In a recent issue of the Northwestern News there appeared an editorial which called for an increased sense of the aesthetic in the engineering profession. It said, in part:

"Engineers have been accused of having little (or no) aesthetic sense; no feeling for the beautiful, the gentle, the subtle. It has been said that their mathematically oriented minds dwell only in the realms of steel and motion, matter and transit. The inexpressible is the recondite, the MIT chap is at M.I.T. such man to prove these criticisms rigid."

We believe that such a statement is quite worthy of an answer; for we believe that the MIT chap is not only appropriate but also beautiful.

Dr. James R. Killian, speaking of one of the purposes of art, has said that it should "provide ready opportunity for students and other members of our community, to worship as they choose, to have on campus a building, a monument, and evocative of reverence and meditation, where those who wish may enter and worship God in their fashion."

It is to feel that the religious structure on our campus fulfills all of these goals. It has no cross, no star or any other particular religious significance. With only a marble altar it is open to all who desire to worship as they choose.

The idea of beauty has not remained static over the centuries. It has evolved and grown as man has progressed. Art as expressed on canvas has proceeded from the naturalistic to the symbolic and to contemporary art. In each phase the mind of man became more active and has manifested itself to a greater degree in the creation itself. Man himself stands as a symbol of his own creation.

In the arts, the symbol itself is the art. In music it is the melody, rhythm and harmony. In painting it is colors. In sculpture it is the shape. The idea of beauty is the thing by which all the arts are judged. It is the harmony, the unity, the simplicity, the design which leads beyond the surface elements.

There are, indeed, severe critics of modern art—from the paintings of Picasso to the novels of Joyce. Many will say such endeavors are meaningless. Few will deny that they are intriguing. Only those who breathed their search for the subtle deeply embodied in them—their truth—will deny them as ugly. The truth is that in the arts, beauty is such a work of art. Its beauty is of a different nature than the white, high steepled church of the quaint New England countryside. And indeed it is a symbol for its very purpose. To provide a place for the worship of a God. The structure has derived part of its beauty, on the intellectual plane, by its deep symbolic meaning. The artwork is not only good but beautiful.

The entrance with its gray stained glass provides a transitional passage; the interior with no windows looking out, but only a coiling path which provides light from above, and the white altar, are both symbolic of the divine.

Our chapel provides, in a multitude of ways, all of the basic elements of beauty. It is not traditional, trite beauty. It is a step, or several steps, above the aspects of purely sensual beauty—it derives its grandeur in abstraction and intellect.

The MIT chapel is for beyond the "call of steel and mortar." It is beauty in the highest sense.