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THE PLACE OF PICTURES  
IN THE CHRISTIAN EDUCATION  
OF EARLY ADOLESCENTS

by

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A THESIS

Submitted in Partial Fulfillment  
of the Requirements for the Degree of

MASTER OF RELIGIOUS EDUCATION

in The Biblical Seminary  
in New York  
1936  
New York City

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DEDICATION

This Thesis is Dedicated to

Mrs. John A. Wood

whose life radiates the  
beauty of the pictures which she loves so well.



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CHAPTER I  
INTRODUCTION

## CHAPTER I

### INTRODUCTION

#### A. The Statement of the Problem.

The principle of the use of pictures has long held a recognized place in the theoretical pedagogy of children, but it has very seldom been applied to adolescents with any effectiveness or benefit. Poor pictures are innumerable and with us always, while often the great masterpieces are either inaccessible or so distorted as to warp appreciation. This situation, however, need not exist. A little taste and discrimination will go a long way toward finding the proper pictures for adolescents, but it takes a cultivated spiritual insight to be able to interpret the message of the artist to them. Bailey points this out when he says:

"There are many reasons why art should make a strong appeal to the adolescent. During these momentous years there is a greater sensitivity and power to grasp the details of a picture; a marked increase of capacity to discover meanings -- to feel; and a particular responsiveness to spiritual suggestion. Yet in spite of this new capacity to appreciate, it is unusual to find young people who are really interested in pictures. The cause lies in an almost entire lack of guidance. Nobody has taken it upon himself to tell young people what to look for in a picture; or, rather, the books on art interpretation make less of the message of the artist and more of his technique -- his mannerisms in expression."<sup>1</sup>

It becomes our problem, therefore, in the

.....

1. Bailey, Albert E.: The Use of Art in Religious Education, p.79.

consideration of the place of pictures in the Christian education of the early adolescent, to discover their values and to show how these values may be realized. It is the purpose of this present study to bring together in a comprehensive treatment the best thought on the problem.

#### B. The Limitation of the Field

Due to the very wide range of possibilities of treating the subject of the place of pictures in Christian education, the scope of this research will be limited to early adolescence. For purposes of convenience, this period may be designated as including the years from twelve to fourteen inclusive.

The most recent study in this general field unrelated to any particular age group was published in 1922, and is confined to religious art.<sup>1</sup> The present investigation is interested in considering all legitimate art, religious and "secular." When the term "art" is used in this study, unless otherwise indicated, it includes only pictorial art, and not the whole realm of esthetic expression. The word "picture" will be used almost exclusively, in order to avoid confusion.

It will be impossible within the limits of this work to make a survey to determine the practical use being

.....

1. Bailey, Albert E.: The Use of Art in Religious Education.

made of pictures in current religious publications or in the lesson materials of church schools, in order to determine what is being done by those working with adolescents in Christian education. All these phases of the problem must be left for future research.

### C. The Importance of the Problem.

We believe that this presentation of the problem is very timely. Much has been written in the past about the teaching value of pictures especially in the religious realm. Bailey points out that:

"Once art expressed only religion and religion functioned only in the arts of ritual and cults; now art is full grown and has cast off its leading strings; it follows its own desires into many realms. But art may still be the handmaid of religion and often is. After the reaction against Eighteenth-Century rationalism, there came to modern men a fresh spirit of romanticism, of mysticism, a fresh belief in the validity of the emotions to interpret truth, a fresh attempt to express in forms of beauty the essential truths of religion."<sup>1</sup>

So he concludes that:

"Art is a most admirable instrument for teaching religious truth. It is an instrument that has been used in the past by the church for the purpose of helping people to arrive at definite beliefs. It is not used so today, but it should be restored to its teaching function."<sup>2</sup>

It has also been said that the "greatest benefit we can receive from beauty is in its relation to --- the development and shaping of character."<sup>3</sup> It is universally

.....

1. Bailey, op. cit., p.20.

2. Ibid., p.81.

3. Dewey, Julia M.: Lessons on Morals, p.264.



recognized that the finest art is spiritual, and that it can take us out of ourselves and cause us to yearn for something or Someone higher.

If, therefore, pictures have all these potentialities, they demand a place in any curriculum in the Christian education of adolescence. The enthusiast for pictures must assiduously avoid the peril of claiming overmuch for them, but the least that can be said is to ask that they be given a chance to convey their message under favorable circumstances, and thus to fulfill their highest purpose.

#### D. The Method of Procedure.

Since so little theoretical work has been done in this specific field, that approach must first be taken in order to provide a basis for any future experimentation. The practical application, however, will be made wherever possible.

Any adequate treatment of this problem will, of necessity, include a study of the nature of the early adolescent who is to see the pictures, the nature of the pictures which will be shown, and the ways in which pictures may be used with early adolescents. These subjects relate to the fields of psychology, esthetics or art, and Christian education. These various phases of the problem lead us to ask three questions which will guide us in our study: Why should pictures be used in the Christian education of

early adolescence?, What pictures should be used in the Christian education of early adolescence?, and How should pictures be used in the Christian education of early adolescence? The process of answering these key questions will occupy this present study, and will thus open the door which will lead us into the world we are seeking to enter.

#### E. The Sources of Data.

It is the aim of the writer to consider all the available material which has been written definitely on this subject, as well as contributions from the related fields. Since a preliminary survey has shown the scarcity of specific material on this subject, it will be necessary to glean data from various works on psychology, pedagogy, art, and Christian education. The probable sources of material in these related fields will be scanned, and any helpful contributions utilized.

CHAPTER II  
THE PSYCHOLOGICAL NATURE  
OF THE  
EARLY ADOLESCENT

## THE TEACHER AND HIS TASK

"O God!" I cried. "Why may I not forget?  
These boys and girls entering life's battle  
Throng me yet,  
Am I their keeper? Only I -- to bear  
This constant burden for their good and care?  
So often have I seen them led in paths of sin --  
Would that my eyes had never open been!"  
The thorn-crowned and patient One replied,  
"They thronged me, too; I, too, have seen."

---

"So many others go at will," I said,  
Protesting still.  
"They go, unheeding; but these boys and girls,  
Willful and thoughtless, yes, and those that sin,  
Drag at my heart. For them I serve and groan.  
Why is it? Let me rest, Lord. I have tried."  
He turned and looked at me: "But I have died."

---

"But, Lord, this ceaseless travail of my soul!  
This stress! This often fruitless toil  
These souls to win!  
They are not mine."  
He looked at them -- the look of One Divine!  
Then turned and looked at me: "But they are Mine."

---

"O God!" I said, "I understand at last.  
Forgive! and henceforth I will handslave be  
To Thy least, frailest little ones;  
I would not more be free."  
He smiled and said, "It is to Me."

---

- An Adaptation by Cynthia Pearl Maus.

CHAPTER II  
THE PSYCHOLOGICAL NATURE  
OF THE  
EARLY ADOLESCENT

A. Introduction.

A study of the various phases of the psychology of early adolescents is necessary in order to determine the place pictures should occupy in their Christian education. For this purpose, a study of their religious nature is most important and will be especially emphasized. This treatment will not exhaust the field of adolescent psychology, but just touch it at the points where it affects our subject.

It is indeed difficult to describe any growing, developing thing, especially anything as complex as the human personality. For purposes of convenience, however, early adolescence may be considered as being the years from twelve or thirteen to fourteen or fifteen.<sup>1</sup> It is that period of transition and readjustment from childhood to maturity of bodily and mental powers, and of social, esthetic, and religious relationships. It is sometimes called puberty on account of the physical changes which take place. Mudge says that:

"There are no new laws of thought or emotion in

.....

1. cf. Mudge, E. Leigh: The Psychology of Early Adolescence, p.14.

adolescence; there is only a development, relatively rapid, to be sure, of mental functions already operative."<sup>1</sup>

A summary of the characteristics of later childhood, as given by Mudge, will be found helpful in realizing the significance of the transition to adolescence:

1. Physical characteristics -- relatively slow physical growth; great immunity to exposure; growing resistance to fatigue.
2. Social characteristics -- fighting, quarreling, and teasing; individual interest in competitive games; developing "gang" tendency; interest in clubs and societies; interest in "chums"; an apparent sex repulsion; sympathy with individual suffering.
3. Emotional and ethical characteristics -- slight growing control of emotions; vivid day-dreams; developing code of honor; no clear distinction between truth and imagination; visual image of God; belief in what is told them about religion; no conception of it as an inner, personal experience.
4. Intellectual characteristics -- vivid imagination; inventive tendency; acute perception;

.....

1. Mudge, op. cit., p.15.

interest in acquiring skills; interest in memorizing and in learning isolated facts; interest in reading.

5. Miscellaneous characteristics -- interest in biography, adventure, pets, and barter; indifference to personal appearance; choice of vocation without a reason.<sup>1</sup>

"The significance of education," says Mudge, "appears in the fact that each period leans upon the one preceding it."<sup>2</sup>

Thus the pre-adolescent period is seen to be an important preparation for adolescence.

The problem of the study of adolescence is to understand the rapid, complex, bewildering, and often paradoxical changes which occur. They are not, however, as chaotic as they seem, but are caused by certain currents which are dominant, and which eventually emerge into the relatively even flow of adulthood. Adolescents may best be helped by the intelligent understanding of those who recognize these symptoms as perfectly normal.

There are two theories of adolescent development -- the saltatory or sudden growth theory, and the theory of gradual development. For the purposes of this study, it seems best to take a central position between these two

.....

1. cf. Mudge, op. cit., p.16.

2. Ibid., p.16.

extremes.<sup>1</sup>

### B. Physical Considerations

Since this is the period of puberty, there is a relatively rapid physical growth. From the ages of twelve to fourteen the average girl exceeds the average boy in both height and weight; although at all other times the boys exceed the girls. This is due to the close relation of early adolescent growth to puberty, attained by girls a year or so earlier than by boys. There is often an awkwardness resulting from the rapidity of growth and the subsequent difficulty of coordination. The power of resisting fatigue is, therefore, diminished as well, and it may result in seeming indolence. The secondary sexual characteristics, as well as the primary begin to appear. Sex, in its broader conception, is very significant in early adolescence. This sex instinct is recognized by Mudge as manifesting itself in various ways:

1. By an interest in the opposite sex;
2. By the various rivalries which may be stimulated between the sexes; and
3. By its attitudes toward older people.<sup>2</sup>

Instincts are certain forms of adjustment or

.....

1. Cf. Mudge, op. cit., p.49.

2. Cf. Ibid, op. cit., pp.41-47.



reaction native to the individual which respond directly to a given stimulus without having to be learned; and habits are those forms of reaction which become more firmly fixed with every repetition.<sup>1</sup> Instincts are inherited, and habits are acquired. Instinctive behaviour is characterized by Tracy as follows:

1. It is not learned by experience, but is inborn.
2. It appears progressively when needed.
3. It requires the proper organic conditions and the proper conditions of stimulus.
4. It is uniform.
5. It is susceptible to modification.
6. It is purposeful or motivated by causes, but not purposive because it is not motivated by reason or volition.<sup>2</sup>

Mudge gives three ways to utilize or modify instincts:

1. They may be facilitated or encouraged.
2. They may be inhibited or repressed.
3. They may be sublimated or raised to a higher plane.<sup>3</sup> The best ways of doing this are:
  - a. The sublimation of love,
  - b. The sublimation of a life-work, and
  - c. The sublimation toward God.

.....

1. Cf. Tracy, Frederick: The Psychology of Adolescence, p.47.  
2. Cf. Ibid., pp.49-54.  
3. Cf. Mudge, op. cit., p. 18.

The two principal centers of interest in adolescent instincts are self and the social order. Some instincts appear for the first time in early adolescence.

The senses also become keener and more aware of environment. This is of especial importance in relation to art.

### C. Mental Considerations

#### 1. The Intellectual Aspect.

The mental considerations properly include the aspects of thinking -- intellectual, feeling -- emotional, and acting -- volitional.<sup>1</sup> Let us first consider the intellectual aspect. This has several prominent characteristics in early adolescence, as Mudge has pointed out:

##### a. There is a new emphasis on reason.

There is a growing consciousness of one's ability to solve problems by one's own reason. The general feelings of self-regard and self-confidence are coming to the fore. There is a tendency to question, to criticize, and to doubt authority and facts -- which makes for progress. Even religious doubts may arise at this period, and should be met fairly and reasonably -- and not from dogma, precedent, and prejudice.<sup>2</sup> Coe has well

.....

1. Cf. Tracy, op. cit., pp.41-42.

2. Cf. Mudge, op. cit., pp.50-51.

said that this is a period of general mental fermentation, when childish ideas and conceptions become yeasty.<sup>1</sup>

b. The intelligence is imperfectly organized. It shifts from childish types of thinking to more mature types, and back again. It is, therefore, constantly contradictory and colored by emotional prejudices.<sup>2</sup>

c. It is a time of intellectual awakenings, of the development of new interests. New enthusiasm for certain school subjects appear, and new significances in life are seen as the mind expands.

d. It is the time when imagination bursts into full bloom from the long budding of childhood. It is a time of new insights into art and nature, new significances in relation to society, new values in regard to moral values, and deeper more personal meanings for religion. Daydreams are the glamorous offspring of exuberant imaginations not yet under full control. Vaguely extravagant imaginings are indulged in, and the adolescent becomes indolent and absent-minded.<sup>3</sup>

.....

1. Cf. Coe, George A.: The Spiritual Life, pp.38-39.

2. Cf. Mudge, op. cit., p.51.

3. Ibid., pp.51-53.

e. The adolescent is really very susceptible to suggestion, contrary to common opinion. The suggestions from a parent or teacher, however, are often counteracted by a stronger one from some other source. The wise leader will avoid direct suggestion, and induce autosuggestion or counter-suggestion as a much more effective means of exerting an influence.<sup>1</sup>

## 2. The Emotional Aspect.

There is much complex interaction between the mind and the body. Feeling is conditioned by the stimulation of a complex of nerve-endings, often widely separated, which are not so localized as to give very clear reactions of sensation. There are many such nerve-endings in the chest and abdomen, so in more vigorous feeling reactions we recognize sensations of depression and buoyancy, of relaxation, or expansion in these parts of the body.

The nervous instability of adolescents is due to general bodily changes, and their feelings and emotions are relatively shifting and unstable. The frequent changes of moods and impulses dominant in early adolescence are often puzzling to the adolescents themselves. The presence of these seemingly incompatible impulses is not a sign of

.....

1. Cf. Mudge, op. cit., p.55.

mental or volitional weakness or inferiority, but they must needs become more restrained and balanced in adulthood.

The adolescent needs help in understanding himself.

Mudge gives the following as the general characteristics of early adolescent emotion:

a. Joy and melancholy. Vague alternations of sulky, sullen hours with periods of joy.<sup>1</sup>

b. Positive and negative self-feeling. Self-discovery and revaluation. Consciousness of individualism and newness exaggerated in imagination. Ludicrous superiority and pride in strength as well as disappointing experiences which result in bitter self-condemnation.

c. Violent emotions and stolidity. When an expression of emotion is misunderstood, then the adolescent takes refuge in an exterior of apparent indifference and even stolidity.<sup>2</sup>

There are abnormalities in deviation from these general principles, but the scope of this study is limited to the normal. The psychiatric study of the subconscious is helpful in treating abnormalities. Many such are easily traceable to some physiological or environmental cause. Some are incurable, and some may be aided, especially in the milder stages, by proper guidance in work, study, and

.....

1. Cf. Mudge, op. cit., p.60.

2. Ibid., p.61

play, by properly balanced life habits, by sex hygiene, by personal friendships with sympathetic older people, by quiet, congenial surroundings, and by suitable companions.<sup>1</sup>

### 3. The Volitional Aspect.

The psychology of the will in the broad sense is defined by Tracy as including "the entire life of expression, or the sum-total of the outgoing tendencies, including all impulses, instincts, and reflexes, in so far as they issue, or tend to issue in, movements of the muscles, direction of the intellectual life, or the control of the feelings", thus including even the subconscious.<sup>2</sup> He says again that "the energy and fertility of the intellect is due to the fact that in its operations, as they result in knowledge, the essential thing is the active work of the mind, through which it subdues to itself the scattered data of sense, reducing them to the unity of its own apperceptive synthesis, and this is essentially an activity of will."<sup>3</sup> Cognition, judgment, and all processes of the mind are acts of the will -- and they are not isolated, but are an essential feature of the totality of mind-life.<sup>4</sup> The highest type of personality is rational -- controlled by will rather than by feelings. Adolescence is the shift from the feeling-motivated life of the child to the will-controlled life

.....

1. Cf. Mudge, op. cit., pp.64-74, passive.
2. Tracy, op. cit., p.101.
3. Ibid., p.103.
4. Cf. Ibid., p.103.

of the adult. This is a difficult transition because it involves the new feelings, new impulses, and new instincts which appear at puberty.<sup>1</sup> Habit-forming continues, but the transference of control from without to within undergoes a marked acceleration, although this is not completely achieved in early adolescence. There is some superiority of boys over girls in this respect. This process has a close connection with habit-formation, which has a physiological basis, but which may be cultivated to be will-controlled. It has its part intrinsically in morality and in religion as well. Adolescence is even more important than childhood for habit-formation, because:

a. Habits may be formed consciously and discriminately by adolescents, because they are more self-controlled and more original than children; and

b. Their expanded outlook enlarges their area of habit-formation, and enables them to achieve better correlation.<sup>2</sup>

#### D. Social and Moral Considerations

The social impulses are normally beginning to dominate the individualism of the personality, and there is

.....

1. Cf. Tracy, op. cit., p.107.

2. Cf. Ibid., pp.110-111.

a new appreciation of social relationships. The sex instinct has a deep influence on this development. The consciousness of relation to social groups becomes more distinct, and involves a large number of group relationships. Loyalties to clubs, schools, and teams appear, and it is possible to organize group games. Personal attachments become deeper and more permanent. There is a growing interest in the world of adult society, and an eager and impatient looking-forward to becoming men and women. Early adolescents do not appreciate being called children or treated as such.<sup>1</sup> Thus they need the sensible and thoughtful friendships of older people. The whole problem of "gangs" and "cliques" involves a perversion of the normal factors of loyalty and of leadership. If, therefore, the leader of the "gang" or "clique" is won for the right, the whole group is won.<sup>1</sup> There is a fluctuating mixture of moral codes. There is a distinct development of the altruistic spirit essential to a worthy morality. Helpfulness, social loyalty, and service become ruling ideals in these idealistic years. There is also, however, a new consciousness of self, of self-evaluation, and of self-interest. This contradictory expression is normal. Another pair of alternating desires is the desire for solitude and the desire to be in the

.....

1. Cf. Mudge, op. cit., pp.93.



social group. The latter is not a true non-social tendency, but arises from some other pull stronger than that of the group.<sup>1</sup> Another characteristic is the wish for approbation, which may either be utilized or wasted. The conscience of the adolescent may be a friendly monitor or an inquisitorial torment. It is often pharasaical, growing out of the legalism of childhood. A high sense of honor is present. It is often perverted into a sort of vicarious conscience for others, which, coupled with a vivid imagination and keen personal sensitiveness, often causes painful misunderstandings, suspicions, and accusations of others.<sup>2</sup> Leaders should helpfully point out compensations for lacks, and lead to sublimations of weaknesses.

#### E. Religious Considerations.

##### 1. The Statement of the Problem.

"Religion," says Mudge, "is always a complex of instincts and emotions, perhaps involving, in its full development, a sublimation and complication of all these fundamental human tendencies, relatively unorganized and bewilderingly complicated."<sup>3</sup> The irreducible minimum of religious consciousness is that it has to do in its inmost essence with the relation between man and His Maker, or

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1. Cf. Mudge, op. cit., p.95.

2. Cf. Ibid., pp.95-97.

3. Ibid., p.100.

the Supreme Reality of the Universe.<sup>1</sup> Religious experience involves the intellect, the emotions, and the will. Religion, therefore, is the knowledge, love, and service of God. Religion is life at its highest and best.<sup>2</sup> Adolescent religion is most complex because it is in a transitional stage. It is more subjectively personal than in childhood, more "spiritual" and less "natural." These two elements, however, are not mutually exclusive but rather relative.<sup>3</sup> Childhood religion has the formality of immaturity; adult religion often has the formality of decadence; adolescent religion should be vital. Early adolescent religion is based on what the individual believes to be the highest authority -- culminating in the recognition of God as such, with its resultant satisfaction.<sup>4</sup> Starbuck says that the most desirable type of adolescent religious development is growth without definite transitions, which makes for an avoidance of periods of painful inner struggle and emotional cataclysms.<sup>5</sup>

## 2. Conditioning Factors.

Starbuck notes the following as conditioning factors in achieving this more normal experience:

### a. Religious surroundings in childhood

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1. Cf. Tracy, op. cit., p.183.

2. Cf. Ibid., p.185.

3. Cf. Ibid., p.188.

4. Cf. Ibid., p.188.

5. Cf. Starbuck, Edwin D.: The Psychology of Religion, p.309.

so that the child has always felt himself to be a child of God, without having any experience of alienation and restoration, but just of growing into maturity.

b. A reasonable freedom from dogma that children are incapable of assimilating. Adolescents are not interested in theology and philosophy as intellectual dogmas, but as objective facts of religion.

c. The meeting of the needs of the child carefully at every point in his development. The early adolescent is beginning to revolt against authority and dogmatism, so that tactful sympathetic suggestion is needed.

d. A normal mixture of faith and doubt. In early adolescence, there is still a large element of childish faith, and with proper guidance, no epochal shock of despairing doubt is necessary to bring on a definite crisis experience.<sup>1</sup>

### 3. The Conversion Crisis.

There are two distinctive features of normal adolescent religion:

a. An experience of intellectual doubts and difficulties with or without emotional tension

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1. Cf. Starbuck, op. cit., pp. 299-303, passive.

and upheaval, trying to justify imposed authority from within.<sup>1</sup> After the first consciousness of religious experience, the materials of faith received in childhood are compared and strengthened by it. Then doubts which arise are overcome by new religious experiences, and the growth process continues.<sup>2</sup> The following story related by Starbuck is a splendid illustration of the most wholesome treatment of adolescence:

"A minister of the writer's acquaintance, who is a wise teacher and parent, learned indirectly that his son was beginning to inquire into the things he had been taught, and had even asked for reasons why he should believe in the existence of God. Instead of treating the slumbering doubt as an offence against religion, and fearing that the boy was on the downward road, he awaited his opportunity to help him through his difficulties. He describes the incident in this way: 'It was in the evening. We walked together chatting in most familiar fashion. I took him by the hand, and after a little pause in the conversation, I said substantially, "I heard something good about you the other day, something that showed that you are growing toward manhood." Of course, he wanted to know what I had heard, and I told him. I told him that children get most of their first ideas from their parents, just as the little robins get their food from their parents, but that as they grow they want to know some reason for their opinions; that I was glad to have him ask for reasons for believing that there is a God; that this question of his made my heart leap with gladness as I thought of the time when we would sit in my study as companions in thought, and talk over great things.' The father adds, 'The boy is a Christian man at this writing, preparing a graduating thesis on Christian Ethics.'"<sup>3</sup>

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1. Cf. Tracy, op. cit., p.191.
2. Cf. Kupky, Oskar: The Religious Development of Adolescence, p.114.
3. Cf. Starbuck, op. cit., pp.301-302.

b. Conversion.

Although the relatively regular development discussed is undoubtedly the most desirable, yet some sort of crisis experience in adolescence is perfectly normal. There are variations in physical and mental growth which may combine with elements in environment to develop a crisis situation. Conversion in the sense of abrupt change or radical break with the past, occurs, if at all, normally in adolescence -- rarely before twelve or after twenty-five. According to the case studies made by Starbuck, one peak comes at thirteen, while the highest peak occurs at sixteen years of age.<sup>1</sup>

Annett says:

"Conversion then may be taken as the gateway to the Christian life, and like most gateways it stands between a road of approach and an inner road leading to a destination. It is a crisis, but there has been a process leading up to the crisis, and this process is, to some extent, traceable."<sup>2</sup>

The preconversion state approaching the crisis may be pictured as the division of self. Every normal personality has a variety of centers, which may be perfectly consistent with one another. While one's personality is consciously centered in one point, it may yet be able easily to re-center it in another point. Thus each normal

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1. Cf. Starbuck, op. cit., p.29.

2. Annett, Edward A.: Psychology for Bible Teachers, pp.183-184.

person is seen to be complex, and yet organized in an orderly and harmonious way. In abnormal states, however, with an intervening series of variations, there may be such a separation of the personality centers that one can with difficulty pass from one center to the other, or not at all.<sup>1</sup>

In adolescent boys and girls there normally develops a sense of sin. Thus there comes a certain degree of inner strain between those moral ideas which form the center or core of the personality and the contrary impulses that constitute another personality-center. (Cf. Romans 7:15-21.) This may involve a sense of estrangement so slight that the personality may be easily harmonized by the union of the centers representing ideals and behaviour, so that no distinct crisis is experienced. This is a very frequent form in early adolescence. Distinct inner stress is only occasionally experienced in early adolescence, while acute crises situations are very rare in early adolescence, although they are frequent in middle and later adolescence.<sup>2</sup>

Since both aspects of the conversion crisis are

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1.Cf. Mudge, op. cit., pp.106-107.

2.Ibid., pp.108-109.

partly true, some principles governing their consideration may be found helpful:

- a. The phenomena of conversion is unquestionably genuine.
- b. There is an essential similarity beneath the variety.
- c. There may be a religious "awakening" not so pronounced as conversion which brings an increase of interest in spiritual things.
- d. The new life or elation may be permanent or temporary.
- e. Conversion, in the narrow sense, cannot be considered as necessary to a true religious life, because it seldom occurs in childhood, and may never happen to people who are truly Christian. The solution, therefore, may be a broader definition of conversion as a less sudden or slower process with less consciousness of the "supernatural" element. This does not mean, however, that it need be purely naturalistic.
- f. It occurs most frequently in adolescence, with the apex at sixteen, but with other heights at thirteen and eighteen.
- g. There are three types of experience:

(1). A sense of condemnation for sins by a righteous God, followed by a sense of sins forgiven, and great joy.

(2). A consciousness of personal failure to realize an ideal, resulting in a gradual process. Especially common in adolescence.

(3). A feeling of unharmoniousness, of incoherence, of disunity in the personality, which then becomes integrated. The highest type of integration comes in response to the Personality of Jesus Christ.<sup>1</sup>

#### 4. Evangelism.

The best type of evangelism for this period, then, is the religious teaching and influence which will contribute to a steady growth. It is not necessary to awaken the sensitive conscience of this age-group by the powerful stimulation of evangelistic campaigns. In fact, the emotional excitement of such may be distinctly harmful. Gentler methods, and friendly counsel are more needed. We are no longer satisfied with the idea that children are born outside of the Kingdom of God -- for "of such is the Kingdom of Heaven." The chief evangelistic work of the church is in guiding the steps of inexperienced boys and girls from one stage of religious experience to another. In early

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1. Cf. Tracy, op. cit., pp.108-109.



adolescence we wish them to become church members, but too often we set before them a life decision that repels because we give them adult conceptions of the Christian life. The evangelistic emphasis should be constant, but it should be adapted to the given age-group.<sup>1</sup>

#### 5. Conceptions of God.

Adolescent religion is becoming more and more internalized and spiritualized, but in early adolescence the childish conception of relation to God in a visible, anthropomorphic form is still largely dominant. So, without trying to deny this, the leader should seek to develop a more spiritual and more universal conception of God, and to emphasize the attitudes toward Him involved in moral conduct and in worship. One must keep in mind the keen, questioning minds of early adolescents, and avoid saying or doing anything that would alienate them from a conception of God as the loving heavenly Father.<sup>2</sup> The conception of God will grow out of the individual's interpretation of life in terms of the universe. The idea of the God of love must be experienced in life and accounted for in the universe. It is important, therefore, to control environment so that religion will not be an escape from life but a reinforcement of it. It must be what one lives by. One must not attempt to impose upon young minds symbols and formulae, but only to

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1. Cf. Mudge, op. cit., pp.110-111.

2. Cf. Ibid., pp.111-112.

interpret those elements which grow out of experience.<sup>1</sup>

The early adolescent is not interested in the theory or philosophy of religion or creeds, but in the practical application of them. They feel that God is a King whose will is law, but the moral nature of the divine law is also becoming felt. This is consequently a providential time for presenting a program embodying the social and moral phases of the Christian life, which is of highest value.<sup>2</sup>

#### 6. Evaluation of Theories.

The theories presented will be evaluated, not from the viewpoint of a psychologist, but from the viewpoint of a Christian educator. In the first place, the technique used in the study of conversion, the questionnaire, has many weaknesses. The results obtained assign too much importance to reflective, spectacular, or prejudiced types of experience.<sup>3</sup> Again, evangelism need not be emotional or objectionable, and it often seems desirable to bring young people to a definite decision by that means. A violent emotional crisis is not necessary for conversion, but there must be some personal appropriation of the childhood faith given by parents or by the church. Also, the psychologists of religion, such as James, Leuba, and Starbuck are avowed

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1. Cf. Elliott, Grace L.: Understanding the Adolescent Girl, pp.115-119.

2. Cf. Mudge, op. cit., pp.112-113.

3. Cf. Annett, op. cit., pp. 190-191.

humanists who say themselves that they have no personal faith in Christ as Saviour, so they cannot be accepted as final authorities by those of us who have had a Christian experience. The central conception to be desired is that of Jesus Christ as Saviour and Lord.

#### F. Summary - Conclusion.

In this survey we have pointed out the physical, mental, social, moral and religious characteristics which all go to make up the psycho-somatic organisms of the early adolescents. We have also seen something of their needs. The adolescent does not need anchorage so much as he needs the open sea; as he needs to have his religious beliefs grounded in his own thinking, that he may be allowed honesty with himself in order to unite his science with his religion; and as he needs to be able to distinguish the man-made religious elements which constitute the accumulation of the centuries, and the few essential facts defining the God-to-man relationships which, when in control of conduct, will make a difference for individual and social good and will be invaluable in meeting the needs of the individual.<sup>1</sup> All this may be done by the several means of art, morality, and religion. It will be the purpose of the rest of this study to show the contribution which pictures

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1. Cf. Pechstein and McGregor: The Psychology of the Junior High School Pupil, p. 154.

make in meeting the needs of the early adolescent in Christian education.

CHAPTER III  
THE ESTHETIC NATURE  
OF ART

"Though we travel the world over to find the beautiful, we must carry it with us, or we find it not."

- Emerson

"Nothing makes the soul so pure, so religious, as the endeavor to create something perfect; for God is perfection, and whoever strives for it, strives for something that is godlike. True painting is only an image of God's perfection, -- a shadow of the pencil with which He paints, a melody, a striving after harmony."

- Michael Angelo

"Art, as far as it is able, follows nature as a pupil imitates his master; thus your art must be, as it were, God's grandchild."

- Dante

"Without the great Arts, that speak to his sense of beauty, man seems to me a poor, naked, shivering creature."

- Emerson

"The emulous heaven yearned down  
and made effort to reach the earth,  
And the earth had done her best in her  
passion to reach the skies."

- Browning

"One picture is worth ten thousand words."

- Chinese Proverb

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### CHAPTER III

#### THE ESTHETIC NATURE OF ART

##### A. Introduction.

The three categories which are accepted as absolute values of life are Truth or the philosophical, Beauty or the esthetic, and Goodness or the ethic. In this chapter we will be concerned in determining the esthetic nature of art. Miss Garber well expressed this quality when she said:

"Art is the embodiment of beauty in color, form, sound, or movement. When the sensitive soul is set vibrating in response to beauty, and expresses this vision in tangible form, the result may be music, poetry, sculpture, or painting. This sense of exaltation, this insight into truth, this sensitiveness to beauty is the essence of the esthetic."<sup>1</sup>

Perhaps we can understand better its nature when we know a bit about its origin:

"Art --- arises to meet a need due to the preservation struggle. --- The very evil with which art has to do is the evil inherent in the bare necessary struggle for existence itself. --- The struggle which meets the case by having knowledge and help is itself the source of a new need. This, art arises to meet. This new evil points to the insufficiency that remains<sup>to</sup> the organism as a whole after a full account is taken of the satisfaction obtained in the mere preservation struggle -- that necessary satisfaction the struggle which gives food and which is involved in reproduction naturally

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1. Garber, Helen L.: A Study of Pictures in the Christian Education of Children, p.20.

produces. This is not sufficient. The creation of the beautiful has for its function to make good this insufficiency in question and to satisfy the need which grows out of knowledge and assistance. But as art grows and adds to native power so as to make this equal to or greater than the organic demands (with the modification of dissatisfaction and unrest), the task of religion becomes lighter and the struggles of the ignorant and helpless seem easier to face."<sup>1</sup>

Thus we find that the esthetic is a universal instinct or urge.

Since the scope of this thesis is limited to pictorial art, this discussion of the esthetic nature of art will give especial emphasis to the esthetic nature of pictures. One loses nothing by this limitation, since great pictures embody all the scope and power of beauty, with the added value of greater accessibility (by means of reprints, etc.).

The aptness of this subject is further seen when we realize that early adolescence is the period when the esthetic is just beginning to dawn into consciousness. It has been present intuitively before, but it is just now making itself felt. It is fitting, then, that we should inquire into the nature and function of art as it affects our subject.

#### B. What Art Is.

The definition of the nature of art would be such

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1. Pechstein and McGregor, op. cit., p.158.



a staggering task, that the best one can do is to cull the findings of the best minds which have thought on this question. First, let us see the definition of Beauty which Mr. Ruckstull gives:

"All combinations of things in nature and in all works of art, are more or less beautiful: which send forth, pattering upon our eyes and ears, variously colored rays of light and sound, interspersed with agreeable patterns of lines, the following of which, by our eyes and ears, creates in us pleasing melodies of lines, colors, and forms, of sounds, words, and movements; and which arouse in us variously agreeable emotions."<sup>1</sup>

By emotions, Mr. Ruckstull means the following:

"An emotion is a more or less violently agitated state of the soul, of short duration, occasioned by a surprise, a shock, resulting from the impact upon the soul of the facts and things of life and nature, either internal or external to us."<sup>2</sup>

He then goes on to define art in these terms:

"Every human work made, in any language, with the purpose of expressing, or stirring, human emotion, is a work of art; and a work of art is great in ratio of its power of stirring the highest emotions of the largest number of cultured people for the longest period of time."<sup>3</sup>

This definition is very fine, but it is perhaps too comprehensive to be completely meaningful. Let us hear what Mr. Ruskin, probably the greatest art critic of all time, has to say about it:

"But I say that the art is greatest, which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas, and I call an idea great in proportion as it is received by a higher faculty

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1. Ruckstull, F. W.: Great Works of Art, p.133.
2. Ibid., p.70.
3. Ibid., p.79.

of the mind, and as it more fully occupies, and in occupying, exercises and exalts, the faculty by which it is received. If this then be the definition of great art, that of a great artist naturally follows. He is the greatest artist who has embodied, in the sum of his works, the greatest number of the greatest ideas."<sup>1</sup>

This is one of the finest possible definitions of art.

A picture has been defined as:

"Anything that helps us to see more clearly, feel more heartily, and act upon more faithfully the truth which is not or cannot be immediately present to our senses."<sup>2</sup>

For our purposes, however, Bailey has best summarized these great thoughts and adapted them for use in Christian education. He says that art is a language, that it is "man's self-expression striving after beauty of form."<sup>3</sup> A work of art is the artist's "attempt to say something so beautifully and therefore so compellingly that all men will listen, and, having listened, will feel and understand."<sup>4</sup> We will endeavor to see these qualities illustrated in our further study of great pictures.

#### C. What Art Does.

We have thus seen that art is not an end in itself, but simply a medium through which to accomplish the purpose of the artist. This leads us to inquire as to what

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1. Ruskin, John: Modern Painters, v.I, p.78.
2. Hervey, Walter L.: Picture-Work, p.20.
3. Bailey, op. cit., p.34.
4. Ibid., p.34.

this purpose, this function of art, is. What are the component parts which go to make up the whole esthetic experience? "The esthetic experience has a fertility and creativeness akin to community itself. The object of beauty is like the widow's cruse of oil. It feeds and nourishes, but is itself unexhausted; its very essence is a 'joy forever.'"<sup>1</sup> Gladden says that "the function of art is service. Its end is not in itself. It is the minister of life."<sup>2</sup>

Bailey has well classified the function of pictures as follows:

1. Pictures are visualizers. Berenson has said that "art is a visualization of the imagery of great minds."<sup>3</sup> Artists see more than ordinary people see and they have the gift of making us see things as they do. They sharpen our imagery.

2. Pictures are intellectual interpreters. Artists understand more than we do, and they can therefore interpret the experiences of history and of life to us. They give us the grand view, the vast generalization, the proper perspective, the correct emphasis of values. They give meaning to our life and times.<sup>4</sup>

3. Pictures are emotionalizers. "Feeling seems to be the mainspring out of which art flows."<sup>5</sup> It is motivated by that inner urge which arises as reaction to experience. Great art is able to transfer this emotion to the observer and to inspire him.

4. Pictures are revealers of spiritual values. "Art does well to concern itself with the deep things of the spirit."<sup>6</sup> Great pictures speak messages to our souls. The many fine studies and interpretations of the life of Christ in art are splendid examples of this.

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1. Character Education, Bulletin 1926, #7, p.10.
2. Gladden, Washington: Art and Morality, p.63.
3. Quoted by Bailey, op. cit., p.28.
4. Cf. Bailey, op. cit., p.28.
5. Ibid., p.29.
6. Ibid., p.30.

Bailey beautifully expresses it thus:

"We will find as we ponder upon life and go deeply into its meaning that some artist has gone there before us and can meet us with his own understanding and evaluation."<sup>1</sup>

This also has its practical influence upon life, as Bailey goes on to say:

"Seeing leads to feeling, to loving, to aspiring; and if we are still spiritually sensitive to higher living, the artist becomes to us both prophet and priest and his work becomes a sacrament."<sup>2</sup>

5. Pictures are aids in building ideals. They help us to strive after the highest values. When we are blind, they give us sight. When we are dull, they bring us illumination. When we are apathetic, they stir the hidden springs in our hearts. When we are fettered by materialism, they supply us with the insight to discern the eternal values and realities which are invisible.<sup>2</sup> "Art elevates our ideals and helps us to a realization of them that we cannot attain without it."<sup>3</sup> How important this is for the plastic period of early adolescence!

#### D. Art and Religion.

What relationship does art sustain toward religion? Can the two be reconciled? This situation must be clearly understood before we can proceed further. In times past the connection between them was much closer than it is at present. Bailey points this out to us when he says:

"The art of the Twentieth Century may flaunt its prodigal beauty in the face of religion and try to disown

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1. Bailey, op. cit., p.30.
2. Cf. Ibid., p.31.
3. Dewey, Julia, op. cit., p.259.

the past, but history will never allow us to forget that religion is not only her creator but her preserver."<sup>1</sup>

Vogt has further pointed out the close relationship between them:

"Art and religion belong together by identities of origin, subject matter, and Inner Experience. Religion and art were one and the same thing before either of them became consciously regarded as a distinct human interest. The principal subject-matter of the world's artistic treasures is religious. The experience of faith and the experience of beauty are in some measure identical."<sup>2</sup>

Archdeacon Freemantle has said that "art becomes a binding link between men and draws them together toward God."<sup>3</sup>

Jarves, further, tells us that "the art of a nation is at once its creed and its catechism",<sup>4</sup> and that "the hope of art now lies in the free principles of Protestantism."<sup>5</sup>

Gruzot shows us that this is inevitable because the inherent power of Christianity must have some outward expression:

"Christianity seeks external expression for its vitality. It takes the shape of worship and of word, of church or Kingdom, and of language or literature. It flowers into the highest art of the painter and sculptor. It bursts forth in the wondrous majesty of architecture, in the tabernacle, in the temple, in the sublime beauty of the cathedral."<sup>6</sup>

Art needs religion to universalize its background of concepts, both mentally and morally, and to correct its moral content. Religion needs art to be impressive, to get a

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1. Bailey, op. cit., p.19.
2. Vogt, Von Ogden: Art and Religion, p.18.
3. Quoted by Ibid., p.27.
4. Jarves, J. J.: The Art-Idea, p.24.
5. Ibid., p.151.
6. Quoted by Hickey, G. S.: Art and Heart, p.311.

hearing, to conserve and freshen old truths, and to quicken resolves!<sup>1</sup> Vogt also calls our attention to the "vast numbers of people who find their spiritual satisfactions as devotees of the arts,"<sup>2</sup> which shows us that religion cannot afford to ignore these people, and that it could be greatly benefited by utilizing them.

On the other hand, however, there is a great danger in too closely identifying religion and art. They are not the same, and art must not be substituted for religion. Art must be subordinated to religion, and made to serve it. Art gives the force of an abstract urge, but religion gives the power of a Personality. Snoddy points out that they are differentiated by the nature of their stimuli. Art gets its stimulus from Nature, from the external world.<sup>3</sup> Religion, on the other hand, is quite distinctly different:

"The primary movement of the religious consciousness is an intuitive sense of God, or of personalized holiness. Religion is not a response of the feeling to the appeal of a physical environment; it is rather the sense of a hidden spiritual environment. When we pursue it into expression it is ethical in character. The general distinction can be made with certainty that Art is esthetically expressive and Religion is ethically expressive."<sup>4</sup>

They are also differentiated by the nature of their aim.

Snoddy goes on to show that:

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1. Cf. Vogt, op. cit., pp. 51-54.

2. Ibid., p. 36.

3. Cf. Snoddy, T. G.: Art and Religion, The British Weekly, June 28, 1934, p. 261.

4. Ibid., p. 261.

"While Art says the ultimate truth is Beauty, Religion says that the ultimate truth is a personalized and holy God," and "The human mind can be so satisfied with a sense of the ultimate in one that it will not follow the approach to reality which is made by the other."<sup>1</sup>

We want no worship or idolizing of pictures.

The fact remains, however, that religion and art need each other. "Art without religion fails of the highest significance. Religion without art is dumb."<sup>2</sup> "Art is still a potent handmaid to faith."<sup>3</sup> We want a perfect blending of the two, and a chance for the best expression of them both. Miss Garber expressed this beautifully when she said, "Art leads to the holiness of beauty, but religion to the beauty of holiness."<sup>4</sup>

#### E. Summary.

We have now had a brief survey of the esthetic nature of art. We have seen that art is beauty. We have seen that pictures serve as visualizers, as intellectual interpreters, as emotionalizers, as revealers of spiritual values, and as aids in the building of ideals. They speak a new language to us through the painted canvas. They are not identical with religion, and do not take the place of it, but they may make great contributions to it. Religion

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1. Snoddy, op. cit., p.261.
2. Vogt, op. cit., p.54.
3. Bailey, op. cit., p.21.
4. Garber, op. cit., p.27.

and Art must not be confused, but both must be utilized for the highest good. We will be interested to see how this may be done in the case of early adolescents.



CHAPTER IV  
THE RELIGIOUS NATURE  
OF  
CHRISTIAN EDUCATION

"And Jesus increased in wisdom, and  
in stature, and in favor with God and man."

Luke 2:52

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"Thou shalt love the Lord thy God with  
all thy heart, and with all thy soul,  
and with all thy strength, and with all  
thy mind; and thy neighbor as thyself."

Luke 10:27

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"I am come that they may have life,  
and may have it abundantly."

John 10:10

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CHAPTER IV  
THE RELIGIOUS NATURE  
OF  
CHRISTIAN EDUCATION

A. Introduction.

Up to this point we have made a study of the psychological nature of the early adolescent, and a study of the esthetic nature of art in its relation to him. Since these aspects in our subject are both to be considered in relation to Christian education, it is necessary that we have clearly in mind its nature and function.

B. What Christian Education Is.

The term religious education is in frequent usage, but it has become rather ambiguous. It is used at times simply to connote character education, moral instruction, or social experience. We have chosen to use the term Christian education because it conserves all the good pregnant in the other term, and adds the vital, positive dynamic of its own.

Let us analyze the term in order to understand its character. Soares defines education as:

"The directed process of helping growing persons to develop progressively those habits, skills, attitudes, knowledges, appreciations, and ideals which will enable them at each stage of their progress to achieve an ever more integrated personality and to live competent and

satisfying lives in their physical environment and as cooperative members of an ongoing and improving human society."<sup>1</sup>

Christianity has been defined by Macintosh as:

"The Christo-centric religion, a Christlike attitude toward a Christlike God for the sake of realizing Christlike purposes in the individual life and in the world."<sup>2</sup>

The most satisfactory definition of Christian education we have found is Miss Garber's:

"Christian education is that experience by which the individual is brought to a knowledge of and into a personal relationship with God through Christ, with a consequent growing expression in all areas of his daily life."<sup>3</sup>

We can see the vital importance of Christian education for the period of early adolescence because that is the period which leads up to and includes the time of personal commitment and subsequent growth. We are especially interested in the contribution which pictures can make to this end.

#### C. What Christian Education Does.

There are many possible approaches to this subject, but we have chosen the fourfold classification again because it seems to corrolate with the rest of the thesis better.

##### 1. In the Physical Realm.

Does one's function in the physical realm have any concern for Christian education? Can we use or abuse

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1. Soares, Theodore Gerald: Religious Education, p.XIV.
2. Quoted by Vieth, Paul H.: Objectives in Religious Education, p. 15.
3. Garber, op. cit., p.109.

our bodies any way we choose? We have the example of our Lord for one answer. Jesus must have had a magnificent physique in order to live the strenuous life He did. Paul tells us that we are not our own, but that we are bought with a price.<sup>1</sup> And again, "What? Know ye not that the Spirit of God dwelleth in you? Ye are the temples of the Holy Spirit."<sup>2</sup> Thus we see that we are obligated as Christians to keep our bodies as fit dwellings for the Spirit of God. The teaching of the care, upbuilding, and proper use of the body should be one of the functions of Christian education. "Religious sanction should be placed behind the principles of right physical living by having them made one of the objectives of our church-school teaching."<sup>3</sup>

## 2. In the Mental Realm.

Christian education should provide the motivation and direction for the thought life of individuals. It can also supply Christian content of thought. It should also point one to Christ, Who gives the poise and balance to one's emotional life. It should also furnish the standard for one's volitional life, and exalt Christ as the only One Who can furnish sufficient dynamic to control the will. Paul holds up the standard when he says:

"Finally, brethren, whatsoever things are true, whatsoever things are honorable, whatsoever things are pure,

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1. Cf. I Cor. 7:23-24.

2. I Cor. 6:19-20.

3. Betts, G. H., and Hawthorne, Marion O.: Method in Teaching Religion, p.70-71.

whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things."<sup>1</sup>

### 3. In the Social and Moral Realm.

Christian education sets the standard for all conduct. This standard is, of course, derived from Jesus, especially as He has set it forth in the Golden Rule (Luke 6:31). This life principle should pervade all home life, all school activities, all community affiliations, all social contacts, and all world views. The Christian law of love should be the governing factor in all moral actions. Most of all, Christ should be the One who is uppermost in all our friendships and affections. If we do not keep Him first in our lives, we are not worthy of Him (Matthew 10:37-38). This is an important function to keep in mind when working with early adolescents.

### 4. In the Spiritual Realm.

Of course, this is the most important realm in which Christian education has to work. This is especially true for the period of early adolescence, as we have seen.

Fiske says:

"Manifestly now is the time for the birth of the new spiritual life with all the rest, and our task is to watch for the sunrise. Nature is about to open the door of the soul. Out of the chrysalis of childhood, bound by tradition and dependence upon others --- flies forth the free spirit of the youth, for the first time fully capable of freedom of decision in the broadest sense,

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1. Philippians 4:8.

in the complete individual. The decision just now for Jesus Christ and His way of living, and the new life of the Spirit, is projected by the whole force of a freshly awakened personality."<sup>1</sup>

After the step of commitment to Jesus Christ has been taken, it is still the joyous task of Christian Education to lead the soul in its growth in the Spiritual life. All the resources of the Christian faith must be made available for them. A sense of God-consciousness must pervade all life -- we must "practice the presence of God." Through the power of Christ, one may be victorious in life, until one can say with Paul, "To me to live is Christ, and to die is gain."<sup>2</sup>

#### 5. In Integration and Interpretation.

Even from the preceding brief discussion, it is evident that the function of Christian Education is mainly one of integration, and interpretation of the various areas of life. Religion in the past has been conceived in terms of intellectual formulations of beliefs, or in terms of emotions, or in terms of the will. It is rather, says Bower, "one of the aspects of man's adjustment to his total environment. It is the highest expression of the will to live -- to have life and to have it abundantly."<sup>3</sup> He goes on to say, "Religion asks of each experience whether it is intelligent, whether it is practically effective, whether

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1. Fiske, George Walter: Purpose in Teaching Religion, p.56.
2. Galatians 2:20.
3. Bower, W. C.: Character Through Creative Experience, p.229.

it is social, whether it is moral, and whether it is in keeping with the demands of beauty."<sup>1</sup> The function of religion is the integration of personality:

"It is the function of religion to bring all the more or less socialized values involved in the economic, social, intellectual, esthetic, and moral aspects of experience into such a unity that from his central vantage point life can be seen whole."<sup>2</sup>

Religion supplies intrinsic motivation because it lies in the realm of values. It supplies the synthesis, the dynamic, the creativity -- thus making life itself the finest of all the arts. Betts tells us that "Our part is so to interpret and teach religion that it shall satisfy deeply and richly the needs it was meant to fill."<sup>3</sup> It really supplies the philosophy of life, as Dr. Harper says:

"Religious education is the highest type of education, in that its prerogative is to unify the facts of the universe, personal and impersonal, and the appreciations, meanings, and values of all experience, personal and social, with all the lure of the unexpected possibilities of the future, into a consistent and satisfying philosophy of life."<sup>4</sup>

The blessedness of Christianity is that its philosophy is centered in the Person of the loving heavenly Father as revealed in Jesus Christ.

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1. Bower, W.C.: Character Through Creative Experience, p. 251.
2. Ibid., p. 250.
3. Betts, G. H.: Teaching Religion Today, p. 38.
4. Lotz and Crawford: Studies in Religious Education, p. 600.



D. Summary.

We have seen that Christian education is the medium by which an individual is brought to a personal allegiance to Jesus Christ and a consequent growth in the Christ-life. Perhaps the function of Christian education is best summarized in the statement put out by the International Council:

"The aim of religious education from the viewpoint of the Evangelical denominations is complete Christian living which includes belief in God as revealed in Jesus Christ and vital fellowship with Him, personal acceptance of Christ as Savior and His way of life, and membership in a Christian church; the Christian motive in the making of all life-choices, and whole-hearted participation in and constructive contribution to the progressive realization of a social order controlled by Christian principles."<sup>4</sup>

Its most important and unique contribution is the integration and interpretation of life. It deals with realities, which can often be expressed better in pictures than in words. Betts says:

"Not through ideas expressed by means of words and phrases, but through the living scene depicted by great art are lessons most effectively conveyed to the young."<sup>1</sup>

He goes on to say that:

"From religion more than from any other source have come the motives that lead to the creation and appreciation of beauty in its many forms."<sup>2</sup>

Thus we see that "the highest purpose of all art is to teach and enforce true religion."<sup>3</sup> We will go on to discover

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1. Betts, G. H., op. cit., p.192.

2. Ibid., p.27.

3. Hickey, G. S., op. cit., p.206.

4. Quoted by Vieth, Paul H.: Teaching for Christian Living, pp.27-28.

the practical implications of this truth in the lives of early adolescents.

CHAPTER V

THE KIND OF PICTURES TO BE USED  
IN THE  
CHRISTIAN EDUCATION OF THE EARLY ADOLESCENT

"We're made so that we love  
First when we see them painted, things we  
have passed  
Perhaps a hundred times nor cared to see;  
And so they are better, painted, -- 'better  
to us.  
Which is the same thing. Art was given  
for that:  
God uses us to help each other so,  
Lending our minds out."

- Browning: Fra Lippo Lippi

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CHAPTER V  
THE KIND OF PICTURES TO BE USED  
IN THE  
CHRISTIAN EDUCATION OF THE EARLY ADOLESCENT

A. Introduction.

We have studied the nature of early adolescents, the nature of art, and the nature of Christian education. We are now ready to apply the principles we have derived from this study to the consideration of the kind of pictures to be used in the Christian education of early adolescents. We are ready to agree with Dr. Hall when he says:

"On the whole, then, I am strongly inclined to believe that wherever we can substitute a picture for an idea, a concrete for an abstract reality, wherever we can devise a method of representing to the eye what it would take longer to teach by the ear, we are doing a real work of mental economy in this age of strain and fag for brain and nerves."<sup>1</sup>

We can readily see, however, that an indiscriminate and wholesale use of pictures would cause esthetic indigestion. It is especially important that the plastic minds of early adolescents be subjected only to the finest of art. There is such a strong interplay between personality and environment. Emerson expressed this need for discrimination when he said:

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1. Hall, G. Stanley: The Ministry of Pictures, The Perry Magazine, May, 1900, p.389.

"The best of beauty is a finer charm than skill in surface, in outlines, or rules of art can ever teach, namely, a radiation from the work of art of human character, -- a wonderful expression through stone, or canvas, or musical sound, of the deepest and simplest attributes of our nature, and therefore most intelligible at least to those souls who have these attributes."<sup>1</sup>

Thus we see the close relationship of art to life. Vogt says this same thing in a little different way:

"Art is not something detached from life: it makes life and is made by it. It appears in every age and represents to us the life of which it is a part."<sup>2</sup>

The basic feeling for art is innate in all, and contact with it discloses the inmost likings of heart and mind.<sup>3</sup> This does not mean, however, that early adolescents are capable of making their own choice of pictures without some intelligent guidance. "A correct appreciation of art," says Vogt, "is a gradual mental growth and study."<sup>4</sup> Athearn sums this up well when he says:

"It would seem self-evident that when pictures are employed the more artistic these pictures the greater educational contribution they will make, provided other things remain equal. For good pictures are likely to make a stronger appeal to the reader, and thus better drive home their point, than poor ones; and quite certainly they are a factor in cultivating or vitiating the artistic tastes of the people who read the church school literature. To cultivate rather than to spoil or outrage the artistic taste is surely worthwhile for the church, provided it can do the former without any loss in other respects."<sup>5</sup>

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1. Quoted by Hickey, G.S., op. cit., p.307.
2. Vogt, Von Ogden, op. cit., p.10.
3. Ibid., pp.11-12.
4. Ibid., p.11.
5. Athearn, W.S.: The Indiana Survey of Religious Education, Volume II, p.121.

With the resources which are at hand today, there is no excuse for using any but the best pictures in Christian education.

Thus we see that care is necessary in choosing pictures for early adolescents -- that is to say, a basis of selection is needed. We will first work out the considerations regarding early adolescents as a basis for selection, and then the considerations regarding pictures as a basis for selection. The findings will be summarized in a standard which will give the principles of the selection of pictures for the Christian education of early adolescents.

#### B. Considerations Regarding Early Adolescents as a Basis of Selection.

We now see that only pictures which satisfy high artistic standards should be used in Christian education. But not all such pictures are appropriate for early adolescents. We will therefore want to determine certain principles by which to grade pictures for this particular age-group.

##### 1. The Principle of Sensation.

We have seen that early adolescence is a time of the growing and ripening of the physical aspects of life. The senses become keener and more alert to the wonder of their environment. We also know that pictures appeal to the sense of sight, conveying the "glimmering consciousness of beauty, an impression that charms, a feeling that sways, rather than in any exact statement."<sup>1</sup> Far from scorning

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1. Van Dyke, John C.: The Meaning of Pictures, p.98.

this "sensational" character of art, we must recognize it and utilize it, especially with early adolescents. This appeal to the esthetic sense does not mean that pictures must be "pretty," but it does mean that they should satisfy one's sense of the fitness of things. Great art utilizes this principle of sensation in setting forth its message. A good example of this principle is seen in the work of Correggio. He was not primarily interested in any great truth which he wished to express to the world, but in the effects of color, of light and shade, of modelling, all of which he combined to give a happy pleasing harmony. Greater artists even than Correggio are just as skillful in appealing to our senses, and even more skillful in portraying some great truth.

## 2. The Principle of Intellectuality.

We know that early adolescence is the period of the dawning of reasoning powers. The tendency to investigate, to question, to doubt now appears -- especially in the religious sphere. There is also a tendency to personalize religion. All this is healthy and challenging. Pictures may be a great help in appealing to the intellect. Symbolism is especially valuable here. For example, a discussion of certain medieval beliefs such as Mariolatry, as shown in art, might serve as a point of departure in clarifying the thinking of the early adolescents. Discussions must be skillfully handled, however, and must lead



somewhere, if they are going to be constructive.<sup>1</sup> Pictures may be found illustrating points in a creed, such as the Apostles' Creed, and which would help to crystallize the thinking on a given point.<sup>2</sup> A single illustration of a picture which appeals principally to the intellect might be H. Hunt's "Christ in the Temple at the Age of Twelve." So we see that pictures to be used with early adolescents must appeal to their intellect and stimulate thought.

### 3. The Principle of Volition and Emotionality.

Perhaps emotional intensity is the most obvious characteristic of early adolescence. It is a time of strong moods and violent affections. Perhaps the emotional quality of pictures is also their most outstanding characteristic. Van Dyke points out this "poetical feeling" in great art, which is the mirror of the artist's soul, when he says:

"Into the infinitely little as into the infinitely great the feeling of the man may infuse that true poetry of painting which is perhaps the highest as it is the ultimate aim of pictorial art."<sup>3</sup>

Intellect is not enough -- it must be infused with feeling.

Bailey points out that:

"Ideas become beliefs when they have entered into the organized mental life, have become emotionalized, have begun to operate through the will. The artist has found a means by which an idea may be invested with warmth and power. He incarnates the idea in a person and makes it

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1. Cf. Bailey, op. cit., p.84.

2. See Ibid., pp.85-88 for other suggestions of pictures to illustrate this point.

3. Van Dyke, op. cit., p.113.

beautiful. Then the heart of youth leaps toward it and appropriates it -- provided only someone brings the youth and the masterpiece together."<sup>1</sup>

Thus we see that, since "art is the visible expression of emotion,"<sup>2</sup> and since "great art embodies an ideal,"<sup>3</sup> it is therefore "a uniquely fitting medium to guide and ennoble the emotions of youth."<sup>4</sup> The arresting quality of pictures leads to thought, and this in turn leads on to higher and truer emotion. Dr. Hall agrees with this when he says:

"The most important ministry of pictures, then, is the education of the heart, -- in teaching the young to love, fear, scorn, and admire those things most worthy of being loved, feared, scorned and admired."<sup>5</sup>

It is then a psychological fact that when the emotions are aglow, they will motivate the will. This most important principle of volition and emotionality must be utilized in choosing pictures for the Christian education of early adolescents. Such a picture as Merson's "Repose in Egypt" portrays a thing of beauty to be felt and dreamed about rather than expressed. This intangible, subtle suggestiveness is better than crude dogmatism. Symbols and symbolic pictures are also much more meaningful when invested with emotional content which has been wrought from experience.<sup>6</sup>

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1. Bailey, op. cit., p.90.

2. Ibid., p.91.

3. Ibid., p.91.

4. Bailey, op. cit., p.91.

5. Hall, G. Stanley: The Ministry of Pictures, The Perry Magazine, May, 1900, p.388.

6. See Bailey, pp. 97-99 for other pictures illustrating this principle.

#### 4. The Principle of Social and Moral Idealism.

Early adolescence is the time of awakening from absorption with self to the sense of the world environment. Now is the time to foster social and moral idealism. Ruckstull says that "the difference between trivial and great art is one of spiritual and social purpose."<sup>1</sup> So we see that the use of great pictures to teach love and brotherhood is an excellent method. There are, strangely enough, very few pictures dealing with the untheological and more practical aspects of Jesus' ministry. As Bailey tells us, "The social gospel does not exist in art until the Nineteenth Century."<sup>2</sup> But this certainly is one of the important implications of Christianity. Bailey goes on to say:

"Granted that the consciousness of suffering has nothing to do with religion, the outgoing of the human spirit to relieve suffering is the supreme manifestation of religion."<sup>3</sup>

There are a few pictures illustrating the social ministry of Jesus, such as Hofmann's "Christ and the Rich Young Ruler," and Bloch's "Come Unto Me." Such pictures as Burnand's "The Great Supper," and Joord's "The Good Shepherd" are also fine to use. The principle of social and moral idealism must be recognized in selecting pictures for the

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1. Ruckstull, op. cit., p.81.
2. Bailey, op. cit., p.111.
3. Ibid., p.111.

Christian education of early adolescents.

### 5. The Principle of Spirituality.

Early adolescence is the time of religious awakening, the time when religion is transferred from external authority to the individual experience. We have observed that one peak of conversion occurs in this period. Since spiritual experience interprets and gives meaning to all of life, and since it has eternal value, art fulfills its highest function when it makes its contribution toward this end. Artists speak to individuals, and their art is food for the soul. Pictures of Christ are helpful in soul culture, Bailey says:

"For in so far as artists have portrayed Jesus with correct insight they have revealed to us the character of God."<sup>1</sup>

The essence of religion is perfect personal relationships. Raphael's "Transfiguration" illustrates Jesus' perfect surrender of His will to God's. Ford Madox-Brown's "Jesus Washing His Disciples' Feet" shows Him as the perfect Servant of man.<sup>2</sup> Pictures may be used to lead to personal commitment, and also to bring out Christian character traits.

### C. Considerations Regarding Pictures as a Basis for Selection.

We have stated that none but the finest art should

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1. Bailey, op. cit., p.102.

2. See Ibid., pp. 107-108, for other pictures illustrating this principle.

be adapted to the age-group. It is now necessary to formulate a standard by which we can judge whether a picture is sufficiently valuable to be used. Some pictures might satisfy the grading standard and yet not be appropriate for use in Christian education.

1. The Subject of the Picture -- What is Here?

Vogt has truly said that:

"There is a permanence about any work of beauty. It is ever old and ever new. High art conserves the apprehensions of the elder ages; by it we have communion with the fathers. And the highest art never fades. It is always second sight, always revealing, with true prophetic insight, that things are not what at first sight they appear to be."<sup>1</sup>

So we need not hesitate about going to the old masters and using them, if they are used rightly.

Although landscapes and natural objects are often painted, the highest art is spent in showing human life in its various aspects. It is, therefore, concerned with morality, because all of human life has ethical significance. The artist must interpret action, and must choose subjects worthy of representation.<sup>2</sup> Ruskin says:

"The habitual choice of sacred subjects --- implies that the painter has a natural disposition to dwell on the highest thoughts of which humanity is capable; it constitutes him so far forth a painter of the highest order."<sup>3</sup>

True art may depict downward-moving as well as upward-moving souls, if these are seen in the light of true morality as repulsive and not attractive.<sup>4</sup>

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1. Vogt, op. cit., p.94.

2. Cf. Gladden, Washington: Art and Morality, p.51.

3. Ruskin, J.: Modern Painters, Vol.III, Part IV, p.43.

4. Cf. Gladden, op. cit., p.56.

In all this ethical evaluation, the character of the artist is seen to be of the highest importance if true art is to be produced. Van Dyke recognizes this truth when he says:

"And note too, if you please, that the disagreeable and unpleasant qualities of the individual crop out in painting as in social life."<sup>1</sup>

But

"The disagreeable personality misleads only for a short time. Eventually it is ignored in art as in social life."<sup>2</sup>

Many moderns are coarse, cheap and vulgar no matter what they paint. Thus we want to exercise all care in the type of pictures we place before the plastic minds of early adolescents.

#### a. Biblical Subjects.

First let us consider the Biblical subjects. Some religious educators have the mistaken notion that just because a picture has a Biblical subject it is valuable. This is far from being the case. Just as much care must be exercised in choosing Biblical subjects as in any other type. They must conform to the grading principles, and to high esthetic standards.

The pictures illustrating the Old Testament stories should have been fairly well covered in the pre-adolescent years. There is

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1. Van Dyke, op. cit., p.49.
2. Ibid., p.51.

still a mine of Old Testament material, however, which is adapted to early adolescents. Character studies are very profitable for this period, especially emphasizing the inner spiritual qualities. The Sargent frieze of the prophets is excellent for this purpose. It is much better for the early adolescents if God is represented not anthropomorphically but symbolically as by the hand, the eye, or the six-pointed star.

The New Testament takes on a new meaning to young people at this period. This is the time to concentrate on the life of Christ, especially as given in Mark's Gospel, with the idea in mind of leading the pupils up to definite personal commitment to Christ as their Lord and Saviour. There is a wealth of pictures illustrating the life of Christ.<sup>1</sup> One of the best and strongest is Zimmerman's "Christ and the Fishermen."<sup>2</sup> Raphael's "Head of Paul" affords an excellent character-study. The Tissot pictures are invaluable for illustrating local color.

b. Non-Biblical Subjects.

There is a wide range of Non-Biblical subjects which are appropriate for use in the

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1. See Appendix for illustrations of this.
2. See Frontispiece.

Christian education of early adolescents. There are many pictures of nature, such as Corot landscapes, which show God's handiwork, and as Breton's "Song of the Lark" which may even be used very effectively in a worship service. Photographs of natural subjects may also be used to advantage, following the various seasons of the year. Pictures which illustrate history contemporary with Biblical events are illuminating. The geography of Palestine may be made so much more vivid by the use of paintings and photographs. Missionary education may be enlivened with pictures of other lands, peoples, and customs. Then, too, there is a large group of pictures which are invaluable for character education, such as Millet's "Sower," "The Angelus," and "The Gleaners," all portraying lofty ideals.

## 2. The Technique of the Picture-- How is it Here?

Technique is the means by which an idea is expressed. The medium used should be appropriate to the idea expressed. Technique is an important factor of a picture, but it should by no means be the most obvious. Jarves says:

"Art --- should seem self-existing. --- It ought to disguise its means in its naturalness. It should be seemingly spontaneous, yet obedient to human will; it reconciles itself to nature, and makes its author partake of the attributes of the great Author of all."<sup>1</sup>

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1. Jarves, op. cit., p.372.



An understanding of some of the fundamental principles of technique is necessary, however, for the Christian educator who is going to teach with pictures, because it is through the technique that we reach the message. Even early adolescents are sometimes interested in the mechanics of a picture. The emphasis, however, should always be placed on the message.

a. The Composition.

The knowledge of certain laws of composition help one to understand better the message of the artist. One important one is the linear law. By various means, such as light and shade, the artist forms eye-paths which lead to the principal thing in the picture.<sup>1</sup> This is illustrated by the lines leading to Christ in Ciseri's "Ecce Homo" and Merson's "Repose in Egypt." Another law is the law of psychology. By various means, such as having all the eyes in the picture look at the principal thing in the picture, our eyes are drawn to it, also. Attention attracts attention.<sup>2</sup> This is well illustrated by DaVinci's "Last Supper." Another law is the law of emphasis. This is achieved by making the principal thing prominent

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1. Cf. Bailey, op. cit., p.35.

2. Cf. Ibid., p.36.

either by size, light, position, or repetition.<sup>1</sup> No one could miss the principal thing in Millet's "The Sower," because everything else is subordinate to this figure. One of the most important laws is that of emotional values. These may be intensified by various means, such as color or line combinations. This is illustrated in Kirchbach's "Christ Cleansing the Temple" by the sloping lines in the figure of Christ, suggesting power and stability which are also echoed in the white pylon in the background.<sup>2</sup>

b. The Color.

Color is emotional in itself. This is illustrated by the effect that various colors in nature have on us. Color may be warm, stimulating, or cold. Color has also come to be symbolic in art. For example, white stands for purity, red for passion or sacrifice, and blue for faith or hope.<sup>3</sup> A good example of this type of picture is D. G. Rossetti's "Annunciation." But better a picture reproduced in monochrome rather than in flashy or in dull colors.

c. The Print.

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1. Cf. Bailey, op. cit., p.36.
2. Cf. Ibid., p.37.
3. Cf. Ibid., p.38.

All types of prints are on the market, and so great care is needed in the selection of the best. Barclay recognizes this when he says:

"The use of cheap, gaudy, and inartistic pictures and picture rolls in the Sunday School should be discouraged. In the past it has been common practice to use crude, inaccurate, and inartistic prints. The idea that they were really helpful was a mistaken notion. There is no place in religious teaching for that which offends the sense of the artistic and the beautiful."<sup>1</sup>

### 3. The Type of Picture.

There are several ways of classifying the various types of pictures, but we will use the three-fold classification of symbolic, illustrative, and interpretative.

#### a. Symbolism.

A symbol is a sign which stands for something else. It is a suggestion, a hint which frees our imaginations. Some things could never be adequately expressed in a concrete fashion, so symbols are necessary. Some common ones are the trefoil for the Trinity, the cross and the monogram for Christ, the lily for purity, and the dove for the Holy Spirit. Symbolic pictures should never be used in the pre-adolescent years because children are not able to make the necessary transfer from the concrete to the abstract. They may be introduced to early adolescents, however, if done sparingly and skillfully. Vogt points this out when he says:

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1. Barclay, Wade C.: The Principles of Religious Teaching, p.60.

"Many adolescents welcome symbols for longings that they are not as yet able to understand. For adolescence not seldom brings idealistic longings that crave expression though they cannot as yet define themselves. Symbols offer one mode of expression, especially symbols that are stately and sounding, but not too literal."<sup>1</sup>

Symbols are even more meaningful if they are invested with an emotional content derived from experience. Examples of symbolic pictures which might be used with early adolescents are Holman Hunt's "Christ in the Temple at Twelve," and his "Christ the Light of the World."

b. Illustration.

This is, perhaps, the most common type of picture used, but that does not mean that it is the best. It does, however, have its place in conveying accuracy for mental images. It is necessary that young people have some idea how the people in the Bible really looked, lived, and acted. Many of Tissot's pictures, such as the "Feeding of the Five Thousand," do this superbly. It is left to the creative artist, however, to give us the added element of insight and interpretation which makes for the greatest art.

c. Interpretation.

This is the highest function of pictures. This function may take on new significance for

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1. Vogt, op. cit., p.109.

early adolescents because they are just beginning to seek the meaning of life. Pictures such as Raphael's "The Transfiguration" have a supreme contribution to make.<sup>1</sup> It is this type of picture which should be used most in the Christian education of early adolescents -- "looking unto Jesus."

"But we all, with unveiled face beholding as in a mirror the glory of the Lord, are transformed into the same image from glory to glory, even as from the Lord the Spirit."<sup>2</sup>

D. Summary -- A Standard for the Selection of Pictures to be used in the Christian Education of Early Adolescents.

We have set forth the principles governing the selection of pictures. We now want to summarize our results in a standard.

I. According to Early Adolescents as a Basis of Selection:

The Principle of Sensation -- Pictures should cultivate the taste of early adolescents for seeing the esthetic.

The Principle of Intellectuality -- Pictures should challenge the thoughts of early adolescents to the highest in life.

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1. See Appendix for examples of the working out of this function.
2. II Cor. 3:18.

The Principle of Volition and Emotionality --

Pictures should aid in the sublimation of the emotions of early adolescents, which in turn will motivate their wills for doing good.

The Principle of Social and Moral Idealism --

Pictures should aid in arousing early adolescents to a sense of world brotherhood and of loving Christian service for all mankind.

The Principle of Spirituality -- Pictures should aid

in leading early adolescents to a personal commitment to Christ as Saviour and Lord, and in keeping ever before them the ideals of Christ-like living.

II. According to Pictures as a Basis of Selection:

The Subject of the Picture, whether Biblical

or non-Biblical, should be of the finest, and should make some definite contribution toward the Christian education of the early adolescents.

The Technique of the Picture should conform

to the best known laws of esthetics in the composition, the color, and the print.

The Type of the Picture may be varied with  
some symbolic pictures, and some illustrative pictures, but the majority of them should be interpretative.

Our next interest will be to see how these principles may be applied.

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CHAPTER VI

THE USE OF PICTURES  
IN THE  
CHRISTIAN EDUCATION OF EARLY ADOLESCENTS



"Nature says, here is a lump of mud;  
Man answers, let it become a beautiful vase.  
Nature says, here is a sweet brier;  
Man answers, let it become a rose, double and of many  
hues.  
Nature says, here is a string and a block of wood;  
Man answers, let them be a sweet-voiced harp.  
Nature says, here is a daisy;  
Burns answers, let it be a poem.  
Nature says, here is a piece of ochre and some iron  
rust;  
Millet says, let the colors become an Angelus.  
Nature says, here is a reason rude and untaught;  
Man must answer, let the mind become as full of thoughts  
as the sky of stars and more radiant.  
Nature says, here is a rude affection;  
Man must answer, let the heart become as full of love  
and sympathy as the summer is full of ripeness and  
beauty.  
Nature says, here is a conscience, train it;  
Man should answer, let the conscience be as true to  
Christ and God as a needle to the pole."

- Newell Dwight Hillis

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CHAPTER VI

THE USE OF PICTURES  
IN THE  
CHRISTIAN EDUCATION OF EARLY ADOLESCENTS

A. Introduction.

We have seen the importance of choosing appropriate pictures to be used in the Christian education of early adolescents, for, as Ruskin says, "All art is either infection or education. It must be one or the other of these."<sup>1</sup> But even after we have chosen the right pictures there is still much to be done if they are to be used effectively. There has been just as much abuse along this line as there has been along the line of choosing pictures. It is now our task to determine the best uses for pictures in the Christian education of early adolescents.

This is an appropriate place in which to say a word against the overuse of pictures. Hickey says, "Religious art should guard against exalting the means above the end."<sup>2</sup> The spiritual objectives of Christian education should always be kept in mind and everything subordinated to them. Pictures are not panaceas for every ill of education. Any one means, however good, should never

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1. Ruskin: The Queen of the Air, p.111.

2. Hickey, op. cit., p.247.

be used exclusively. A few good pictures really appreciated are better than a hundred which are half-digested. Jarves says, "In the enthusiasm of a favorite pursuit or sudden mental illumination, we are liable to overrate its instrument."<sup>1</sup> Christian educators must guard against becoming over-enthusiastic about any single means, thus losing sight of the whole task.

#### B. The Appreciation of Pictures.

A picture is an excellent point of contact, because it is:

"A mean between the thing and the word, being a representation of some thing, and so less abstract than the words, which is only the sign for the thing."<sup>2</sup>

Hervey states this important principle of education:

"We never can know anything without having something to know it with. A 'like' is the key that enables us to unlock and to enter the door of the unknown."<sup>3</sup>

Pictures do just that, for, as Hickey says:

"Pictures open men's ears wider to hear. Truth presented to both eye and ear has a wonderful freshness and power. --- who has not seen much truth that he has never heard with the ear, and will the powerful impression made ever be effaced?"<sup>4</sup>

Bailey confirms this fact by asking:

"Is it not true in your experience that if some incident

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1. Jarves, op. cit., p.10.
2. Beard, op. cit., p.84.
3. Hervey, op. cit., p.18.
4. Hickey, op. cit., p.171.

in Scripture or some ideal character stands out with special vividness, or if you are conscious of some unusual insight, of a deep beauty or a high nobility in human life, you are thinking in terms of some work of art?"<sup>1</sup>

How foolish we are, then, if we do not utilize so potent an agency in Christian education!

It is true, however, as Jarves points out, that, "The simple rule by which art affects the uninstructed mind is that of natural affinity."<sup>2</sup> Thus we see that art appreciation must be cultivated and built up slowly and carefully. The interpretation of pictures will keep pace with the growth of mental powers. The teachers first must be willing to enter into this experience themselves. Caffin points out the basic principle of appreciation:

"The first necessity for the proper seeing of a picture is to try and see it through the eyes of the artist who painted it. This is not a usual method. Generally people look only through their own eyes, and like or dislike a picture according as it does or does not suit their particular fancy. These people will tell you: 'Oh! I don't know anything about painting, but I know what I like;' which is their way of saying: 'If I don't like it right off, I don't care to be bothered to like it at all.'"<sup>3</sup>

This attitude betrays smug self-complacency. Any artist is necessarily influenced by his own experiences and feelings, and it is a deepening and refining experience for us to enter into a sympathetic appreciation of the work of a

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1. Bailey: Religious Art as an Aid to Teachers. International Journal of Religious Education, May, 1931, p.16.
2. Jarves, op. cit., p.10.
3. Caffin, Charles H.: How to Study Pictures, p.3.

great artist. Bailey points out the implications of this fact:

"To understand and appreciate great pictures of any kind it is necessary that one live deeply and significantly. Art has no message for a shallow soul. But those who have loved and sacrificed, who have known joy and sorrow, who have tasted the bitterness and sweetness of life, and especially those who have reflected upon life to know its true values, will find in great art a perpetual revelation, a perpetual inspiration. Youth is the golden time in which to seek these treasures of experience; for if once our heart is schooled to search for the deep things of life, if it is satisfied early with the beauty of the Lord our God, then like the Psalmist of old, we shall rejoice and be glad all our days."<sup>1</sup>

We must be able to see through the technique to the message. We will want to know something of the artist in order to understand his message. We will then want to ask what universal elements there are in it, and which aspects of it are personal and which are social or general. The teacher must have some knowledge of art, much tact and common sense, and most of all a loving spiritual insight.

"The methods of a crude and unintelligent literalism, or of a hard and unsympathetic dogmatism, may destroy the chief value of a teacher's work."<sup>2</sup>

When the teacher has achieved this appreciation, she must then pass it on to others. We will now examine the several ways in which she may do this.

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1. Bailey, A. E.: The Gospel in Art, p.21.

2. "The Sunday School Department," The Perry Magazine, Feb., 1901, p.250.

### C. The Place of Pictures in the Curriculum.

What then is the place of pictures in the curriculum? What are the various ways they may be used?

#### 1. Environment.

First let us consider the place of pictures in the environment. It is a psychological fact that environment exerts a tremendous, if often unconscious, influence, especially upon the impressionable minds of early adolescents. They will respond to loud, thrilling, gross stimuli unless their finer sensibilities are educated. Environment should be beautiful, but not too sensuous, thus making religion an emotional luxury, a condition so well illustrated by Browning's Study of the Bishop Ordering his Tomb in St. Praxed's Church. The walls of the Church School auditorium or the class room should display a few good prints. The pupils should come to appreciate them through stories or other associations made with the pictures. These pictures may be changed from time to time to fit the lessons or the seasons of the year. Perhaps the pupils themselves may share some of their own pictures with the Church School, or contribute toward buying some of their own. Some of the wall pictures should be of the quiet, restful, and worshipful type, such as Zimmerman's "Christ and the Fishermen,"<sup>1</sup>

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1. See Frontispiece.

and some should be of a more active, vigorous type, such as Burnaud's "Peter and John Running to the Tomb."<sup>1</sup> Sometimes the pupils may cut out pictures which illustrate the lessons and mount them as a frieze for the room. A helpful project might be the collecting of pictures on a given subject, such as a mission study course, and having an exhibit as the climax of the course. Progressive secular schools have gone far in supplying beautiful environments as aids in stimulating expression. Let us as Christian Educators not lag behind.

## 2. Tableaux of Great Pictures.

A very effective way of correlating art with expression and activity is through tableaux of great pictures. The dramatic instinct is strong in early adolescence, and it may be very advantageously correlated with pictures. A most inspiring program or worship service may be worked out by taking a series of masterpieces on a certain theme, such as the many Nativity pictures, and having them posed by the young people. The poses should not be held any longer than is comfortable, perhaps three minutes. If curtains are not available, black-outs for the stage are just as effective. A reader may tell the story of the picture or read ~~some~~ some appropriate poem or Scripture passage before exhibiting

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1. See Appendix.

the tableau; and appropriate music should be used during the showing. A variation that is a bit more elaborate is achieved by having a large wooden picture frame erected on the stage in which the tableaux are shown. A rheostat makes the lighting much more pleasing. This method not only has the advantage of compelling the young people to study the accurate costumes, backgrounds, and positions for the tableaux, but it requires them to enter into the experience of the artist and become identified with it in order to make it theirs to give to others.

### 3. Stereopticon and Moving Pictures.

This is a very popular but much abused means of using pictures in Christian education. The slide or motion picture should never be used as a substitute for some other recognized part of the Church program. They have their own vital service to render.<sup>1</sup> This is a visual age. Just as the Church, therefore, expects her missionaries to learn the language of the people to whom they minister, so, says

Janes:

"The Church also expects her workers to learn the language of modern young people -- pictures -- so that they, too, may have better opportunity to know Christ."<sup>2</sup>

There has been a justifiable reaction against the current

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1. Cf. Janes, H. Paul: Screen and Projector in Christian Education, pp.17-18.

2. Ibid., p.34, 35.



loose representations of Deity, so Christian educators have discovered a better method. Janes points out that:

"They are learning to illustrate an attitude or a state of mind with pictures. They are learning to stimulate an inner feeling, to create a sense of reality about religious ideas, and to give the breath of life to worship."<sup>1</sup>

We have already seen that only good pictures should be used because they provide vicarious experience. Even good slides or moving pictures must not be overused, thus turning a service into a "show." One slide is often enough for one lesson, or one film may provide discussion material for a month. Since most of the slides must be rented from the various religious agencies or denominational headquarters, the programs should be carefully planned and integrated in plenty of time so that there will be no difficulty in securing the desired material.

There are several different ways these visual aids may be used. Worship services may be built around a theme picture, which may be shown several times, and having carefully selected hymns illustrated with pictures which would blend into the theme.<sup>2</sup> A program of slides may be given accompanied by music produced either by members of the group or from phonograph records. All music chosen to go with

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1. Janes, op. cit., p.36.

2. There are twelve sets of such slides arranged for worship services which are available from the Board of Christian Education of the Presbyterian Church, U. S. A.

pictures must blend perfectly. This is possible because, as Janes says, "All good music has some goal to which it proceeds on golden wings. So also do good pictures."<sup>1</sup> They also have color, emotion, theme, and form which are comparable.<sup>2</sup> It is therefore fitting that they be used together. Visual aids are available for studies in the history and geography of Palestine, of missions, of war, of temperance, of social service, and of recreation. It is fine cultural training for the young people to plan their own programs and select their own materials. They may even develop a project for making their own slides or motion pictures, if well guided.

#### 4. Worship.

Worship has been defined by Laura Armstrong Athearn as "any thought, feeling, or act which brings one into closer contact with God, and through which the Divine reaches human life."<sup>3</sup> Brightman says that it consists of "reverent contemplation, revelation, communion, and fruition."<sup>4</sup> Vogt points out that the arts may aid this experience:

"The art of worship is the all-comprehending art. No

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1. Janes, op. cit., p.145.

2. Cf. Ibid., p.146.

3. Athearn, Laura Armstrong: Christian Worship for American Youth, p.8.

4. Quoted by Ibid., pp.9-10.

other art can satisfy the demand of human nature for an all-inclusive experience. Nor can the conditions favorable to that experience be ever freshly reproduced without the aid of all the arts."<sup>1</sup>

Pictures used without appreciation are valueless. Pictures used with appreciation partake of the creative experience which leads man to God.

In interpreting pictures in worship services with early adolescents, only go into the technical aspects which are absolutely necessary for an understanding of the message. The Scriptural references which are basic to the artist's conception should be used. Questions which direct thinking and develop conclusions may be asked rather than those which would stimulate discussion or argument. The pictures used must touch some phase of the worship experience.<sup>2</sup> The teacher needs great insight spiritually and much skill in presenting picture-interpretations in worship services, but when well done they lead to lofty experiences. Such pictures as Dürer's "Praying Hands," Borthwick's "The Presence," and Millet's "Angelus" are excellent for use in worship services with early adolescents.<sup>3</sup> The services will then become dignified and churchly and transcend the "peppy," "snappy" atmosphere which

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1. Vogt, op. cit., p.4.

2. Cf. Athearn, L. A., op. cit., pp.207-208.

3. Cf. Ibid., pp.191-229 for many suggestive interpretations of pictures and religious symbols to be used in worship services.

unfortunately pervades so many "opening exercises."

#### 5. Instruction.

One of the richest ways of using pictures with early adolescents, and yet one which seems to have been very widely neglected, is that of instruction in direct connection with the lesson period. There are many possible variations of method here. If the picture is sufficiently rewarding to warrant the time taken by an inductive study, it may be shown at the beginning of the lesson, and by questions and observations the story or truth of the lesson may be disclosed. If, however, more time is needed for the study of the Scripture lesson, a picture may be shown at the end of the hour as a climax and crystallization of what has been said. Here again, a word of warning must be said lest the pictures are used in a lazy fashion as an easy way of taking up time or as a substitute for something else. Their presentation should be prepared just as carefully as any other part of the lesson. Too many should not be used or they will leave no definite impression upon the mind, and they may come to be considered cheap and common. The teacher should also guard against imposing her ideas rather than giving the class a chance for discussion and expression. One picture is usually enough for one lesson, although sometimes two contrasting pictures may be shown to bring out a special point. More than one picture of one subject

should never be shown during the same hour as it is very confusing to the early adolescent, since it is very difficult for them to see beyond external representations. Since the lessons for this age-group are often, fittingly enough, on the life of Christ, there is an especially rich mine of pictures which may be used with that study. The Appendix to this thesis contains a series of pictures on the life of Christ which the author has tested with two groups of early adolescent girls.<sup>1</sup> The interpretations are merely suggestive, and may be adapted in many ways. Another very effective method is to get inexpensive prints of the pictures used and give them to each pupil to put in his notebook. He can then write his own stories and interpretations, and the book will come to mean much to him. One of the finest ways of reviewing is to hold up one by one the series of pictures which have been used during the unit, thus recalling to the minds of the pupils the lesson connected with each. An interesting experiment was conducted by Ruth Hannah Chalfant with a young peoples' group meeting on Sunday evenings. When they said they were tired of "religious meetings" and wanted something new, she suggested that they follow "Trails of Beauty." This was taken up

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1. Cf. Beard, op. cit., pp.110-113, for other pictures on the Life of Christ suggested for use with early adolescents.

eagerly, and they followed the arts -- which led them back to more definitely religious meetings than they had ever known before, because they had gained content for their religious ideas and had widened their horizons.<sup>1</sup> There is also a wide field for experimenting with correlating and supplementing the art work of the secular schools with the art work of the Church schools. Any creative teacher will find an inexhaustible treasure store of pictures for her work.

#### 6. Expression.

So much of the modern hue and cry about self-expression is misguided because the children and young people have nothing to express. It is only through contact with the finest of the past that they will be able to leave a legacy of creative expression to the future. And a sympathetic appreciation of a great picture is in itself a creative experience. If we make provision for this, we need not be concerned about the outcome. The impression created must find some means of expression, and that expression will be all the richer for the many beautiful images which are stored in the mind.

#### D. The Collection and Care of Pictures.

An incalculable blessing to the church and church

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1. Cf. Chalfant, Ruth Hannah: "Trails of Beauty," International Journal of Religious Education, Oct., 1934, p.13.

school would be an intelligent, permanent and ever-growing collection of pictures accessible to all the workers. If pictures are to be used as extensively as they should be, some arrangement must be made for collecting and preserving them. Perhaps the best way to do this is to have them labelled, classified, and filed in a filing-cabinet, and available under the same terms as a library book. They may be mounted artistically on heavy, neutral-toned paper and kept in folders or envelopes according to subject. They may be mounted on mats of a uniform size, or on mats which may vary with the size of the picture. If the latter is done, a two-inch border at the top and sides, with a wider border at the bottom is effective. They should be clipped, leaving either a small white edge or a dark line, left, unless an inner mount is used. Rubber cement is the best thing to use in pasting pictures on mounts, as it prevents soiling and wrinkling. Some of the young people may help in this work. All the workers in the church should be familiar with the collection and encouraged to add to it and to use it. Much can be accomplished with little money if one is alert and picture-conscious. This loving care of beautiful pictures will lead the young people to a greater appreciation of the values of fine art.

E. Summary -- A Standard for Determining  
the Use of Pictures in the Christian Education of the Early Adolescent.

1. The Appreciation of Pictures.

Appreciation of pictures may be cultivated by entering sympathetically into the experience of the artist, by understanding his technique, and by being sensitive to the message he has for us and for the world.

2. The Variety of Uses.

In the Christian education of early adolescents, pictures in their environment are a potent factor in influencing their minds and in modifying their conduct. Working out tableaux of great pictures is an effective way of correlating impression with expression, and of leading the young people into a more sympathetic understanding of the message of the artist. Stereoptican and moving pictures have a real contribution to make if skillfully used. Pictures fulfill their highest destiny when they are employed as a means of leading man to God in worship. One of the richest and most rewarding means of using pictures is in connection with instruction; the approach may be either inductive or deductive. If creative appreciation of great pictures is experienced, lofty creative expression will necessarily follow.

3. The Collection and Care of Pictures.

A great service is rendered to the church and



church school when a permanent and ever-growing collection of good pictures is initiated.

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CHAPTER VII  
GENERAL SUMMARY AND CONCLUSIONS

## CHAPTER VII

### GENERAL SUMMARY AND CONCLUSIONS

#### A. Restatement of the Problem.

The principle of pictures is recognized as a valuable one in adolescent pedagogy, but little progress has been made in applying this principle effectively. The difficulties in the way of doing so are very real. Inartistic pictures flood the markets, while often the great masterpieces are too inexpensive, too inaccessible, or too distorted in cheap reprints. Even after good pictures have been chosen and secured, very few teachers have the cultivated spiritual insight necessary to appreciate and use them. This is due to the great dearth of material on the interpretation of the message of the artist, which is in striking contrast to the large amount of material available on the technical aspects of art.

It has been the problem of this thesis, therefore, to discover the true values of an appreciation of pictures, and to show how these values may be realized in the Christian Education of the early adolescent.

#### B. Summary of Findings.

In approaching our problem, we asked three guide questions: Why should pictures be used in the Christian

education of early adolescence?, What pictures should be used in the Christian education of early adolescence?, and How should pictures be used in the Christian education of early adolescence?

The answer to the first question was treated from three points of view -- early adolescent psychology in Chapter Two, esthetics in Chapter Three, and Christian education in Chapter Four. We found that the rapid physical growth which takes place in early adolescence affects their senses, causing them to become keener, more alert, and more aware of environment. During this period early adolescents also experience an intellectual awakening and a flowering of the imagination. They are subject to violent emotional reactions, which are often contradictory and puzzling even to themselves. They begin to experience the shift from the feeling-motivated life of the child to the will-controlled life of the adult. They are beginning to appreciate new social relationships and moral values. Their religious life is also most complex because it is in a transitional stage. Conversion is very frequent in this period, because their religion is becoming more and more internalized and spiritualized. It is thus seen to be important to guide them into the right conceptions of God as a loving Heavenly Father, of Jesus Christ as their Savior and Lord, and of the dynamic power of the Holy Spirit in

their lives. We also found that great art is a universal language speaking to men of the true, the beautiful, and the good. Pictures may be visualizers, intellectual interpreters, emotionalizers, revealers of spiritual values, and aids in building ideals. They thus have contributions to make in every area of the lives of early adolescents. They are not identical with religion, and do not take the place of it, but they may make great contributions to it. Finally, we found that the term Christian Education is the best for our purposes when it is invested with the richest content. We saw the vital importance of Christian education for the period of early adolescence because that is the period which leads up to and includes the experience of personal commitment and the subsequent growth. Christian Education sets up the standards of Jesus for all realms of life, the physical, the mental, the social, the moral, and the spiritual. The chief function of Christian education, however, is one of integration and interpretation of the whole life-experience; and the highest function of all art is to teach and enforce true religion. Thus we see that art and Christian education have much in common, and that they both may be helpful in the guidance of early adolescents.

The answers to the second and third key questions were worked out in Chapters Five and Six. They took the form of a standard for the choice and use of pictures in the Christian education of early adolescents.

### C. Conclusions

In the light of these findings, we are justified in coming to the following conclusions:

1. On the basis of early adolescent psychology, we see that pictures may appeal to early adolescents visually, intellectually, volitionally, emotionally, socially, morally, and spiritually, if the pictures are chosen with them in mind.

2. On the basis of art, the subject of the picture used should make some definite contribution toward the objectives of the Christian education of the early adolescent, whether the subject is Biblical or non-Biblical.

3. The technique of the picture used should conform to the best known laws of esthetics in composition, in color, and the print.

4. The type of the picture used may be varied with some symbolic pictures, and some illustrative pictures, but the majority of them should be interpretative.

5. The appreciation of pictures is fundamental to their use. Therefore the teacher must first enter into a sympathetic understanding of the artist's message before he tries to interpret it to others.

6. There is a wide variety of possible uses, such as in environment, tableaux, stereopticon and moving pictures, worship, instruction, and expression. Of all these, perhaps the most rewarding when used with early

adolescents are worship and instruction.

7. A carefully selected and ever-growing collection of pictures will be a boon to any Church school, and will generate in the hearts of the young people love for the beautiful.

8. It is necessary to voice a warning against the overuse of pictures. Their selection should be evaluated on the basis of a standard, and their use should always be purposeful.

9. Finally, it seems warranted to conclude that, since the study of pictures for use in the Christian education of early adolescents is so important, it should be included in leadership training programs along with worship, drama, and music.

10. Further experiment in this field should be undertaken, because so little has yet been done.<sup>1</sup>

Therefore, in the light of this study and of these evident conclusions, it is apparent that pictures which are carefully chosen and skillfully used have an invaluable ministry in the Christian education of early adolescents.

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1. The only experiments which have been carried on, to the author's knowledge, are:

The pictures and suggested interpretations in the Intermediate Quarterly of the Westminster Departmental **Graded** Materials for January - March, 1936, prepared by Harold I. Donnelly; the picture rating scale in volume II of the Indiana Survey, pp. 121-126; and the appendix of this present study.

APPENDIX

A SERIES OF PICTURES  
ON  
THE LIFE OF CHRIST INTERPRETED FOR  
EARLY ADOLESCENTS



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## PAINTING

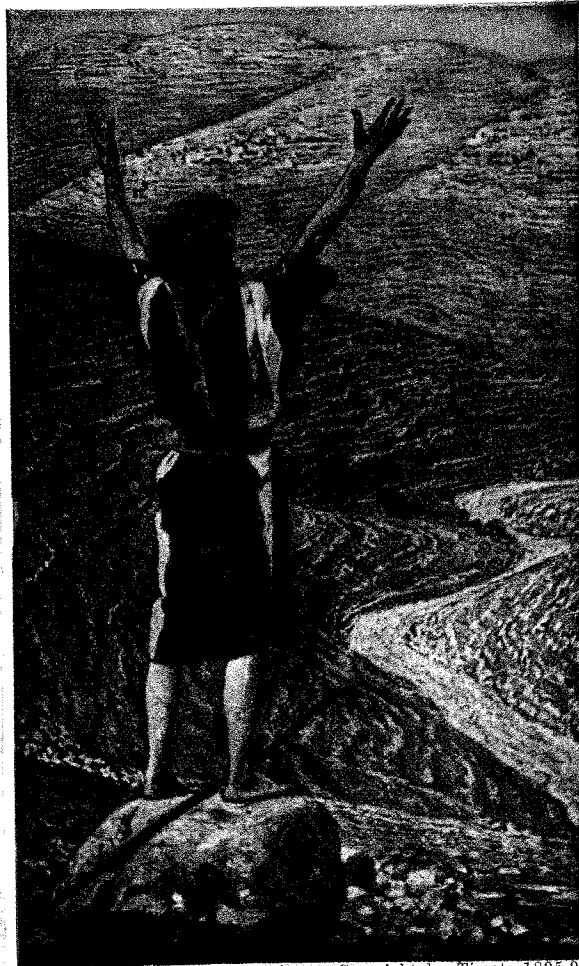
"So great the passion in the human heart  
Has ever been to hold all beauty fast;  
To know the truth, and set that truth apart  
From falsehood that has blurred and stained the past --  
Men set their canvases in solitude  
To paint the true, the beautiful, the good.

Great frescoes, dimmed by centuries, remain  
To stir the heart, and blur the eyes with tears,  
So much of sacred ecstasy and pain  
Have been recorded for all future years --  
Christ lives again, within an holy hush:  
The highest tribute of an artist's brush."

-- Grace Noll Crowell.

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THE VOICE IN THE DESERT. St. John i. 23.



Tissot Picture Society, New York. Copyright by Tissot, 1895-96

"He said, I am the voice of one crying in the wilderness."

Tissot: "THE VOICE IN THE DESERT."

Mark 1:1-10.

When a skillful dramatist wants to introduce a major character to his audience, he sets the stage very carefully and creates an atmosphere vibrant with expectancy. So the Gospel narrative opens by presenting the remarkable person of John the Baptist who sets the stage and creates the atmosphere of expectancy for the Messiah. Tissot symbolizes and personifies this spirit of preparation in this picture. He has given us a vividly realistic painting of the Palestinian desert burning under the noon-day sun, against and facing which John, a rugged figure, stands out in bold relief. He denied himself in order to point the way to Christ -- just a Voice crying in the wilderness. He makes us eager to meet the coming One Who is to be so much mightier than he.



The Union Bible Pictures.  
New Testament Series. 136. The Annunciation.

Arthur Hacker.

Hacker: "THE ANNUNCIATION."

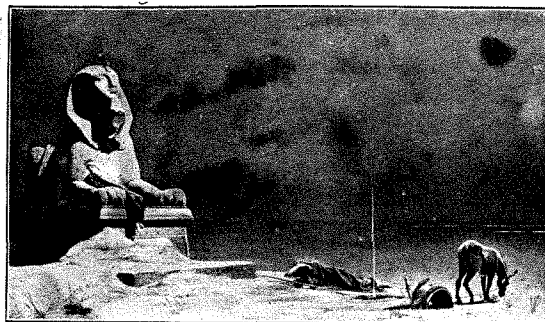
Luke 1:26-33.

Mary was accustomed to go about the commonplace things of life in her sweet manner. One day, our artist imagines, while she was at the well drawing water, she had a wonderful experience. An angel of God came and whispered to her the awesome truth that she was to be the Mother of the Messiah. The artist has emphasized the spiritual and introspective qualities of the Annunciation. Mary does not see the angel which is in back of her. Her eyes are full of wonder, as she is trying to grasp the full significance of the angel's message. The lilies which the ethereal angel is holding beside her symbolize the purity of her character, and thus give us the reason for her being chosen for the highest honor ever given to any woman. The setting is a lovely one of grass and spring flowers, all bathed in filmy sunlight. Fine balance and contrast are seen between the gnarled old tree and the youthful hope to be achieved through Mary.

The message of the picture for us is that life's greatest experiences are spiritual ones, and will only come to those whose hearts are pure and whose souls are sensitive to the voice of God.



ARRIVAL AT BETHLEHEM  
Brown's Pictures—Miniature—536. Merson



REPOSE IN EGYPT  
Brown's Pictures—Miniature—555. Merson



ARRIVAL OF THE SHEPHERDS  
Brown's Pictures—Miniature—177. Lerolle

Merson: "ARRIVAL AT BETHLEHEM."

Luke 2:1-7

This picture was inspired by a quaint French Christmas carol, and the two must go together.

St. Joseph: "Another street we'll try  
A courtyard there may be.  
Here before mine eye  
Is this grand hostelrie."

The Virgin: "Prithee, of your grace,  
No further can I go.  
Alone you seek a place,  
My strength it faileth so."

St. Joseph: "Hostess dear and kind,  
Pray, of your great pitie,  
Some little corner find,  
To lodge my faint ladie!"

The Hostess: "Common folks and poor  
In here we never keep.  
Try that other door,  
'Tis there such people sleep."<sup>1</sup>

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This picture not only presents an appealing, human scene, full of pathos, in which Mary, weary and spent, sinks to the ground of the street deserted by all but prowling dogs, while Joseph unsuccessfully pleads with the hard-hearted woman who thrusts her head out of the window. The artist also makes us sense the importance of the event in which are met "The hopes and fears of all the years."

Let us each be sure that we can pray,

"O Come to My Heart, Lord Jesus,  
There is room in my heart for Thee."

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1. Bailey, A. E., translation: The Gospel in Art, p.60.

Lerolle: "ARRIVAL OF THE SHEPHERDS."

Luke 2:8-20.

The artist has given us the true meaning of this scene. The dominant atmosphere is one of mystery. This is achieved subtly by the early light of dawn, the hush of the cave, the decaying timbers, the shepherds in the shadows, and the questioning attitudes of the dog and the donkey. All this tells us that life and the Incarnation will remain a mystery until the Hereafter. The symbolism of this picture is also pronounced. The ox lying down is a symbol of the Old Dispensation, the standing donkey is a symbol of the New Dispensation and of humility, and the dawn announces a new hope. All motherhood is glorified through Mary.

The wonder of the shepherds at the sight of the Holy Family is delicately expressed, as they approach on tiptoe and speak in hushed tones. They are ourselves, standing apart reverently and in awe at the mysterious yet glorious wonder of the Incarnation.



Merson: "REPOSE IN EGYPT."

Matthew 2:13-23.

This picture is a symphony in repose. We feel this in the recumbent form and placid face of the Sphinx, in the drooping lines of Mary's figure, especially in her foot, in Joseph's relaxed body and his staff laid beside him, in the tethered donkey, in the thin still column of smoke, the black distances, and the calm stars. The Holy Family is utterly weary and alone, but they have been able to rest even in a strange and distant land. This has been possible because God is in their midst, represented by the Infant Jesus from Whom emanates a glowing, holy light. God always loves and cares for His own.

"He that keepeth thee will not slumber."



BROWN'S FAMOUS PICTURES. NO. 93

SISTINE MADONNA  
*Dresden*

RAPHAEL. 1483-1520

Raphael: "SISTINE MADONNA."

This is the supreme Madonna picture. There is much in it that is appealing. Can you see that the clouds are full of little cherub faces? And don't you love the two little roguish cherubs at the bottom of the picture? They were two little Italian street urchins who used to peer in at Raphael's studio because they were so fascinated by his work. There are some contrasts in the picture that are interesting when we understand them. St. Barbara, whose castle is visible behind her, represents love; Pope Sixtus, whom we know by his crown in the corner, represents hope, worship, and reverence; and Mary and the Child, love.

Of course we see that the principle thing in the picture is Mary, who is carrying the Christ-Child in her arms. The curtains of heaven have been drawn back so that we may see them. Christ's face is unnaturally serious and thoughtful, which is Raphael's way of telling us that He is Divine. Mary's eyes are full of wonder at the sense of partnership with the Divine. Yet she holds her Child out to us and says, "I give Him to you. He is my sacrifice for you." Let us take Him into our hearts.



BROWN'S FAMOUS PICTURES. NO. 1117

FINDING CHRIST IN THE TEMPLE

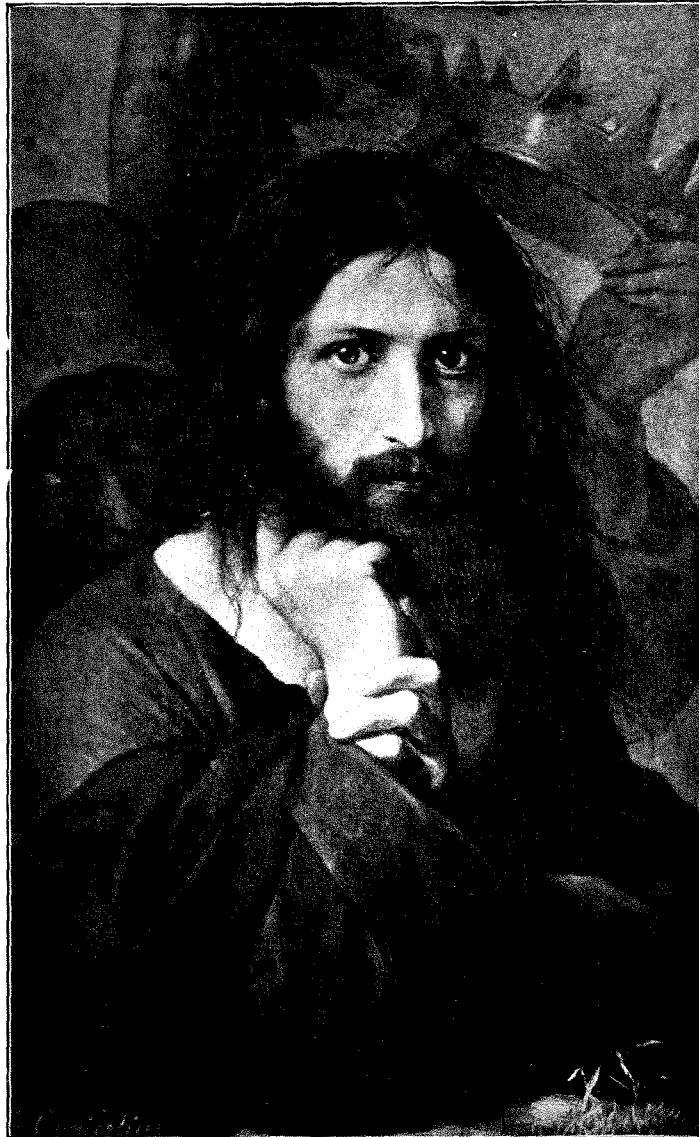
HOLMAN HUNT. 1827-

Hunt: "FINDING CHRIST IN THE TEMPLE."

Luke 2:40-52.

We may not like this picture at first glance, but that is just because we do not understand it. It is a symbolic picture, so we must study the symbols to see what they mean. They all contribute to the contrast between legalism and true liberty, between law and love. The scene is laid in a luxurious Temple, with its symbolic art from all parts of the then known world. This represents the Judaism which could lavish money on its Temple while a poor blind beggar sat at the very door. The birds in the cages symbolize bondage to the Law, while the other birds are free to fly about. The Jewish regard for the Law is shown by the blind old Rabbi hugging it, the little boy who is kissing his robe, and the other little boy who is whisking the flies off the scroll. The beards are also symbols of the Law. Outside, builders are working, to remind us that "The Stone which the builders rejected is become the Head of the Corner." The candle being lighted is the finest symbol of sacrifice we have -- it burns itself to give light. Sacrifice is also symbolized by the lamb. The wheat falling from Mary's skirts speaks to us of the Bread of Life.

Joseph is concerned about Jesus, and Mary is yearning over Him. He is listening to the voice of Mary, but He is hearing the Voice of God. Christ came to fulfill the Law, but He also came to bring the Gospel, the abundant life, which supplies the lack caused by the failure of the Law. "Ye shall know the Truth, and the Truth shall make you free." "For the letter killeth, but the Spirit giveth life."



BROWN'S FAMOUS PICTURES. NO. 861  
TEMPTATION OF JESUS

CORNICELIUS

Cornicelius: "TEMPTATION OF JESUS."

Matthew 4:1-11.

This is the only picture on this subject which at all adequately presents the reality and the spirituality of the temptation. Cornicelius has revealed the intensity of the struggle by showing us the hands of Christ which are clenched so hard that the nails are biting into them, by His sleepless, staring eyes, reddened from His long vigil, by His dishevelled hair, and by the sly, sinister look of Satan. Christ is not looking at Satan, He is concentrating on God. He was tempted as to:

1. Bread -- physical -- overfaith.
2. Pinnacle of Temple -- mental -- underfaith.
3. Worship -- spiritual -- no faith.

In combating each one, He limited Himself to the resources of prayer, the Scriptures, and faith, which are available to each one of us. Yet how meagerly we use them!

The Son of God became man for us. He was "tempted in all points like as we are, yet without sin." Through His victory, we are saved. He has also promised that through Him we may have victory over temptation in proportion to our faith.



Zimmermann: "CHRIST AND THE FISHERMEN."<sup>1</sup>

Mark 1:16-20.

This picture is beautiful because of its sincerity and its realism. We see the strength of Christ's personality, and the rough, uncouth exteriors of the fishermen. The two younger men, James and John, are such people as Christ needed to use -- busy and strong. He has already won them to be His followers, and they are intent upon His every word. The old man is their father, Zebedee, too old to become an apostle or a teacher, but never too old to love and follow Jesus. He still clings to the net he has been mending -- it was not as easy for him to let it go as it had been for his young sons. How tender and patient Christ is with his doubts! He lays His hands on the rough gnarled ones of Zebedee in gentle persuasion. Who could resist Him? The fifth figure in the picture is the servant. He gives balance to the picture, and illustrates the local occupation of fishing.

When Christ was on earth He dealt with people as individuals, and His point of contact with each was singularly fitting. He was always tactful and sympathetic. He approached each heart and asked for admission, tenderly and patiently. Christ still comes to each one of us in a very personal way. How are we going to receive Him? "Come ye after Me and I will make you to become fishers of men."

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1. See Frontispiece.



MIRACLE OF THE LOAVES AND FISHES.  
St. John vi. 11.



N. T. 48—The Jersey City Printing Company, Jersey City, N. J.

© by Tissot, 1895-96.

"And Jesus took the loaves; and when he had given thanks, he distributed to the disciples, and the disciples to them that were sat down."

Tissot: "MIRACLE OF THE LOAVES AND FISHES."

Mark 6:30-44.

We know that the feeding of the five thousand was a very important miracle because it is given in all four of the Gospels. Tissot has painted for us, as accurately as possible, an illustration of how the scene might actually have looked. It is good for us to keep in mind the real Palestinian settings for our Biblical narratives. Here in this painting we see the green grass that Mark characteristically mentions. We see the people divided into orderly companies of fifties and hundreds. We see the huge baskets of buns being carried about on the disciples' heads. The colorful costumes of the people dot the stony hillside as flowers. We are somehow made to feel the vastness of the multitude and the magnitude of the event. Tissot has made this miracle live again before our eyes.

THE RETURN OF THE PRODIGAL SON.  
St. Luke xv. 20.



Tissot Picture Society, New York. N 167. Copyright by J. J. Tissot, 1895-6.  
"And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him."

Tissot: "THE PRODIGAL SON."

Luke 15:11-32.

This picture affords a splendid contrast with the one of Tissot's which we have just studied. That one is an illustrative picture with no great spiritual message -- the type which Tissot usually paints. This one, however, is an exception to this rule in that it is an interpretative picture. It is realistic as well, for there is much interesting local color in the Syrian architecture, the oriental curiosity of the bystanders, the rich colors of the costumes, and the ragged garments of the prodigal. The intertwining lines of the two main figures are rhythmic and unified. But this picture transcends realism, and interprets to us, better than any other one on this parable, the love, tenderness, and forgiveness of the father, and the remorse and repentance of the son. Tissot shows us that the father has suffered as well as the son -- perhaps even more, because the greatest suffering is that of uncertainty.

We have all "sinned and come short of the glory of God." Forgiveness is the great lever that lifts men from sin -- nothing else will. Our Heavenly Father by His love is eagerly waiting to forgive if men will only repent. Jesus said, "Him that cometh unto Me I will in no wise cast out."

"If I have wounded any soul today,  
If I have caused one foot to go astray,  
If I have walked in my own willful way --  
Dear Lord, forgive!"



No. 727 The Sower  
Millet (1814-1875)

Boston Museum  
French School

Phototext Junior Art Extension Press, Inc. Westport, Conn.

Millet: "THE SOWER."

Matthew 13:1-23.

It is evening. The shadows are falling, a team of oxen is disappearing over the brow of the hill, and the bag of seeds is nearly empty, but the Sower does not falter. With his eyes set on the goal, he goes on and on, sturdy and tireless and at one with the soil beneath his feet. He must be faithful in his work because so many hungry ones depend upon his careful faithful sowing, and it will soon be night. The picture is appealing in its simplicity, in its rhythmic movement, and in the sculpturesque quality of its modelling. It is elemental and universal.

"Behold, the Sower went forth to sow." The seed is the Word of God, and the soil is the hearts of men. Therefore, "Harden not your hearts."

"Work for the night is coming when no man can work."

"Whatsoever thine hand findeth to do, do it with all thy might."

"So then neither is he that planteth anything, neither he that watereth; but God that giveth the increase. Now he that planteth and he that watereth are one: but each shall receive his own reward according to his own labor. For we are God's fellow-workers."

I Corinthians 3:7-9a.



The Union Bible Pictures.  
New Testament Series. 114.

The Evil One Sowing Tares.

Sir John E. Millais.



Millais: "THE EVIL ONE SOWING TARES."

Matthew 13:24-30.

What a contrast this picture is to the one we have just studied! That was the very personification of honest toil. This is evil incarnate. After the sower has gone home at night to his well-earned rest, the Evil One creeps out to do his mischief. Even the night sky seems to sense that all is not well, and puts on its most sinister aspect. Some wild animal of the night skulks in the background. A poisonous snake slithers toward its prey. The Evil One is armed with subtle destruction -- tares to choke out the good seeds as they grow. He is cackling with unholy glee at his success, and yet he is cowardly enough to slink away at the least presentiment of being caught.

"Watch and pray lest ye enter into temptation."

"He that keepeth thee will not slumber."

"But if any man buildeth on the foundation gold, silver, costly stones, wood, hay, stubble; each man's work shall be made manifest: for the day shall declare, because it is revealed in fire; and the fire itself shall prove each man's work of what sort it is."

I Corinthians 3:12-13.





The Union Bible Pictures.  
New Testament Series. 118

The Lost Sheep.

*Alfred U. Soord.*

Soord: "THE LOST SHEEP."

Matthew 18:12-14.

This poor sheep has either gotten lost or else it willfully strayed away from the pasture-land and the fold. It has fallen over the steep precipice, and is caught among the rocks and thorns. Vultures circle menacingly overhead and the lonely mountains stretch away into the misty distances. The poor sheep bleats pitifully in its helpless state. The good shepherd hears the cry and, with no thought of danger to Himself, climbs down over the crag to rescue the sheep. With His left hand He grasps the ledge, and the crook which He brought along to catch the sheep if need be. He bends over as far as He can, and stretches His powerful arm toward the sheep. There is no possibility that His hand will miss -- in a moment the sheep will be saved from all danger.

This picture of this parable is symbolic. We hear His words: "All we like sheep have gone astray; we have turned every one to his own way; and Jehovah hath laid on him the iniquity of us all."<sup>1</sup> We are as absolutely lost and helpless as the sheep, but if we acknowledge our dependence on Him, He will surely save us, because He is the Good Shepherd. The message to us is complete when we can say, "The Lord is My Shepherd."

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1. Isaiah 53:6.



BROWN'S FAMOUS PICTURES. NO. 350

RAPHAEL. 1483-1520

TRANSFIGURATION  
*Vatican*

Raphael: "TRANSFIGURATION."

Mark 9:2-29.

This is one of the world's ten greatest paintings, and we could live with it for many years and still not see everything in it that is significant. The contrasts are most striking. The picture seems to be divided into two sections. The confused group in the lower half of the picture represents the nine disciples' futile attempt to cure the demoniac boy, after Christ and Peter, James, and John had gone to the top of the mountain. The varied reactions of the disciples are well portrayed. We also see the wild despairing eyes of the father, the sweet pleading face of the mother, and the haughty, contemptuous gaze of the boy's aunt in the foreground. The tones of this half of the picture are dark, to symbolize the spiritual condition of those in it. The upper half of the picture, separated by the dwarfed mountain, contains a scene of perfect calm and blinding radiance. The three disciples have fallen to the ground in awe and wonder. Christ seems to have risen irresistibly from the earth as He surrenders His will perfectly to God. He is rewarded by a moment of glory, and talks to Moses and Elijah. The two men at the side are come to call Christ to aid the people at the foot of the mountain.

Everything in the picture has some relation to the blinding light. Either it is seen by the spiritually discerning, or it is ignored by the spiritually obtuse. There can be no passive attitude in regard to the Light of God. All must choose. The three disciples who have kept close to Jesus are granted a vision of His glory. The two messengers at the side have followed the gleam, but they do not see the light because they are not with Him in spirit. The disciples at the foot of the mountain are impotent because they have become too absorbed in service to cultivate the Source of their power. The artist's message is a plea for worship.

"God is a Spirit: and they that worship Him must worship in Spirit and truth."

John 4:24.



WASHING PETER'S FEET  
Brown's Pictures—Miniature—640. Brown

Brown: "WASHING PETER'S FEET."

John 13:1-17.

The appeal of this picture lies in its realism and in its sincerity. It is an aspect of the Last Supper which is not generally treated. All the disciples are reacting variously to the scene. The beautiful and intense face of John just shows over Peter's shoulder. One of the disciples has buried his head in his hands. Judas, at the end of the table, is taking off his sandals in anticipation -- the only one to accept the honor unreservedly! Our interest centers in Peter, who, gruff and reluctant, hunches back in his chair and suffers the Master to wash his feet if it must be so. He has impulsively cast his sandals aside with a careless gesture. Jesus, as Humility Incarnate, grasps Peter's right foot firmly to wash it -- the left one is drawn shrinking back. The Master of all is the Servant of all.

Jesus, thought He was rich, yet for our sakes became poor. How humble we should be!

"And whosoever would be first among you, shall be servant of all. For the Son of Man also came not to be ministered unto, but to minister and to give his life a ransom for many."

Mark 10:44-45.

This picture is also symbolic of the cleanliness and purity of heart which should be ours as we partake of the Lord's Supper.



THE LAST SUPPER

LEONARDO DA VINCI (1452-1519)

ITALIAN

SANTA MARIA DELLA GRAZIE, MILAN

MM 148 BROWN-ROBERTSON CO., INC., NEW YORK  
PRINTED IN U. S. A.

DaVinci: "THE LAST SUPPER."

Mark 14:17-25.

This picture is a sublime illustration of a sublime event. It appeals to us because it is technically perfect. The perspective is wonderful, and all lines lead to the face of Christ. This picture also appeals through its symbolism:

The groups of threes represent the Trinity.  
Christ is alone in the midst, but He is sustained by the unending love of God.  
The four groups represent the four Evangelists.  
The three windows represent the Trinity.  
The lunette above the center window suggests the unending love of God.  
The four wall tapestries represent the four Evangelists.  
The table is set as in the Old Dispensation.

The reactions of the four groups are most interesting. Christ has just told them that one of them would betray Him, and each one is saying, "Who is it?"

The first group expresses consternation and dismay.  
This is the most controlled group.  
The second group expresses defiance, and is very active.  
The third group expresses inquisitiveness, and is passive.  
The fourth group expresses repose and controlled incredulity.

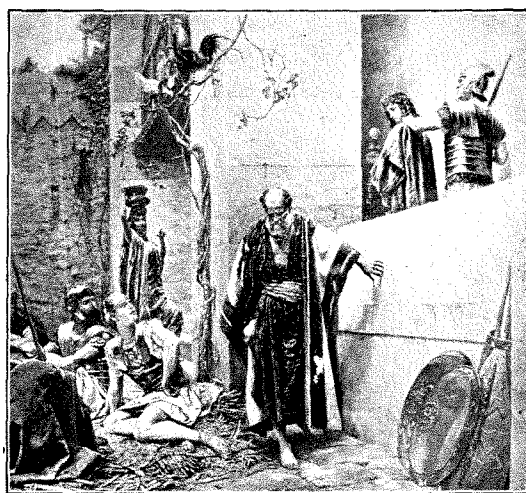
Christ's hands are particularly well done. If Judas stretched out his hand and dropped the money-bag, he could take the inviting hand of Christ. The most appealing thing in the picture is the sad, loving face of Christ -- a sensitive, intellectual, Jewish face which is very beautiful.

Christ not only spoke with His disciples, but He speaks to us. He asks us to search our hearts and examine our motives toward Him. If we are right with Him, then we may keep His memorial Supper here on earth, and have unbroken fellowship with Him in eternity.





THE KISS OF BETRAYAL  
Brown's Pictures—Miniature—645. Geiger



DENIAL OF ST. PETER  
Brown's Pictures—Miniature—709. Harrach

Geiger: "THE KISS OF BETRAYAL."

Mark 14:43-46.

Geiger has given us a wonderfully sincere interpretation of this portentous event. Judas is presented with stark realism -- great hanks of hair, coarse rough garments, wrinkled skin, ever-present money bag, and, worst of all, loathsome familiarity. Nothing is more repulsive than undue familiarity, especially in such a case as this. Even the sky is ominous and sinister. What a contrast Christ is to all this! He is perfectly calm and poised and beautiful -- with His clean white garments, His smooth skin, His glowing halo, His look of pity, and yet His instinctive shrinking which is expressed in the gesture of His hands. The disciples have not been able to watch with Him during this hour -- they are sleeping in the background.

Although Christ could be betrayed in a physical sense, yet His Personality was never violated. His purity and His integrity remained intact. The Son of God could never be corrupted by Evil because His love was great enough to transcend it.

Harrach: "DENIAL OF ST. PETER."

Luke 22:54-61.

How weak and human poor Peter was! He had been loudest in his protestations of loyalty in the Upper Room, but at the betrayal his courage oozed away, and he "followed afar off." He ventured into the courtyard of the high priest's house, and sat warming himself by the fire. First the saucy maid accused him of being with Jesus, and he could not stand her taunt. Then two soldiers made the same accusation, and Peter denied each, even with swearing and cursing. Then the cock crew the second time. "And the Lord turned, and looked upon Peter." It is this moment that the artist has portrayed. Peter is remembering the Lord's prophecy of his denials, and we see that remorse is flowing over him as he comprehends the dastardliness of his deed. "And he went out, and wept bitterly."

Yet we are glad that the story does not stop there. Jesus could use even such an earthen vessel as Peter. After the Resurrection their bond of love was reestablished, and at Pentecost Peter was given great power by the Holy Spirit. The Lord can use us too, if we will let Him.



CHRIST BEFORE PILATE  
Brown's Pictures—Miniature—651. Munkacsy



CHRIST AND PILATE.  
Brown's Pictures—Miniature—649. Cesari.

Munkacsy: "CHRIST BEFORE PILATE."

John 18:28-40.

This scene that the artist has painted is a most dramatic one. Pilate, with his buttony head, is sitting on the judgment throne. The indecisive gesture of his wavering fingers is very significant. The one sympathizer with Christ is the pure young mother who holds her baby aloft in the background. The self-righteous Jews who are condemning Jesus are each carefully characterized by their features and by their attitudes. Each is reacting in his own way to the situation. One can fairly hear the man with upraised arms at the left cry, "Crucify Him!" Christ stands calm and serene in the midst of the turmoil.

Pilate is not condemning Christ, but Christ is silently judging Pilate with His penetrating gaze. Christ, by His very person, will ever judge the world. He who criticizes Him will ever condemn himself.

Cesari: "CHRIST AND PILATE."

John 19:1-16.

This continues the narrative right from our last picture. Pilate has yielded to the insistent cries of the rabble, and he has had Jesus mocked and scourged. His conscience, however, still will not let him rest. He makes one last attempt to free Jesus if he could do so with no loss to himself. He brings Jesus, in the purple robes of mockery and with the crown of thorns on His head, out on the balcony, and cries, "Behold the Man!" The crowd who throng the court and have even clambered up to the tops of the adjacent buildings, respond more lustily than ever, "Crucify Him." The pathetic yet noble figure of Christ easily dominates the scene, and is the center of everyone's interest, although the Roman soldiers simulate haughtiness. Pilate's wife is touched by Christ's demeanor during His suffering, and turns away to be comforted by her maid.

The real protagonists in this scene are Christ and the mob. Christ is silently pitying and condemning His accusers, and God will honor His judgments. Israel is sealing its own doom.



WILDE'S BIBLE PICTURES. 341.

HOLY WOMEN AT THE TOMB.

ALEX ENDER.

Ender: "HOLY WOMEN AT THE TOMB."

Luke 24:1-10.

The artist of our Easter picture is a Norwegian, and naturally he has used Norwegian women as his types, but they are universal in their strength and sincerity. The women have come early in the morning to anoint the body of Christ, but when they reach the tomb, they find it empty except for a dazzling angel. Mary Magdalene enters first, half bold and half afraid. Mary follows, eager yet hesitant and incredulous. Salome is still too absorbed in her grief to react to the strange situation.

A poet has given us the message with word-pictures:

"While dawn still lingered in the shade  
The women sought the guarded tomb,  
Where in their sorrow they had laid  
With streaming tears their much-loved dead.

Now with sweet spices they were come  
To consecrate Love's martyrdom,  
But all life's hope and joy had fled, --  
Their Lord was dead! -- Their Lord was dead! --

But with amaze they found instead --  
The rolled-back stone,  
Their loved one gone,  
And one in gleaming white, who said, --  
Put past your fear!  
He is not here,  
But for your cheer is risen.  
Love broke the bars of Death's dark prison,  
The Lord of Love and Life is risen,  
The Lord indeed is risen!"<sup>1</sup>

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1. Oxenham, John: Gentlemen, the King!, p.79.





The Light of the World

Hunt: "THE LIGHT OF THE WORLD."

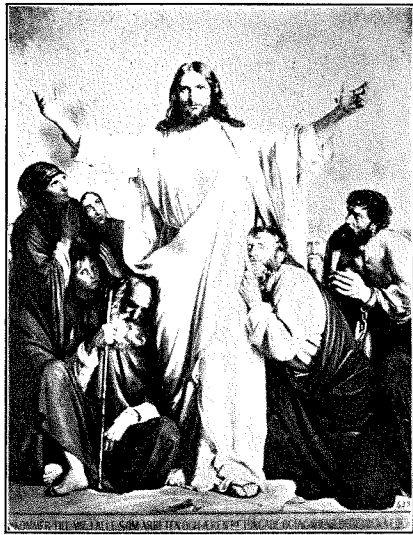
The appeal of this picture lies in its symbolism. The outer robe of Christ is gorgeous and kingly. It is caught with a brede, one half of which is square and set with twelve jewels representing the twelve tribes and their laws; and the other half of which is a circle representing God's unending love, also set with twelve jewels representing the twelve disciples. The two parts are fastened together by a cross symbolizing the sacrifice which brought the law and love together. His white garment is the seamless robe of His suffering. It represents His priestly nature, as the cloak does His Kingly one. He has two crowns, a gold one as for a King, and a crown of thorns for His suffering -- which has blossomed for the healing of the nations. His halo represents the light of salvation. The lantern, which is chained to His hand, burns with a fierce, red glow, symbolizing the light of an awakening conscience. Vines and weeds have choked the door and a bat is flying above, showing that the door of the heart has been shut and dead in sin for a long time. The door has no latch, so it can only be opened from the inside. Christ's face is full of yearning and sorrow. He knocks gently but persistently, yet there comes a time when He must leave if the door is not opened to Him.

"Knocking, knocking, who is there?  
Waiting, waiting, grand and fair!  
'Tis a pilgrim, strange and kingly;  
Never such was seen before.  
Ah, my soul, for such a wonder  
Wilt thou not undo the door?"

"I am the light of the world."

"Behold, I stand at the door and knock: if any man hear my voice and open the door, I will come in to him, and will sup with him, and he with me."

Revelation 3:20.



COME UNTO ME!  
Brown's Pictures—Miniature—588. Bloch

Bloch: "COME UNTO ME!"

The artist has portrayed the universal need for Christ, and His ability to satisfy every need if one will but ask Him. His relation to the need of each person in the picture is splendidly shown. The evil face in the background is out of harmony with the rest of the picture. It reveals its need of Christ to wash away its guilt, but the man will not draw near and accept Him. The prisoner bound with chains needs to be set free both physically and spiritually. He will not come any nearer to Christ because he feels his own unworthiness, but he is going to accept Him. The next man, in the prime of his life, has lived hard and suffered much. Now he has found that great Elder Brother, that "Fairest among ten thousand, full of grace and truth," upon Whom he can fling himself in complete abandon and in adoring worship. The old man has lived a godly life, and at the end of his days he rests at the feet of the One Who both gives life and takes it again. The little child, on the threshold of his life, approaches Love Incarnate with wonder and awe. The older woman has had to toil and suffer much, but she is overwhelmed with gratitude for the great Healer of broken hearts and the Comforter of tired hands. The young woman is consecrating her life at its outset to Him, <sup>Who</sup> will guide her steps aright.

Christ is still saying:

"Come Unto Me, all ye that labor and are heavy laden, and I will give you rest. Take my yoke upon you, and learn of me; for I am meek and lowly in heart: and ye shall find rest unto your souls. For my yoke is easy and my burden is light."

Matthew 11:28-30.



AMONG THE LOWLY FRENCH  
LEON A. L'HERMITTE (1844-) METROPOLITAN MUSEUM, N. Y.  
MM 68 BROWN-ROBERTSON CO., INC., NEW YORK  
PRINTED IN U. S. A.

L'Hermitte: "AMONG THE LOWLY."

This picture makes us feel that Christ is very near to us always. The artist has shown the interior of a French peasant's home. The family has gathered around the simple table for a very frugal meal, probably of porridge. But before they eat, they pause a moment to give thanks to God, and to invite the Unseen Guest to be in their midst. He answers their earnest prayer, and they must feel that He is there even if they cannot see Him with their physical eyes.

Thus Christ sanctifies all of life, and makes of every meal a sacrament. A modern poet has caught this spiritual truth in the following poem:

"Thy miracles in Galilee  
When all the world went after Thee  
To bless their sick, to touch their blind,  
O Gracious Healer of Mankind,  
But fan my faith to brighter glow!  
Have I not seen, do I not know  
One greater miracle than these?  
That Thou, the Lord of Life, shouldst please  
To walk beside me all the way,  
My Comrade of the Everyday!  
Those other miracles I know  
Were far away, were long ago,  
But this, that I may see Thy face  
Transforming all the commonplace,  
May work with Thee, and watch Thee bless  
My little loaves in tenderness;  
This sends me singing on my way  
O Comrade of the Everyday!"<sup>1</sup>

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1. Haley, Molly Anderson: in Lyra Mystica, pp.397-398.

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