

HONESTUM

March - 2026



A
Thomistic Artists Guild
Publication

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The Founding Father's Column



Your beauty should not come from outward adornments, such as braided hair and the wearing of gold jewelry and fine clothes. Instead, it should be that of your inner self, the unfading beauty of a gentle and quiet spirit, which is of great worth in God's sight.

1 Peter 3:3-4

During our recent conference, what everyone heard was William Grant Still's *Romance for Alto Saxophone and Piano*. He was an African American Composer born in 1895 who wrote notable works such as the Afro-American Symphony which included musical elements from Africa and the United States. His contributions to classical music earned him multiple awards and he is included in the Harlem Renaissance movement.

Many of us probably were not thinking about these facts during the piece unless you have a background as a concert saxophonist like me and this is one of the pieces in your repertoire. If you were there, what am I hoping that was happening while listening to this



beautiful piece of music is that you took some time to contemplate.

Contemplate what exactly? Hopefully not questions like...How long the piece is? Why did I give up a Saturday to attend a “conference”? Why are Fr. O’Reilly and Fr. Jacob performing all the way over on the side of the parish hall? Instead, I hope you asked questions like: where am I going in life? How can I better appreciate music and leisure? And what value can I draw out of the day to help me be a saint?

Deep questions that ask “where I am going in life?” and “how is God working in my life?” come about in the grades of prayer when we take the time to contemplate. They also come about in having a contemplative attitude which the late Joseph Pieper describes as leisure.

Pieper’s *Leisure: The Basis of Culture* was written in 1947 by an author all too familiar with the effects of Marxism and the Second World War. When governing officials elevate work as the end all be all and there is no time for leisure...then society is in trouble. Work is important. Our Lord Jesus Christ worked and would have learned carpentry skills from St. Joseph but learning the trade of carpentry doesn’t negate the importance of taking time to contemplate.



Pieper is urging his audience that we do need time to rest and gather our thoughts. We are not machines. We are made in the image and likeness of God and work is part of the human experience. Yes, be excellent in the work we do but it is not the only thing we do. We need time to contemplate and think about the more important questions in life. Leisure is the attitude that allows us to contemplate such questions. I believe that we can listen to certain types of music and foster an attitude of contemplation. Let’s first take a deeper dive into what Leisure is according Pieper:

Pieper breaks down Leisure into three important parts:

- Apprehension of reality
- Celebration and its connection to liturgical music
- Promotion of wholeness¹

Before elaborating on the components of leisure, please note that recreation and leisure are not the same thing. Both are necessary for us to thrive but recreation focuses on restoring energy and is ordered to production. Leisure is more interior because it opens the soul to reality and is ordered to contemplation. The focus of this article is on leisure so let's look at its components.

1. Regarding apprehending reality, how many people are stuck in their own world, stuck on a screen, or stuck listening to all the noise which saturates them to the core? Leisure is the attitude where someone can have a reality check. The noise is turned down and we can contemplate our smallness..a small piece of God's creation that God willed into existence. When one is constantly bombarded with noise and headlines...it can become difficult to have a calm attitude where the most important aspects of life are thought about. Without leisure, we are a cog in the machine. A cog that just works and doesn't even take the time to ask why am I even doing all of this.



Pieper knew the poison of Marxism and Nazi ideology and wrote this essay on leisure in a time period when Germany was rebuilding from the aftermath of the Second World War. If Pieper can motivate the people of his own country to take time to have a leisurely attitude than so can we.

¹ Joseph Pieper Leisure the Basis of Culture Chapter 3

There will always be work to do, another paper to write, another project to work on, and when in doubt, we could always have another meeting. Work is important but taking the time for leisure is needed so we stay tuned into reality. A reality where God is in control and we need to be always ready to do His will. We acknowledge God's sovereignty over us, most notably in the Sacred Liturgy which leads to Pieper's second component of leisure... Celebration.

2. The *cultus* or center of worship is the most important part of any culture; Christianity is no exception. What we worship has a huge impact on the people of a culture, in the values taught in the home, practiced at work, and preached about from the pulpit. Leisure is an attitude that takes time for celebration and the highest form of celebration is the Sacred Liturgy, most notably the Eucharist (the source and summit of Christian life). If we do not take the time for leisure to worship God on His terms, than we are just simply living to work rather than seeing work as a component of our pilgrim journey to get to heaven. Forming good habits of leisure and worship give us a sense of Integrity, which is Pieper's third part of leisure.

3. The point of taking time for leisure is not for man to catch his breath and get back to work but to ask the deeper questions of how this work contributes to our wholeness or sense of integrity. The fact that schools and banks are closed on Sunday shows that there is some recognition we need to rest but we need to make the best of this period of rest. It is more than just catching up on sleep and rather focused on the time we take to contemplate what virtues are integrated into our life and what we need to work on to be more whole. Much more can be said about leisure helping us apprehend reality and to celebrate liturgically but I do think music plays a vital role in helping us reach wholeness. How so? Each of us is on a journey. A journey to get to heaven. Natures act according to their end. As human beings, we have a twofold end of happiness. A natural happiness and eternal beatitude in heaven. Don't just settle for a natural happiness but make good choices that prepare us for a life of heavenly

bliss of seeing God's face in heaven.

The art that we make and enjoy can help us on this journey and Daniel McInerny's book *Beauty and Imitation* elaborates on such topics. The main theme is how the arts are mimetic (imitation) and allow us to contemplate some aspect of our lives. He goes on to say that the fine arts (ends in themselves) tell the story of our lives. A story of us growing and achieving happiness, more importantly eternal happiness.

One of the chapters in *Beauty and Imitation* is dedicated to music and McInerny opens up with a reference to a BBC show called Desert Island Discs. The show has various celebrities talk about which songs they would want to bring with them onto a deserted island and the significance each song meant to the celebrity. McInerny lets the reader know that there is something special about the fine of art of music compared to painting, sculpture, film, theater, etc. All of these fine arts are mimetic and tell a story but music has a special role in addressing the reality of "becoming". McInerny draws on Pieper's chapter on music in the work "Only the Lover sings: Art and Contemplation" to show music's role in telling the story of our lives as we become who we are supposed to be. Pieper states:

Man's being is always dynamic; man is never just "there." Man "is" insofar as he "becomes" - not only in his physical reality, in growing, maturing, and eventually diminishing toward the end. In his spiritual reality, too, man is constantly moving on - he is existentially "becoming"; he is "on the way." For man, to "be" means to "be on the way"- he cannot be in any other form; man is intrinsically a pilgrim, "not yet arrived," regardless of whether he is aware of this or not, whether he accepts it or not.²

Each of us is on a journey. God did not just create everything and walk away. He is a loving father and created us for Himself. As the Baltimore Catechism reminds us: *God made me to know Him, to love Him, and to serve Him in this world, and to be happy with Him for ever in heaven.*

² Josef Pieper, "Thoughts about Music" in *Only the Lover Sings: Art and Contemplation* trans. Lothar Krauth p.42

Our whole life is not meant to be a static reality, we are not just barnacles attached to the Body of Christ. Everyday is an opportunity for us to better reach our end goal of eternal happiness in heaven, which makes a Christian a wayfarer not yet complete in this life. Each day is another chapter in our story of “becoming” what we were meant to be, that is, a saint.

Expressing this pilgrim journey where we are becoming a saint is not always easy. Making sensible words out of what we go through in our interior lives is not a simple task but some art forms such as music can help us.

McInerny draws from Pieper’s “Thoughts about Music” chapter again to state that:

“To articulate such intimate realities, the dynamism of human existence itself, the spoken word proves utterly inadequate. Such realities, by their very nature (and also because of the spirits nature), exist before as well as beyond all speech.”³

Our emotional lives and memory are two realities that McInerny mentions that go beyond all speech. We know that as human beings we are emotional creatures. Having feelings is an objective reality to being human but finding a way to prudentially process our emotions is key to self mastery.

For example, people can be without words when grieving. The phone call rings and your family informs you that your stepdad dies. A mix of emotions surface, in one sense you are sad you lost a family member, in one sense you are happy they are not suffering from terminal cancer anymore, in one sense there can a dark sense that feels justice was served because your stepdad said some hurtful things to you. The point being is

³ Josef Pieper, “Thoughts about Music” in *Only the Lover Sings: Art and contemplation* trans. Lothar Krauth p.44

that we are complicated emotional creatures and we can be at a loss for articulating what we are going through. McInerny reminds us that these emotions don't happen in a vacuum but that our intelligence makes sense of them even if there remains vagueness and obscurity (235-236). Music can help make bring to the surface what's going on but more on that in a moment.

The other reality that is beyond words is memory. Certain words, smells, or sights can trigger a memory of how we respond to what our senses took in. It can be hard to articulate what this memory represents because of its strong emotional bond. Music can help us process memories as well as emotions. Why is this?

McInerny tells us that the task of music is:

*“to articulate in the language of structured sound, the dynamism of our interior life, and especially our emotional life, as we strain after, and perhaps even achieve, acts of intelligence.”*⁴

Going back to my initial question at the beginning of the article. What was going through your mind when listening to the lyrical piece Romance by William Grant Still? We can say its sounds pretty but I know we can all go deeper than that. We can listen to it with a leisurely attitude as a way of processing our interior life and find what parts of our life need improving.

Pieper tells us that Leisure helps us apprehend reality, to take time to celebrate, and thirdly to find wholeness in life. Achieving wholeness implies there are parts of our life that need work. A bad habit that must be gotten rid of and virtue to replace it. I think listening to morally and artistically sound pieces of music can be one part of processing our interior life and know how to reach wholeness.

Lyrical pieces tend to be a bit more obvious about the message of a particular song but even instrumental music can help us achieve

⁴ Daniel McInerny The Soundtrack of the Theo-Drama Beauty and Imitation p. 237

wholeness through the virtual person that keeps company with us in the piece.

Later on in McInerny's music chapter in *Beauty and Imitation*, the importance of instrumental music is talked about. When music does not have words some people don't know how to react. What am I suppose to do? In an age where people are glued to the screen, this question of what am I suppose to do when listening to just instrumental music is important.

McInerny uses an idea in Plato's Republic to talk about the virtual person who serves as the unnamed protagonist of the music's story.⁵ He states:

“This unnamed protagonist is pursuing a goal, though not one (typically) explicitly identified; he is undergoing an experience being musically enacted right in front of us, or rather in us, in identical immediacy with our own intellectual-emotional lives.”⁶

Sometimes a composer will write program notes on the sheet music when you purchase it so I as the performer know what the composer was intending as they wrote this piece. However, so many instrumental pieces do not have the composers thoughts. Some symphonies might get nicknamed based on the audience's reception of the piece (i.e. Haydn's "Clock" symphony or Mahler's "Symphony of a Thousand") but the experience of taking in a piece is extremely personal to the listener.

McInerny reminds us that the soul or virtual person that we keep company with is present in the notes and beats of the piece.⁷ We might know the specific story the composer had in mind or if they had one in mind set the point of listening to an instrumental piece of music that according to McInerny:

⁵ McInerny Music as the Theo-Drama Beauty and Imitation p.249

⁶ McInerny Music as the Theo-Drama Beauty and Imitation p.250

⁷ McInerny Music as the Theo-Drama Beauty and Imitation p.251

“What is naturally interior to a person’s soul has been turned inside out so that we experience a musical enactment of living and moving emotion, one that forges an immediate isomorphic connection to our own emotional life, such that we live and move and are carried along by the music’s emotional stream.”⁸

Not everyone is going to internalize a piece of music the same way but we all do have an interior life that does turn inside out when we are moved by a piece’s enactment of emotion. I hope that we can use this enactment to our advantage in our process of “becoming” saints, attaining Christian perfection, and of growing in deeper union with our Lord Jesus Christ.

We all have areas to heal from and improve on. Having a leisurely attitude when listening to music can help us achieve wholeness. Take the time to listen to classical music on Apple music but more importantly go hear it live in the concert hall. Support your local orchestra, wind ensembles, choirs, and chamber ensembles. Use that time in the concert hall for leisure and ask yourself “what am I becoming?” In fact, don’t be afraid to talk to the person next you in the hall about why listening to this music is so important. It helps witness your Catholic Faith and promote the preservation of the arts at the same time!

Much more can be said about the topics of leisure, music, and theology but I just encourage everyone to take the time to foster an attitude of leisure when listening to classical music!

God Bless You all!
Fr. O’Reilly

⁸ McInerny Music as the Theo-Drama Beauty and Imitation p.252

The Thomistic Artists Guild Prayer

Please take some time to pray the Thomistic Artists Guild prayer and may God Bless you all!



God our Father, we see the beauty in the world you created. Please guide the actions of artists that they may cultivate fine art that glorifies you and promotes virtuous living among others. Help them foster works of art containing due proportion, clarity, and integrity so others may be inspired to be with the source of beauty itself. We ask this through Christ our Lord.

Amen.

Sancte Thomas Aquinas, ora pro nobis!

The Virtues of the Artisan

A Brief Excerpt from Art and Scholasticism

by Jacques Maritain

CHAPTER V Art and Beauty

Saint Thomas, who was as simple as he was wise, defined the beautiful as that which, being seen, pleases: *id quod visum placet*. These four words say all that is necessary: a vision, that is to say, an *intuitive knowledge*, and a *delight*. The beautiful is what gives delight -- not just any delight, but delight in knowing; not the delight peculiar to the act of knowing, but a delight which superabounds and overflows from this act because of the object known. If a thing exalts and delights the soul by the very fact that it is given to the soul's intuition, it is good to apprehend, it is beautiful.

Beauty is essentially an object of *intelligence*, for that which *knows* in the full sense of the word is intelligence, which alone is open to the infinity of being. The natural place of beauty is the intelligible world, it is from there that it descends. But it also, in a way, falls under the grasp of the senses, in so far as in man they serve the intellect and can themselves take delight in knowing: "Among all the senses, it is to the sense of sight and the sense of hearing only that the beautiful relates, because these two senses are *maxime cognoscitivi*." The part played by the senses in the perception of beauty is even rendered enormous in us, and well-nigh indispensable, by the very fact that our intelligence is not intuitive, as is the intelligence of the angel; it sees, to be sure, but on condition of abstracting and discoursing; only sense knowledge possesses perfectly in man the intuitiveness required for the perception of the beautiful. Thus man can doubtless enjoy purely intelligible beauty, but the beautiful that is *connatural* to man is the beautiful that delights the intellect through the

senses and through their intuition. Such is also the beautiful that is proper to our art, which shapes a sensible matter in order to delight the spirit. It would thus like to believe that paradise is not lost. It has the savor of the terrestrial paradise, because it restores, for a moment, the peace and the simultaneous delight of the intellect and the senses.



If beauty delights the intellect, it is because it is essentially a certain excellence or perfection in the proportion of things to the intellect. Hence the three conditions Saint Thomas assigned to beauty: integrity, because the intellect is pleased in fullness of Being; proportion, because the intellect is pleased in order and unity; finally, and above all, radiance or clarity, because the

intellect is pleased in light and intelligibility. A certain splendor is, in fact, according to all the ancients, the essential characteristic of beauty -- *claritas est de ratione pulchritudinis, lux pulchrificat, quia sine luce omnia sunt turpia* -- but it is a splendor of intelligibility: *splendor veri*, said the Platonists; *splendor ordinis*, said Saint Augustine, adding that "unity is the form of all beauty"; *splendor formae*, said Saint Thomas in his precise metaphysician's language: for the form, that is to say, the principle which constitutes the proper perfection of all that is, which constitutes and achieves things in their essences and qualities, which is, finally, if one may so put it, the ontological secret that they bear within them, their spiritual being, their operating mystery -- the form, indeed, is above all the proper principle of intelligibility, the proper *clarity* of every thing. Besides, every

form is a vestige or a ray of the creative Intelligence imprinted at the heart of created being. On the other hand, every order and every proportion is the work of intelligence. And so, to say with the Schoolmen that beauty is *the splendor of the form on the proportioned parts of matter*, is to say that it is a flashing of intelligence on a matter intelligibly arranged. The intelligence delights in the beautiful because in the beautiful it finds itself again and recognizes itself, and makes contact with its own light. This is so true that those -- such as Saint Francis of Assisi -- perceive and savor more the beauty of things, who know that things come forth from an intelligence, and who relate them to their author.

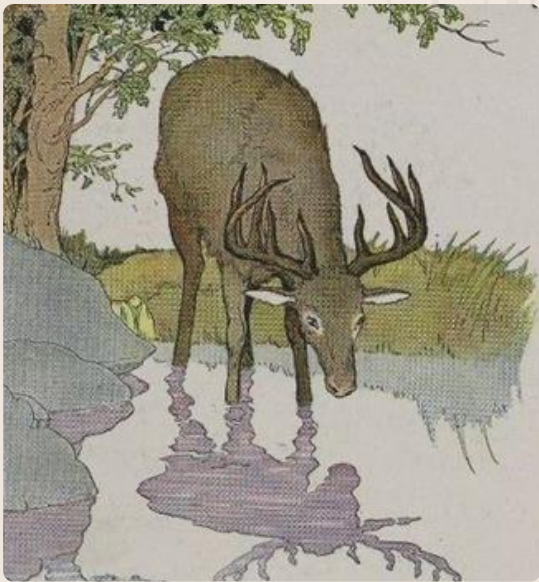


Every sensible beauty implies, it is true, a certain delight of the eye itself or of the ear or the imagination: but there is beauty only if the intelligence also takes delight in some way. A beautiful color "washes the eye," just as a strong scent dilates the nostril; but of these two "forms" or qualities color only is said to be *beautiful*, because, being received, unlike the perfume, in a sense power capable of disinterested knowledge, it can be, even through its purely sensible brilliance, an object of delight for the intellect. Moreover, the higher the level of man's culture, the more spiritual becomes the brilliance of the form that delights him.

It is important, however, to note that in the beautiful that we have

called connatural to man, and which is proper to human art, this brilliance of the form, no matter how purely intelligible it may be in itself, is seized *in the sensible and through the sensible*, and not separately from it. The intuition of artistic beauty thus stands at the opposite extreme from the abstraction of scientific truth. For with the former it is through the very apprehension of the sense that the light of being penetrates the intelligence.

The intelligence in this case, diverted from all effort of abstraction, rejoices without work and without discourse. It is dispensed from its usual labor; it does not have to disengage an intelligible from the matter in



which it is buried, in order to go over its different attributes step by step; like a stag at the gushing spring, intelligence has nothing to do but drink; it drinks the clarity of being. Caught up in the intuition of sense, it is irradiated by an intelligible light that is suddenly given to it, in the very sensible in which it glitters, and which it does not seize *sub ratione veri*, but rather *sub ratione delectabilis*, through the

happy release procured for the intelligence and through the delight ensuing in the appetite, which leaps at every good of the soul as at its proper object. Only afterwards will it be able to reflect more or less successfully upon the causes of this delight.

Thus, although the beautiful borders on the metaphysical *true*, in the sense that every splendor of intelligibility in things implies some conformity with the Intelligence that is the cause of things, nevertheless the beautiful is not a kind of truth, but a kind of good; the perception of the beautiful relates to knowledge, but by way of addition, *comme à la jeunesse s'ajoute sa fleur*; it is not so much a kind of knowledge as a kind of

delight.

The beautiful is essentially delightful. This is why, of its very nature and precisely as beautiful, it stirs desire and produces love, whereas the true as such only illumines. "*Omnibus igitur est pulchrum et bonum desiderabile et amabile et diligibile.*" It is for its beauty that Wisdom is loved. And it is for itself that every beauty is first loved, even if afterwards the too weak flesh is caught in the trap. Love in its turn produces ecstasy, that is to say, it puts the lover outside of himself; ecstasy, of which the soul experiences a diminished form when it is seized by the beauty of the work of art, and the fullness when it is absorbed, like the dew, by the beauty of God.



And of God Himself, according to Denis the Areopagite, we must be so bold as to say that He suffers in some way ecstasy of love, because of the abundance of His goodness which leads Him to diffuse in all things a participation of His splendor. But God's love causes the beauty of what He loves, whereas our love is caused by the beauty of what we love.

Read the complete Chapter and Book here: [*Art and Scholasticism*](#)



“Mo Ghile Mear”: Beauty, Exile, and the Longing for Rightful Order

by Fleurette Coulombe

With the arrival of Lent, Catholics enter a season of fasting, penance, and longing for renewal. St. Patrick’s Day offers a brief reprieve, standing as both a cultural celebration and a reminder of Ireland’s deep Catholic heritage, one steeped in hope for restoration, even in times of sorrow.

Among the great laments of Ireland stands “Mo Ghile Mear”¹ (“My Gallant Darling”), an eighteenth-century Gaelic song traditionally attributed to the poet Seán “Clárach” Mac Domhnaill (c.1691-1754). Composed in the aftermath of the Jacobite defeat at the Battle of Culloden, it mourns not only the exile of Charles Edward Stuart, “Bonnie Prince Charlie,” but also the loss of rightful order and the hopes of Irish Catholics for religious freedom and restoration.

The Jacobite cause sought the restoration of the exiled House of Stuart to the thrones of England, Scotland, and Ireland. For many Irish Catholics, this struggle was bound up with the hopes for religious freedom and the restoration of both order and honor. When the battle of Culloden ended those hopes in blood and exile, poets such as Mac Domhnaill turned to song.

Yet, the poem does something more profound than mourn political loss. Like much of Ireland’s poetic tradition, it clothes history in the mystery of symbol. Ireland herself speaks as a woman bereft of her noble beloved. The “Gallant Darling” becomes both the exiled prince and a symbol of Christ the King, rightful sovereignty lost, and the soul’s desire

¹ Seán “Clárach” Mac Domhnaill, Mo Ghile Mear, in *Irish Jacobite Poetry*, trans. Frank O’Connor (Dublin: Cork University Press, 1981)



for restoration. The song uniquely fuses together both Catholic parallels and explicit mythological reference, making for a powerful meditation during this season of Lent, when the Church herself yearns for the return of her King.



In the Gaelic tradition, such poetry often used the “Aisling” (vision) form: Ireland appears as a woman lamenting her condition and awaiting deliverance. “Mo Ghile Mear” follows this lineage, but Catholic resonance deepens its meaning to the soul awaiting Christ, like the Church awaiting her bridegroom, and mourning the absence of her King. The exiled prince becomes a metaphor for the yearning for order, unity, and healing. This is precisely the yearning that defines Lent, as Catholics await Christ’s return and final restoration. Thus, it is not propaganda in the crude sense; it is an act of imaginative transfiguration.

As thinkers like St. Thomas Aquinas and St. John Henry Newman teach, true art is mimesis: it reveals the inner form, the deeper truth beneath surface realities.



In this song, the exile of a prince becomes the intelligible sign of a deeper spiritual disorder: a rupture in rightful hierarchy, a wounded nation, and a people estranged from their flourishing. Through this lens, the poem's lament becomes not just national, but universal and spiritual.

The refrain's repeated cry "Sé mo loach, mo ghile mear! Sé mo Shaesar, ghile mear!"² ("He is my hero, my gallant darling! He is my Caesar, my gallant darling!") is not sentimental excess. It is metaphysical longing.

The beloved represents:

- Rightful Kingship (order over chaos)
- Unity (the many gathered under their rightful lord)
- Hope of restoration (history moving towards healing)



² Seán "Clárach" Mac Domhnaill, *Mo Ghile Mear*, in *Irish Jacobite Poetry*, trans. Frank O'Connor (Dublin: Cork University Press, 1981)



Even for those indifferent to Jacobite politics, this form of poem communicates a universal Catholic truth: when rightful order, both earthly and divine, is exiled, the soul mourns. Beauty becomes the vessel for this lament, drawing the soul to hope for restoration.

The Thomistic tradition teaches that Beauty forms our desires toward what is fitting. “Mo Ghile Mear” does not argue; it shapes hearts by awakening the ache of absence and the hope for return. Great art, like this song, presents reality as a meaningful drama where loss, fidelity, and memory are charged with spiritual significance.

This is why the piece has endured, carrying both dignity and sorrow; it embodies the paradox of hope within defeat.

For artists seeking to imitate creation in a Thomistic sense, this lament stands as a model of symbolic depth rooted in history, of political experience elevated into universal meaning, and beauty serving memory rather than erasing it. It reminds us that art need not preach to reveal truth. It need only faithfully shape reality into form. In the lament for a lost prince, we glimpse something perennial: the human desire for a just leader, a healed homeland, and a restored order of love.





“The delightful Leader of Music”³ is a phrase from the poem that draws from an older Gaelic tradition. One where true kings were not only great warriors but patrons who brought harmony and flourishing to culture. The harp and bardic poetry were bound intrinsically to the idea of kingship. Thus, the king’s presence meant order and beauty; his absence, disorder.⁴ In the same way, Christ the King animates and orders the soul, bringing harmony out of chaos. When He is absent, we feel the world’s discord and long for restoration.

This praise also refers to the music of Ireland itself. In modern English, “embellishment” can often imply mere decoration. In the Gaelic musical tradition, ornamentation is essential. These flourishes are not cosmetic; they animate the melody with a type of mimesis, taking a bare structure of notes and making them “alive.”⁵ In this way, too, the king would animate his people, forming a culture of life and joy. True Kingship and the effects on a kingdom are directly compared here to notes becoming music. This is an example of the Thomistic perspective, of form perfecting matter.

The poem, therefore, offers not only a vision of earthly kingship but also a reflection of Christ’s Kingship. He who gives life to our souls. The yearning in “Mo Ghile Mear” mirrors the Catholic hunger for Christ throughout Lent and the triumphant hope of Easter. Through poetry and song, hope becomes tangible: we await the return of the King who restores all.

The poem weaves mythological references into its Catholic framework, aligning the “Gallant Darling”—the symbol of true kingship—with legendary figures such as Aonghus Óg, who could return the dead to life, and Lughaidh Mac Chéin, famed for his mighty strength. Heroes like Conall Cearnach and Fearghas Mac Róigh, giants in battle and

³ *Ibid*

⁴ Katharine Simms, *From Kings to Warlords: The Changing Political Structure of Gaelic Ireland in the Later Middle Ages* (Woodbridge: Boydell Press, 1987) 65-72

⁵ Fintan Vallely, *The Companion to Irish Traditional Music, 2nd ed.* (Cork: Cork University Press, 2011) s.v. “Ornamentation”



kingship, join Conchubhar mac Nessa, the ancient king of Ulster, to embody ideals of sovereignty, valor, and restoration. These figures serve not only as cultural touchstones but also as echoes of Christ, the ultimate King who restores, heals, and conquers death. By uniting mythological heroes with Catholic longing, the poem transcends history to enter the spiritual heart of Ireland. Each legendary figure embodying hope, resilience, and restoration thus becomes a reflection of Christ, the Redeemer.

The desire for the true king in “Mo Ghile Mear” is ultimately the Catholic yearning for Christ the King, especially vivid during Lent and fulfilled at Easter. In this way, myth and faith are not separate; they are fused in the Catholic imagination, where tales of earthly heroes reveal and anticipate the heavenly narrative of salvation. Thus, “Mo Ghile Mear” becomes more than a political or cultural lament. It is a spiritual vessel for the Catholic soul, carrying the sorrow of loss and the hope of redemption. Its cycles of mourning and anticipation mirror the Paschal Mystery at the heart of Catholic faith: suffering, death, and resurrection. In fusing myth, history, and faith, the poem draws us into the drama of



longing for Christ the King, whose return is the promise that gives meaning to all sorrow and hope to every age.



If you're interested in hearing *Mo Ghile Mear*, please listen below!



Join Us!

Guild Membership Benefits

Unite. Create. Glorify.

No matter where you are in your artistic journey, the Thomistic Artists Guild welcomes you to join a community of vibrant, faith-filled creatives. Accompany us in our quest as we pursue beauty, truth, and goodness through art - all for the greater glory of God.

As a member you'll enjoy:

- **Creative Fellowship: Networking with fellow Catholic artists!**
- **Exclusive Resources: Access to curated readings, workshops, and exclusive member events centered around the arts as well as access to Thomistic Artists Guild merch!**
depending on membership levels
- **Showcase Opportunities: Work alongside other members to produce Catholic art while displaying your talents.**
- **Spiritual Support: Participate in Guild Masses, prayer intentions, and spiritual retreats.**
- **Professional Growth: Collaborate on projects and gain experience all while obtaining valuable feedback from peers.**
- **Quarterly Newsletter: Let your inspiration blossom with member spotlights, event updates, and insightful reflections on art & faith!**

Membership Types:

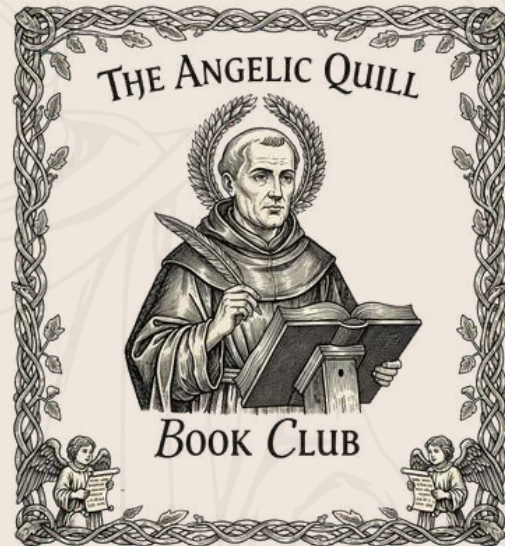
- **Artists:** Artists actively creating/promoting art aligned with St. Thomas Aquinas' principles of beauty. Annual dues are \$50 (or \$30/yr for *Students*) and you'll also enjoy 25% off Guild events and merch!
- **Patron:** For individuals that appreciate art and want to support the Guild. Annual dues are \$25 and you'll enjoy 15% off Guild events and merch!

Upcoming Events

April 28th, 2026 - 2pm

Angelic Quill - Book Club

Join us every second Friday of the month for an evening of exploration of literature and truth! If you share a passion for thought-provoking writings and reflection on the craft of literature composition, this club is for you! We'll delve deep into the relationship between faith and art. Use [this link](#) or visit our [website](#) and shoot us an e-mail about how to join!



April 18th, 2026: 6pm - St. Vitus Catholic Church, Parish Hall

Film Screening: Nefarious

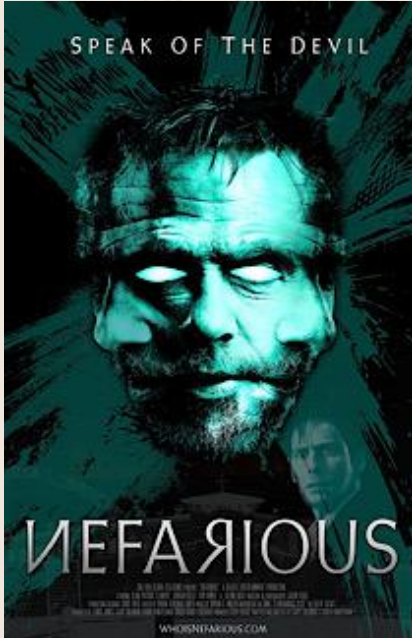
Join us every for a screening of *Nefarious*.

This film is RATED: R

Please use discretion if attending with your family as this film deals with heavy topics such as abortion, possession, euthanasia, and the overall nature of *good vs. evil*.

Directed by Cary Solomon and Chuck Konzelman, the film is centered around Edward Wayne Brady who is a convicted serial killer convinced he is demon possessed and not mentally ill.

Concessions will be available! Register below & see you there!



Film Screening: Nefarious

Join The Thomistic Artists Guild for a film screening of *Nefarious*, followed by a guided discussion on truth, freedom, and moral responsibility through the lens of St. Thomas Aquinas.

Contact Us / Resources

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