is more important, to include nothing that would detract by
being superfluous. Everything that is there has been put there
because of its integral character, and with respect to the
harmony of proportion in accordance with the rules of art for
producing a good work. (I am not speaking here of cold, academic
rules imposed from without, but of those rules of art immanent in
the very virtue of the intellectual habit of art.)

By not admitting into the work any material element from
things or the subject except what was absolutely necessary to convey the idea in the mind of the artist, and by the intelligible organization of these material elements into an integrated, proportioned whole, the splendor, the brilliance of the form, is able to shine through the content and the medium and to rejoice and delight the soul of the beholder. Thus has been accomplished in the mosaic the tremendous mystery of capturing and manifesting in a material thing the spiritual, immaterial concept in the mind of the artist so that the secret principle of the intelligibility of that spiritual form illumines and transforms the matter and becomes a source of pleasure to the one contemplating it. The finality of the mosaic has been achieved: to produce a good work engendered in beauty.

In conclusion, let us consider the Final Cause of the mosaic in its extrinsic relationship: the Ends of the artist or the use to which the mosaic will be put. The work has been done primarily to satisfy a thesis requirement for a Masters Degree in Fine Arts from Pius XII Institute of Fine Arts in Florence, Italy.

In correlation with this primary end it has been executed to glorify Mary in the Age of Mary, and her Dominican son, Saint Thomas, who desired Wisdom and it was granted to him, and who
preferred the Spirit of Wisdom to kingdoms and thrones (according to the opening words of Introit of Mass for March 7.), and finally, it is intended for use in Aquinas College, Grand Rapids, Michigan, to portray the religious and intellectual ideals of the College.
PART II
CHAPTER ONE

The Significance, and the Historical Occurrences of the Four Functions in Art
The primary problem of this thesis touches on the question of the Finality of Fine Art. It is to unite in the work of the mosaic the Four Functions of art in one integral example of form and beauty, and to give an adequate explanation in this paper.

First, let us analyze the problem; let us examine step by step its constituent parts, and then, in another chapter, see the attempted solution of it in the synthetic and concrete form of the mosaic.

The finality of fine art has to do with the nature, the end of fine art, which is primarily to make a beautiful thing, a thing to be enjoyed and contemplated.

In endeavoring to achieve this end what does the artist attempt to do, after what does he seek? The artist desires to give expression to his reactions to his environment, to his perception of it, to his contemplation of it, by externalizing his inward vision in a work of art. (In keeping with our purpose we shall limit our considerations of art to one specific plastic art: painting.)

These responses resolve themselves into the four basic modes or ways in which the artist may react in trying to give to his work:
1. Form
2. A symbol of his idea
3. A representation of it
4. His emotional reactions to it.

Let us consider the significance of each of these in turn, and their historical relationships.

Symbolism is rooted in the fact that art is essentially a human activity, and, as such, is necessarily a kind of language having its source in the human intellect, whose thoughts, accompanied by images, the work of the imagination, provoke the further activities of willing and feeling. All these human activities flowing from a full and vivid interior life, when externalized in art bear with them an intellectual mark; they are symbolic of ideas.

Since these ideas "concern the transcendence of descriptive reality;" since they attempt to reach "the real behind the real," they are bodied forth either in a spontaneous symbolism intuitively apprehended, or in a hieroglyphic symbolism. The former is like the impact of poetry; we perceive it immediately when externalized in such plastic things as the gold ground of a Byzantine mosaic, a negro fetish mask, a Romanesque sculpture.

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2Ibid., p.208.
The latter, hieroglyphic symbolism, is more a kind of picture writing, as for example the keys of Peter, the Cross, etc., which may be incorporated into a work of Fine art.

We find symbolism prominent in Oriental art, as well as in all religious art.

Expression or Emotion is that function in art which deals with problems that "are pre-eminently human, rather than aesthetic or academic." It is an artistic activity rooted in emotional states, or in other words, an activity manifesting and being caused by emotion— and we do not speak merely of sensitive emotion, but of human emotion in all its phases.

Artists moved emotionally by a concept, or by the presence of some particular person or thing, transmit the powerful overflow of their feelings in a spontaneous work, expressive of this psychic stimulus. Hence, they "are far less concerned with art as such, than with themselves and their fellow-man." For them expression is everything.

This function of expression or emotion in art is character-

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2. Ibid.
ized in the nineteenth century Romantic movement by such men as Delacroix, and later by Van Gogh, and in contemporary art by Rouault, and the German Expressionist School.

*Representation* is that function in art which has involved much conflict as to its validity as art.

Should the beauty of works of art imitate the beauty of nature by reproducing the real and sensible as exactly as possible; or, must the artist disregard nature in order that he may conceive loftier and individual ideals? In other words, should art be the representation of something seen in nature, or the representation of something which you should like to see?¹

Art must have its source in nature, in the visible, and the material, in existing fact, but the artist *should* not, and *cannot* rival nature through imitation; he does not have the means at his command to do so! It is not the goal of the artist to adhere to the actual fact and copy nature, but rather—and this is the sense in which representation will be used here—to transcend, to interpret nature. "The artist reflects upon the actual, generalizes the various suggestions of beauty found there, idealizes, purifies, refines them."²

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¹Callahan, *Theory of Esthetic*, cit., p.95.

²Ibid. p.102.
In accordance with Aristotle, Saint Thomas insists that the artist

"imitates nature in her operations, not in respect to natural appearances, but in respect to the ways in which nature herself operates . . . he steals from nature, he extracts from his observations of, and connivance with her, the operative ways through which nature manages her own raw materials of form, color, and light to impress on our eyes and mind an emotion of beauty."¹

Hence, natural appearances should be only the instruments, or the means that the artist uses in order to transform their inner significance and to give them a new being in his work. For, as Maritain says, unless the artist has these instrumental natural appearances, whose occult meaning he intuitively grasps and re-presents through his own creative genius, their secret significance will not be apprehended in and through his work.

Form is that function which is most distinctive of a work of art; it is that which animates the other three functions in order to impress them upon us. It is the most important element from the aesthetic point of view, for through form the perfection of beauty in a work of art becomes apparent in all

¹Maritain, Creative Intuition, cit., p.165.
its splendor. Hence, sensible Form is something primarily intelligible, spiritual; it appeals to the mind through the senses. Basically, it is a kind of Order imposed on matter by a rational mind; as such, it is proper and intelligible to the mind.

Form is manifested through order, through certain relationships, better known as Formal Relationships: the relation of color, line, mass, etc., and the actual grouping of these elements into an intelligible pattern: structure, composition, design, etc., which instinctively please the mind and produce aesthetic pleasure. The artist searches for the permanent, the essential, in the structure of the object and then expresses it by means of linear rhythm and geometrical organization. He, so to speak, intellectualizes the object; he reduces it to its relationship of forms in order to convey, not only what the eye sees, but what the mind sees. The artist takes these sensible elements of lines, masses, volumes and creates a structure or pattern which will exist as a new reality conceived as beautiful because it possesses the metaphysical attributes of Beauty: Unity, Integrity, and Splendor.
Now, let us consider briefly the historical occurrences of these four functions in art. While a particular function may predominate in a particular period, we are aware that one or another of these functions may also be present in a subordinate way; yet, because of the necessity to be concise, we shall limit our generalizations to broad and simple characteristics sufficiently evident to insure general agreement.

In a summary manner we shall follow Maritain's main outline and analysis of Pre-Christian and Christian Art as given in *Creative Intuition in Art and Poetry*.¹

Pre-Christian Art is in its essence religious and Symbolic; it is concerned with Things as expressing an invisible, adorable, divine reality. The Pre-Christian Oriental artist was concerned not with manifesting his own subjectivity in his work, but rather he was intent on meditating on the visible appearance of things in order to discern the mystery of their hidden life forces, to be able to communicate that mystery to the minds of others. And the

means he used to communicate the transcendent reality of these Things was Symbols.

We see examples of this in Indian art, which, however, became so intent upon the hidden meaning of Things that it was "captured by Things . . . and (gave) itself up to their inner vital violence and outer vital luxuriance."¹ In its symbolism.

"Indian art was strictly obedient to accepted canons of technique and representation. The artist ... was highly trained in these canons and motivated by a need for expressing ... inner significance ... Thus in both painting and sculpture the figure was not an imitation of natural appearances, but an expression, in terms of an understood language of form, of spiritual values."²

The Chinese painter likewise emphasized symbolism in his work. We see it in his treatment of empty spaces, of silences pregnant with meaning. For him a tree, a mountain, a stream held the surcharged reality of all-pervading spirit which through contemplation he must discover and set free. Hence, the tree, the mountain, or the stream on his canvas.

became the inner spiritual reality "objectified in a distinctively linear style by traditionally accepted conventions."\(^1\)

The revelation of the eternal significance of things was also the concern of the Egyptian artist. His art, characterized by its formal, abstract and hieratic quality, was "fundamentally conceptual rather than sensual and (dealt) with ideas rather than with immediately objective experience."\(^2\)

Greater freedom from convention and symbolism was found in the art of Greece which emphasized the function of Form in its painting. Since all monumental Greek painting has disappeared, the only knowledge we have of it is from indirect sources: literary manuscripts, and vase painting which reflects these formal artistic canons.

In vase painting the human figure was reduced to lines and triangles; the color scheme was simple; the emphasis was placed on the purity of draughtsmanship. Pattern and movement were created through the perfection of line. The

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\(^1\)Gardner, *op. cit.*, p.222.

whole visual language was essentially geometric character. Where figures were used they were interpreted as a series of triangular and curvilinear elements executed as black glaze silhouettes with incised details; lines created the surface modelling, the folds of the drapery, and the anatomical structure. The frontal torsos suggested geometric triangles; the legs were beautiful linear rhythms in profile. The whole revealed the "relationship between the rationalized aesthetic, and the preference of form" over the other functions for the Greek.

The Romans, however, in assimilating the art of the Greeks tended to stress representation or realism to the neglect of symbolism of subject matter, or idealism of content. For the Roman, the "painter's aim was to create the most accurate imitation possible in his colored pigments of something he had seen." This was the first manifestation of a closely representative art in history.

However, with the advent of the God-Man into this world, and the beginning of the Christian Era, we have the development

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2Robb, *op. cit.*, p.54.
of a new art, based on a new theology of supernatural values. This new art, absorbed as it was in the contemplation of the Divine Person, expressed itself in the symbolic and figurative art of Byzantium, an art that is a synthesis of Oriental color and pattern with Hellenic form;¹ impregnated with the Christian artistic concept of representing the Divinity in art. This representative as well as symbolic function of Byzantine art is stressed by C. M. Dalton in his book, Early Christian Art.² Byzantine art was not symbolistic like early Roman Christian art, but was the expression of the figura accentuata in a transcendental and spiritual idealism. (This seems to be the more recent opinion of art critics in the light of the revaluation of the history of art criticism.)

Fresco, Stained Glass, and Manuscript Illumination were the three significant categories of painting during the Occidental Middle Ages. The Function of Expression predominated in the use of patterns to express abstract concepts that


harmonized with the architectural character of the building (fresco and stained glass) and which expressed the theological and philosophical principles upon which these concepts were based.

Manuscript Illumination, which had a more independent form of existence than the other two arts, possessed a triple heritage which created a diversity of styles: the symbolic and representational quality of the Byzantine tradition, the animated expressionism of the Gothic tradition, and the plastic representational quality of the antique tradition. Manuscript Illumination, in common with the other two arts, was orientated toward an expression of the Mystic quality of the Christian Faith.

At the end of the thirteenth century and the beginning of the fourteenth century, Giotto di Bondone opened up a new vistas to Christian art. Christ in His Humanity, Christ the Human Person, became the subject of artistic interest. Giotto expressed this new concept in painting by a completely new approach to form and representation. He emphasized weight and mass in his figures and created a space in which these figures could exist. From the formal point of view, he rendered "deep universal human values by means of line, mass, pose, movement, planes, color of the highest quality, and marvelous use of light
as illumination and pattern. From the representational viewpoint, through his use of color and shading, he gave depth and volume to his figures that instilled them with the breath of life. No longer were Our Lady and the Saints remote transcendental beings, but, rather, eminently warm-hearted human beings in decorative Tuscan towns and settings.

With the advent of the new individualism of the Renaissance, of "man as the center of the universe", the emphasis was no longer placed on the Person of the God-Man, but was directed to the person of Man himself. And, although fifteenth century man was still deeply concerned with religion, it was with a religion that tended more toward empiricism than transcendentalism; more toward the concentration of faith in man as the microcosm of the universe than toward the sublimation of that faith in God as the Primary Cause of Being.

Throughout the fifteenth century, as Lionello Venturi states, this intense faith in man, in his beauty, his power and his reason, was the foundation for art as well as science.

In painting, these theories were expressed by a more

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faithful representation of the world of natural, physical reality based on detailed and scientific observation.

The development of the science of linear perspective, likewise enabled the artist to render nature in a more realistic manner from a particular vantage point. Thus Masaccio was able to represent his figures in different planes and to give them size in relation to distance or proximity as seen in nature; in other words, to make them really one with their surroundings. This was something quite different from the absolute, psychological, or decorative character imparted to the ambient by the Medievalists.

The question of Form was also of paramount importance to the Renaissance artist. Through the clear organization of lines and planes converging to a single optical vanishing point, he learned how to handle problems of space; and through the arrangement of the geometric elements of line, mass, and volume to create picture patterns that were accurate in draughtsmanship, harmonious in relationship, and ordered in an integrated formal composition. The manifestation of these representative and formal qualities in art reached their culmination in such sixteenth century artists as Da Vinci,
Raphael, and Michelangelo.

During the seventeenth and eighteenth centuries, still under the influence of the artistic giants of the Seicento, the artists, whether Mannerists, Baroque or Rococo, exploited to a great extent the formal or representational concept in art; for example: the formal qualities in the painting of Poussin, or the exaggerated sensuous realism of Rubens.

The nineteenth century saw the birth of a number of art movements.

With the outburst of Romanticism, Expression occurred as the dominant function in art. As Delacroix, the leader of the Romantic movement, wrote, the task of the artist is to draw from his imagination the means of rendering nature and its effects, and to render them according to his own temperament... The finest works of art are those which express the pure imagination of the artist.  

1 Venturi, History of Art Criticism, cit., p.248.
and romance of the scene."

In order to achieve these ends and to exalt the expressive possibilities of his paintings, the artist selected subjects from remote times or places. He enhanced the romantic chivalry of the Medieval world, or the exotic trappings of the Arab world, with a rich expressive color inspired by Rubens and the Venetians; and executed his work in the hot and passionate ecstasy of creation.

About the middle of the century the function of representation in art received a new impetus through Gustave Courbet and a group of artists who styled themselves "realists". As attested by Courbet, "The basis of realism is the negation of the ideal and all that the ideal means."  

"Painting is an art essentially concrete, and can only consist in the representation of real and existing things."  

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As William Fleming states:

"The saints and miracles of the nineteenth century, according to Courbet, were mines, machines, and railroad stations. With a keen eye and a desire to record accurately what he saw about him, he (Courbet) consciously set out to build an art on the commonplace. His painting was concerned with the present not the past, with the momentary not the permanent, with bodies not souls, and with materiality not spirituality."  

The generation of painters who followed Courbet may also be classified as realists in so far as they emphasized representation over idealization. These were the Impressionists whose aim was to record the immediate sense impression of nature as they saw it. As Gombrich states:

"It is well to remember that the Impressionists did not differ in their aims from the traditions of art that had developed since the discovery of nature in the Renaissance. They, too, wanted to paint nature as we see it, and their quarrel with the conservative masters was not so much over the aim as over the means of achieving it. Their exploration of colour reflexes, their experiments with the effect of loose brush work, aimed at creating an even more perfect illusion of the visual impression. It was only in Impressionism, in fact, that the conquest of nature had become complete, that everything that presented itself to the painter’s eye could become the motif of a picture, and that the real world in all its aspects became a worthy object of the artist’s study."  

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2 Gombrich, op. cit., pp. 494-495.
Opposed to the transitory quality in the descriptive realism of the Impressionists, Cezanne, the vanguard of the Post-Impressionists and the 'Father of Modern Painting' sought 'to make of impressionism something solid like the art of the museums'; in other words, Cezanne strove to give substance and form to what he felt intuitively. As William Fleming states, he was not satisfied like the Impressionists to have the meaning of his picture comprehended immediately. Rather, he aspired to make of his painting something that would give pleasure to the beholder when contemplated, not only sensitively, but intellectually. For if his work aimed only to delight the sense, then any deeper penetration of the mysteries of inner psychological reality, and of the forces at work in the human soul would be eliminated.

Color for Cezanne had not only an expressive quality, but above all, a formal quality. He used it to define masses and volumes, to reveal forms, to establish relationships, and to divide the two-dimensional surface of his canvas into planes suggestive of projecting and receding space.

Cezanne, further to insure the formal quality of his pictures, reduced their content to the bare essentials of line
and geometrical organization: cubes, cylinders, and spheres. These he recomposed by means of his own creative genius into synthetic compositions characterized by order, integrity and clarity. The protagonists of the two main currents of modern painting who derive from Cezanne are the Fauves and Cubists.

The Fauves under the leadership of Matisse and inspired by the significant power of Cezanne's color and its inherent plastic value for design, developed an expressionistic style of painting characterized by violent color clashes and visual distortions.

About the same time this emotional and expressive quality in painting reaches a high pitch of impetuosity in the intense colors and thick pigments of Van Gogh's canvases, and then takes a new meaning in the luminous colors surrounded by heavy black lines in Rouault's art so passionate in its protest against the degrading social conditions.

Later, the German Expressionist school, also influenced by the researches into the expressive quality of color by the Fauves, likewise, became occupied with exploiting its various possibilities. In fact, it was in Germany that the term, Expressionism as such was employed for the first time.
The Cubists, inspired by Picasso, were influenced by the formal qualities of Cezanne's paintings. When Cezanne in one of his letters to a young painter had suggested that he view nature in terms of cubes, cones, and cylinders, evidently meaning that his painting should be organized around these basic solid shapes, Picasso and his followers took the advice literally and proceeded to dissect objects into their essential constituent lines, planes, volumes, etc., and to recompose them on a flat, two-dimensional surface so that all that was known by the mind about them could be seen by the eye in a simultaneous vision.

Form and Expression are the two functions that pre-eminently in the twentieth century. Maritain in contemplating the works of Cezanne, Rouault, Matisse, Van Gogh, Picasso reiterates this when he says that he feels that our epoch is an exceptionally great one in regard to painting; for never was painting so purely painting—that is, never was there a time when painting was so completely concerned with the purely formal relationship of color, line, mass, space, volume, etc., without regard for the representational or narrative values—and never before was there in painting such an intimate union between
poignant humanity and a profound penetration of the mysteries of visible reality as manifested by the painter's intuitive and creative powers to express the hidden significance of things.

While Maritain from a philosophical viewpoint seems to make the function of Expression paramount in the work of Cezanne, we cannot agree with him on the basis of the artistic analysis of Cezanne's work. As we pointed out earlier, the formal quality: the intelligible organization of the formal elements in his work, the subordination of the expressive concept of color to its constructive use, the reduction of subject matter to simple geometric forms, and finally the ordering of all these into intelligible compositional patterns whose appeal is not only to the eye but to the mind as well are evidence of his predominating interest in form. This view is held also by R.H. Wilenski.¹

In this summary view of contemporary painting, as well as of the painting throughout the centuries, we have seen that never in any one period have all the four functions in art been simultaneously emphasized. We have also seen that the

emphasis on a particular function in the art of a particular period arose from an ambient that was predominantly religious, philosophical, or scientific. It was never an ambient that signified or revealed an integral conception of man or things in the full sense of the word. Some periods approached more closely than others to this ideal in proportion to the Wisdom typified in the hierarchy of their values.

Perhaps it is for us to exemplify in a new page, the presentation of these four functions in an art that will be a supreme example of form and beauty. This new synthesis "would center on unitary man who, through the harmonious interaction of his senses, his feelings, his intuition and his reason would relate himself to his fellowman, to nature, and to God," and would reveal itself in a new integral expression of art.

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CHAPTER TWO

The Application of the Four Functions in the Work of the Mosaic
"Since art addresses the whole man, a work of art must constitute a whole;"¹ its message cannot be directed to reason alone but to the will and to the emotions as well. This concept of wholeness we have tried to realize in our mosaic, through the application in one work of the four functions analyzed in the preceding chapter.

**Symbolism**

As Ernest Mundt states in *Art, Form and Civilization*, "It is the content of symbolism, together with the qualities of its patterns, that gives art the importance of a catalyst, of an integrator of values and means for the community. The meaning of a symbol for the individual gains objective validity—and thus reliability—only when this meaning is to be shared by others."² In order that this sharing may be more full we shall endeavor to explain the symbols and the symbolism here used.

A triangle rests behind Our Lady's halo, significant of her intimate relations with the Trinity: Mary was created by the Father; she bore the Son; and she was the Spouse of

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¹Mundt, *op. cit.*, p.233

²Ibid., p.208.
the Holy Spirit.

A white dove hovering near Mary's breast symbolizes the Holy Spirit, the Spirit of Wisdom, from whom proceeds the Gift of Wisdom which enables one to judge aright about Divine things. For as St. Thomas says:

"Accordingly it belongs to the wisdom that is an intellectual virtue to pronounce right judgment about Divine things after reason has made its inquiry, but it belongs to wisdom as a gift of the Holy Ghost to judge aright about them on account of connaturality (sympathy) with them."

The position of the dove hovering at Mary's breast is symbolic of her Mystic Espousal to Divine Wisdom. She the Spouse of Wisdom, who through His Power, conceived the Word Incarnate, is in truth the Repository, the very Seat of Wisdom Itself.

Mary's frontal pose indicates a hieratic repose and solemnity expressive of ecstasy and holiness; hence, there is in the mosaic a stronger appeal to reverence and veneration than to filial love.

Radiating from the Holy Spirit and encompassing Mary, the Seat of Wisdom, are seven rays symbolic of the Seven Gifts of the Holy Spirit—Wisdom, Understanding, Counsel, Fortitude,
Knowledge, Piety and Fear of the Lord. These Gifts enable us to follow Divine Inspiration, and so the seven Religious Sciences are placed under their beneficent influence. (We shall explain shortly how they appear in the mosaic.)

The Liberal Arts—to whose promotion Aquinas College is dedicated, but in a broader sense of the term than was understood in the Middle Ages—were the arts

"professed by free men, in contrast to the servile arts practised by slaves. They were seven in number, and were, according to the use of the schools, divided into two groups: one group of three—grammar, rhetoric and logic (or dialectic)—formed the Arts of the Trivium; and the other group—music, astronomy, geometry and arithmetic—formed the Arts of the Quadrivium."1

These seven arts, symbolized in the mosaic by the harp and the six books on the left, stood for the system of education in the time of Aquinas; they were considered subject to the material influences of the seven heavens of the seven planets. This Dante clearly states in his Convivio when he says "A li sette primi rispondono le sette scienze del Trivio e del Quadrivio, cioè Grammatica, Dialectica, Rettorica, Aritmetica,

Musica, Geometria e Astrologia.\textsuperscript{1} The seven planets were considered to influence the seven stages in the life of man, which in Medieval times was divided into the periods of infancy, childhood, adolescence, youth, maturity, old age, and decrepitude. (We shall follow Bargellini's outline regarding the association of the Liberal Arts and the planets.)

The first of these Liberal Arts, Grammar, we have symbolized as a book resting on a narrow door, for "it is the straight gate of Grammar through which one must pass to reach the other arts."\textsuperscript{2} Grammar was situated "under the changeable Heaven of the Moon, which was also the heaven under which was situated the first age of man."\textsuperscript{3}

Rhetoric is represented by a scroll which indicates the power to impress by speech. The Heaven of Venus exerts her

\textsuperscript{1}(To the seven first heavens correspond the seven sciences of the Trivium and the Quadrivium, that is, Grammar, Dialectics, Rhetoric, Arithmetic, Music, Geometry, and Astrology.) \textit{Le Opere di Dante, "Convivio" II, Testo Critico della Societa' Danteasca Italiana,} (Firenze: R. Boni e Figlio Editori, MCMXXI), xiii 14-22, 194.

\textsuperscript{2}Bargellini, \textit{op. cit.}, p.26.

\textsuperscript{3}Ibid.
influence over Rhetoric as well as the adolescent period of life.

Logic (or Dialectic) is indicated by the scorpion, symbol of syllogism. Logic is under the rational influence of the Haven of Mercury, the Italian god of merchants.

Music is portrayed by the harp and corresponds to the Haven of the Sun, i.e., Apollo, the planet which presides over the season of youth.¹

Geometry is symbolized by the compass and carpenter’s square and is under the influence of the Heaven of Mars, “who presides over virility, the age of man’s maturity.”²

Astronomy is represented by the telescope under the Haven of Saturn, “the god of the changing seasons, who devours his own children and therefore presides with severity over the seas of decrepitude.”³

Finally Arithmetic is symbolized by the number two, for enumeration begins with the number two, for the unity, which is

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² Ibid., p.29
³ Ibid.
text, would have no numerical meaning if it were not followed by the two, the duality, which is the beginning of the numerical series.\textsuperscript{1} The Heaven of Jupiter is associated with Arithmetic.

From the study of the Liberal Arts one rises to the pursuit of the Religious Sciences: Theology, Philosophy, Sacred Scripture, Arch History, Archaeology, Canon Law and Civil Law.\textsuperscript{2}

These religious sciences are indicated by the seven books at the lower right. The science of Theology symbolized by the side within the triangle and the Greek letters, Alpha and Omega, is under the influence of the Gift of Wisdom which considers all things in the Light of the ultimate Truth: God.

Philosophy, the handmaid of Theology and symbolized by the book balanced against that of Theology, is enlightened by its Gift of Knowledge, the science that teaches men to reason from premises to conclusions.

Sacred Scripture, symbolized by a two-edged sword, is under the influence of the gift of Understanding which assists in grasping

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\textsuperscript{1} Bargellini, \textit{op. cit.}, p. 29.

\textsuperscript{2} For these divisions we are indebted to Rev. Ambrose Molicholl, O.P., Professor at the Angelicum, Rome.
The study of the Scriptures, and their aids in working them out in the Science of Theology.

Church History, symbolized by the ship with the Chi-Rho, is under the influence of the Gift of Fortitude, which Gift indicates that the Church is moored on a rock and will last until the end of time.

Archaeology, symbolized by a pick and stones, is under the influence of the Gift of Pity which teaches reverence for things connected with Divine Service: statues, temples, etc.

Canon Law, symbolized by a key, is under the influence of the Spirit of Counsel which enables one to make right decisions in the practical order.

Finally, Civil Law, symbolized by the scales of justice, is under the influence of the Gift of Fear of God which reverence is the sign of God's Will.

The symbolism of number is also apparent from the frequent iteration of the number seven, which indicates fullness. It is composed of the number four which expresses matter and the number three which expresses spirit, and therefore, is appropriate in its application to man, who is both matter and spirit.

Saint Thomas Aquinas, the Angelic Doctor and luminary
not only of the Dominican Order, but of the Universal Church, is when Wisdom shines out so wonderfully, symbolizes here, its Dominican Order, the Order of Preachers, those Sons of Saints designated by Pope Honorius III, as "champions of the faith and true lights of the world."

The Torch symbolizes the Light of Truth held aloft by its Dominicans to illuminate the world by dispelling the darkness of error, error represented here by the dark green was dispensed to the edge of the composition. This Saint Francis, the great Light of the Order, has done so well through his teachings and his writings, for as Pope John XXII in 1323 declared "against those who objected that he performed no miracles, 'He performed as many miracles as he wrote theological treatises; and further, 'Thomas has shed more glory on the Church than all the other doctors, and a man derives more profit from the study of his works in a single year, than from the teaching of the others for the period of his whole life.' "

These works of Aquinas are symbolized by the huge volume reposing on the Saint's knee and in which he is writing.

1 Words of Pope John XXII quoted in Bargellini, The Cloisters of Santa Maria Novella, cit., pp.21-22.
The Shield of Truth signifies the armour of the Champions of the Faith, for the Friar Preachers would penetrate "into the streets and the market places; they would invade the classroom and root out error by becoming professors of truth. Wherever there were souls to save—that was the cloister of the friars and the scene of their labors."¹

We have also used the symbolism of color to manifest the transparent reality and the secret significance of Things.

The dark yellow and ochres, unpleasant in themselves as isolated colors, symbolize envy, deceit, jealousy, degradation, and like tendencies, to which human nature is prone by reason of the disorder caused by Sin.

Green, the color of vegetation and of spring, symbolizes the vitality of the spiritual life, and the growth of that life through Contemplation, by which the hope of immortality is strengthened.

The white of the Dove pressed near Mary's breast, and the white of the habit of Aquinas symbolize Purity, Chastity,

insence and holiness of life; the white in the shield symbolizes Truth.

Black symbolizes that penance and humility which human (and all men) must practice to subdue the evil inclinations inherent in human nature since the Fall, and which will help to restore that order which has been upset by sin so that they may the more easily dispose themselves to receive forgiveness and the gifts of the Spirit of Wisdom and Truth.

The color blue, according to Maitland Graves, has the quality of calmness, tranquility, serenity. It symbolizes purity, fidelity; and in relation to sanguinity it denotes virility.

"In the Church the blue has become the traditional color of the Blessed Virgin Mary... It is the color of the sky, (and) symbolizes Heaven and heavenly love. It is the color of truth, because blue always appears in the sky after the clouds are dispelled, suggesting the unveiling of truth."  


Expression

In the mosaic Expression does not function as in the spontaneous improvisations of Kandinsky, or in the passionate interpretations of Rouault, nor as depicted in the introspective world of free associations of Chagall. Rather, we have tried to portray it in the sense in which Nietzsche thought of it; namely, that "expression did not apply to the content of his message or to the communication of an emotional message but rather to the entire formal management of his pictorial pattern."1 Nietzsche once remarked: "Expression is my way of thinking does not consist of the passion mirrored upon a human face or betrayed by a violent gesture. The whole arrangement of my picture is expressive...."2

Color and line are the essentially expressive elements in a work of art. We have tried to reveal in cool and passive greens of blues and luminous whites, and in lines that soar upwards, the calm, the purity, the serenity, the dispassionated detachment of the wise man in pursuit of Wisdom, the one who through


Introspection gradually arrives at the harmonious synthesis of all powers in the perfect relationship of himself to his fellow-
m, to nature and to God.

The warm yellow tonalities, subordinated by position, to
the cool greens and blues of the composition, are expressive of
the lower passions of man as subordinated to the higher faculties
of willing and knowing in one truly intent upon acquiring Wisdom.

The use of strong conflicting diagonals in the background
are expressive of the confusion and conflict prevalent in modern
thinking. (They also symbolize the conflicting schools of
thought during the Middle Ages.)

The broad flat area of cool green, like a shaft of peace
at hope amid chaos and ruin, against which Saint Thomas is
diluvial, expresses the conciliatory and illuminative power
of Aquinas' teachings. For as John F.A. Taylor says:

"The final medieval resolution of the conflict between faith
and reason is in the philosophy of St. Thomas Aquinas, for
human reason and faith can present no real contradiction,
since faith is to reason not its competitor but its extension
and crowning completion, in which it is carried back to God."1

1 "Medieval Christianity", An Introduction to Literature
of the Fine Arts, (East Lansing: Michigan State College Press,
The massive pyramidal figure of Aquinas in the dramatic black and white of the Dominican habit expresses the magnitude of the Saint's physical proportions, which, in turn, were aligned by the power and genius of his intellect.

Aquinas' position at the feet of Our Lady expresses his profound humility, which virtue is emphasized by the inclination of his head toward her who is the Repository of all Wisdom.

Our Lady, wrapped in contemplation, beholds her Mystic spouse in the white fire of their pure love. This we have tried to express through the embracing tips of the wings of the Dove, and the movement of the head of the Bird and that of Our Lady, to create a tension which becomes an emotive element in the present of the word.

The appeal to reverence and veneration in the mosaic is balanced by the use of strong vertical lines which convey a feeling of exaltation, grandeur, and austerity, expressive of the sublime dignity of Her Who is the Spouse of Wisdom Itself.

A celestial blue invested with light, and the very source of Light Itself hovering at Mary's breast and bathed in the whiteness of light, forms a strong contrast to the black and white figure of Aquinas. Color and light give an
general quality to Mary and create a tension with the more "maternal" figure of Saint Thomas.

The blues and greens used in the composition do not press on us, but, rather, pull us away and out into the boundlessness of infinity, an infinity expressive here of contemplation.

The red that vivifies the halos and the flame of the arch is expressive of the burning ardor with which Wisdom should be cherished above all things: "Get Wisdom, because it is better than Gold". (Proverbs 16:16). This red is repeated in the pen of Thomas and in the binding of the book in which he is writing in order to express the fervor with which Thomas meditated Wisdom so that he might instruct others. "I called on the Spirit of Wisdom and it came to me, and I have preferred it to thrones and throned." (Mass for March 7—Introit).

The spear-heads made by the converging lines of the rays suggest the keenness and the penetration of the Gifts of the Holy Spirit into the souls of those engaged in the search for Hsia through the pursuit of the Religious Sciences.

**Representation**

The **Representative** function in the mosaic is rendered
primarily through the figures of the Virgin and Saint Thomas, and secondarily by the three books drawn in perspective in the foreground.

As mentioned in the preceding chapter, representation does not necessarily mean "to imitate nature by reproducing its real and sensible as exactly as possible," but rather to use nature as a source of inspiration, to penetrate "into the inner depths of the world of nature, of visible and corporeal being," in order to re-present, to re-cast natural appearances into a new visual reality. It is in this sense that we have used representation in our mosaic.

This sense of visual reality has been made concrete by a search for a certain plasticity to suggest volume. Here, line, combined with a limited use of light and shadow, defines the masses in order to vivify them and make them a tangible reality.

Roundness in the static, columnar figure of Mary is achieved by means of a dark contour line gradually merging toward a lighter central area, giving a three-dimensional sense.
which is further heightened by the light green area outlining the body of the Virgin. The stylized folds of a "V" pattern in the drapery which hang from the shoulder and forearm do not disturb the contour of the solid, monolithic form of the figure, but rather help to fulfill our desire "to mold nature into a coherent pattern in order to bridge the inanimate world of things and the animate world of the mind."

In the monumental figure of Aquinas there is a stronger articulation of a structural framework beneath the habit in order to give the sense of a greater corporeality. Volumes are brought out by the anthesis of planes to achieve a sense of plasticity. The inner structure of the figure is massive in its proportions while the outline has been kept simple in order to obtain a maximum definition of space in spite of the limitations imposed by the flat, two-dimensional character of the mosaic. This plastic quality gives a sense that the figure is a mass existing in a definite but limited space. The folds of the garments fall with a certain naturalism which adds to the feeling of solidity; and the uncomplicated color pattern, which comes directly from

1Fleiding, op. cit., p.310.
observation of nature, gives final emphasis to the representative function portrayed here.

There is also a sense of realism in the books lying at Aquinas' feet, and, in the upper section of the torch.

The books, drawn in perspective, have a feeling of weight and solidity, as though they would be heavy if one were to lift them. They seem to defy the two-dimensional character of the composition by their projection into, and creation of a deeper space at the lower right corner. The hands across the rear-binding of the cover of the center book give a marked sense of thickness and volume.

The upper section of the torch is much more realistically composed than the lower section in accordance with the formal demands imposed by the work. The bands of dark and light give a feeling of movement, of projections and recessions into space. The shadow on the left also adds to the sense of depth, although a limited depth. The planes of rods which model the flame of the torch likewise emphasize the feeling of plasticity.

We may compare the representation portrayed here to the representation found in the mosaics of the Convent at Daphni of the eleventh and twelfth centuries, a period which marked the
the second Renaissance, or second golden age of Byzantine art, and the renewed interest in the figurative elements of the Hellenistic style: a feeling for plasticity, and structural form beneath the draperies; a stronger sense of modelling in the head and body; a softer and more natural line in the folds of the garments, as well as greater depth in space defined by the volumes of the figures, as compared with the earlier sixth century mosaics in Saint Apollinaire Nuovo.

**Form**

Finally, let us consider the function of *form* as applied in the mosaic. In order to create a work of plastic art we have reduced the subject matter to its essential elements of lines, masses, volumes, so that we might create a pattern or structure which will exist as a new reality, and which will convey in a materialised form the idea conceived in the mind of the artist so as to delight the "intelligence—permeated sense" of the beholder.

Let us analyze then the compositional structure of the mosaic so that we might better see how these formal relationships

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are realized.

The whole consists of a flat, two-dimensional surface, the wall (here, necessarily wood to facilitate transportation.)

The space represented in the mosaic adheres to this two-dimensional character in order to maintain the solidity and integrity of the wall; hence, the figures exist in a correspondingly shallow space.

The structural organization is two-fold: a skeletal plan, and an organic plan.

The skeletal plan is basic; it is as its name implies the very skeleton of the all-over arrangement. Here, it assumes a compound form which combines a dominant vertical arrangement with a radial and a rectangular arrangement. The composition is divided into two major rectangles: one that constitutes the ground and the other, the air.

Set within the planes of these two rectangles is the triangular shape of the figure of Aquinas and the tall, cylindrical form of Mary, emphasized on the right by the vertical line of the torch. Lines radiating from a point on Mary's breast (head of the bow) bind the forms together.

These basic geometric elements are repeated in various
ways in order to produce the feeling of an *organic structure* which moves and lives through its formal elements.

The large rectangular areas are found again in the books that stand narrow and upright close to the horizon, as well as in the slender bands of color which define the stair elevations. The direction and shape of the latter are echoed in the "Stanza" resting on Saint Thomas' knees, and again in the projections at the top of the torch. Variation and contrast to these elongated rectangular areas are found in the volumes lying at Aquinas' feet, and also in a more subtle degree in the shaft of light that moves in diagonal position behind his head, and which parallels the line of direction of the books.

The large geometric triangle constituting the figure of Saint Thomas is composed primarily of a sequence of triangular shapes which creates a rhythm within the figure itself and relates it to the triangular form of the shield which in turn is composed of smaller triangles. Again we find it repeated in varying sizes, shapes and directions in the background and in the floor, in the wings of the Dove, in the triangle behind Mary's head, in the sleeve of her tunic and in the folds of her drapery.

The tall cylindrical form of Mary supplies the necessary
note of contrast to the geometric forms above mentioned.

The placement of the cylindrical form of Our Lady in opposition to the pyramidal shape of Aquinas with the addition of variety in size and color in the figures gives an informal or asymmetrical balance which adds to the interest of the compositional structure.

The circular forms provide another element of contrast. We see them in the planets and in the elliptical circles surrounding them; we find them repeated in the halos of the Dove and Aquinas, and in the symbol of the sun on Aquinas' breast. The circle is elongated into an oval shape in the faces of the two figures and again in the space created by the wings of the Dove; it is finally echoed in the curving line that springs from the curve of the harp and terminates at the foot of Thomas.

Movement in the two-dimensional space of the structure is achieved by means of the diagonal lines which animate the background and give a sense of dynamism to that space.

Color which has been treated for its expressive function serves here also as a source of harmony and unity between the architectural forms of the composition.
Let us consider, first what each of the attributes or dimensions of color imply, and then see how they have been organized in the mosaic.

Hue is that "quality or characteristic by which we distinguish one color from another, a red from a yellow or a green from a purple." 1 Specifically, hue has to do with the position of a color on a color circuit. Hues that are adjacent are similar or harmonious, such as blue-green, and yellow-green. Hues that are opposite or nearly so, such as red and green, or blue-green are contrasting hues. The closer the colors are to one another the more alike they are, and therefore the more harmonious; the further apart they are, the greater their power of contrast.

Hue also has the quality of warmth or coolness. Reds, yellows, or their composites are warm hues. Greens, blues, or their composites are cool.

In the mosaic we have chosen hues that are predominantly cool: blues, blue-greens, greens which are spiritual colors; they disembody, and they evoke impressions of expense and

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1Urbans, op. cit., p.326.
distance, and boundlessness expressive of the Infinite heights to
which vision and contemplation beckon. Through their proximity
on the color circuit they tend to create a feeling of harmony;
when contrasted with blacks, whites, reds and ochres variety
and interest is added to the composition.

Value, the second color dimension, "is the degree of
luminosity of a color. It is, for example, the quality that
differentiates a dark red from a light red."2 Green, the
dominating color of the mosaic, ranges in value from a dark forest
green to a delicate pale yellow green; while the dominant
value or general tonality of the whole mosaic is based upon an
intermediate tone or key that is basically between a minor and a
high minor key in the contrasts of dark and light employed. The
use of an intermediate key tends more subtly to create at once an
impression of transcendent sensitive powers subordinated to and
guided by the superior spiritual powers of reason and will affected
through contemplative prayer and study.

The color values, like the shapes, are repeated to give a

1Cosmoide Speckler, The Decline of the West, quoted in Graves,
The Art of Color & Design, cit., p.300.
2Graves, cit., cit., p.327.
sense of rhythm throughout the whole composition.

Intensity or chroma "is the strength, intensity, or purity of a color." In keeping with the spiritual and intellectual demands of our theme, that of integrating all man's powers in a hierarchical order in relation to God, we have used tones that are more or less restrained or muted, reserving the use of intense or pure color for contrast in the smaller areas of the mosaic to express this subordination of man's lower nature to his higher nature, and of his higher nature to God.

Through the interaction of these formal elements—line, shape, color, etc.—there is thus created a form, a relationship in which every detail large or small, influences every other detail and creates a pattern or structure which manifests in a materialized form the idea conceived in the mind of the artist; so that the splendor of this extrinsic, immaterial form (the idea) can be perceived by the intellect and the senses of the beholder acting together in one single act. In other words, so that, as Maritain says, the "intelligence-permeated sense" may rejoice in the contemplation of a good work engendered in beauty.
CONCLUSION

As a practical artist, we have striven by much thought and labor to gain entrance into the camp of the philosopher; we have endeavored to study and to analyze a work of art from a philosophical as well as from an artistic standpoint, and to apply this study and analysis to our own artistic work, the mosaic: "Our Lady, Seat of Wisdom, of the Dominican Order."

Through contact with the works of some of the finest intellects and authorities on philosophy and art, we have broadened and strengthened our own ideas and convictions in regard to the subjects treated in these chapters. Through the discipline involved in expressing our ideas in a concrete form, these ideas have become better clarified and ordered in our own mind.

As a result of these researches into the concepts and language of philosophy and art, and of our attempt to bring them to bear in a practical manner in our own work, we are convinced that the seemingly irreconcilable misunderstanding between artists and philosophers may be traced in large part to a language barrier, and to a "speculative prison" in which many philosophers tend to confine themselves.

In regard to the language barrier. The artist is a
philosopher, not in the speculative, but in the intuitive sense of the word. He contemplates being, and the visible universe of things intent as Haritain says,

"to grasp in it some reality beyond appearances and some hidden meaning.... then he sets out to express what he has grasped.... so that the secret reality grasped in being may be expressed, diagrammatically, through a totally new creation contrived by his own spirit."

But the language he uses is the **language of paint**, stone, poetry, etc.

He contemplates being to grasp in it some reality he can express: in this he is concerned with the Formal Cause. He uses paint, or stone, etc.: here he is concerned with the Material Cause; and so on. The artist understands these Four Causes in an intuitive manner and he is concerned with them in a practical manner; but when it comes to expressing his grasp of these universal truths, he finds language with all its connotative meaning an inadequate vehicle of expression.

The philosopher, on the other hand, who also is concerned with the essences of things; who speculatively knows and is conversant with the expression of these universal truths in terms abstracted to convey a definite and precise meaning, finds that he is not understood.

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*Haritain, Creative Intuition, cit., p.155.*
by the artist. For these terms, adequate in themselves, assume extraneous associations in other than philosophically-trained minds when applied to concrete situation. And so it seems there can be no basic means of communication between the artist and the philosopher unless the artist will discipline himself to master, and to confine his use of the language of philosophy to its precise and definite meaning.

While the artist is constantly probing the world of being to get at the essence of things, and spending himself to express the splendor of their truth, we have only too few philosophers who have left, or are willing to leave their "speculative "prisons in an attempt to understand the tremendous mysteries involved in the materialization of abstract concepts in the practical order of making. Perhaps for the philosopher it will demand a concrete attempt to penetrate this very mystery of making, this mystery of the transmission of an immaterial concept into a materialized idea so that the concept vitalizes and animates the matter, giving it a new reality. Once the philosopher understands something of the why of this he will contribute to removing the mutual barrier, for he will have mastered something of its infinite meaning the language of art conveys in the practical order for the artist.
In this thesis we have treated of the Four Causes only in relation to a work of art. It would be an interesting study to make a further analysis of them in relation to the artist, and another in relation to the idea in the mind of the artist. Such a study would help to show how their extrinsic and intrinsic operations change in relation to the thing considered and would be a further means of clarifying the confused thinking and writing on the subject.
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