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THE USE OF PICTORIAL ART  
IN  
TEACHING THE PARABLES  
TO  
ADOLESCENTS

By  
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A THESIS

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To  
My Husband Jim  
and  
to  
My Sons  
Jimmie and Jay



BROWN'S FAMOUS PICTURES. NO. 705

THE SOWER

MILLET. 1815-1875

They followed Him, tall girls and boys:  
He understood their grief, their joys,  
Not one--Judean, Roman, Greek,  
Or Galilean, came to seek  
His sympathy, but he could read  
Unspoken thought, unconscious need.  
They were his friends--the living sign  
And promise of a love divine.

These, too, must know him--these, who turn  
Young eyes to us, today; who learn  
Too soon a world's confusion. We  
Must have his sympathy, and see  
Their need of laughter--strong, warm hands  
To cling to--love that understands.  
This is our high commission. We must be  
Refuge and hope for their necessity.

-Edith Kent Battle  
Taken from,  
Moon, A.: The Christian Education of Older Youth, p. 7.



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Gift of the Author

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## THE INTRODUCTION

THE USE OF PICTORIAL ART  
IN  
TEACHING THE PARABLES  
TO  
ADOLESCENTS

THE INTRODUCTION

A. The Statement of the Problem

The teaching value of the parables of Jesus is definitely recognized among Biblical scholars. Habershon says,

"The teaching of our Lord was so largely made up of parables that if we would at all enter into His meaning we must of necessity make them our study."<sup>1</sup>

Nevertheless, their use in the field of Christian education is found all too often to be meager and ineffective. Little use is made of the treasures of art in setting forth the message of the parables. The field of pictorial art offers a storehouse of material from the masters of religious art which should be recognized and utilized by religious educators in the teaching of the parables. Of the function that art may perform, Harby says,

"On each occasion that a true artist approaches a

. . . . .

1. Habershon, A.R.: The Study of the Parables, p. 2.



biblical subject, he illuminates some portion of scriptural text, deepens our comprehension of the world's greatest story."<sup>1</sup>

Then Hickey says,

"The elegant creations of art may not only illustrate the high principles of true religion, but also the grand traits of moral character and heroism."<sup>2</sup>

Thus as Bailey says, "the use of art in religious education is not a luxury" but is a "necessity".<sup>3</sup>

Pictorial art is of significant value in the education of the adolescent. Psychologists and educators have found that along with the expanding of the emotional capacities of the adolescent, there is a definite unfolding of the aesthetic nature and a definite response to the beautiful. Therefore, the use of pictures in the education of the adolescent is truly a necessity.

Today, as never before, the riches of religious art are within the reach of everyone in the form of inexpensive reproductions.<sup>4</sup> It is evident, however, that there is an appalling lack of appreciation of these masterpieces, as well as a lack of understanding the effective ways of using them as means of illuminating Biblical truths. This forms the basis of the problem of this thesis. It is the purpose of this thesis to determine why the parables should

. . . . .

1. Harby, Clifton: The Bible in Art, p. vii.
2. Hickey, George S.: Art and Heart, pp. 169-170.
3. Bailey, Albert E.: The Use of Art in Religious Education, p. 9.
4. Maus, Cynthia: Christ and the Fine Arts, p. 6.

be taught to adolescents with the use of pictures and how pictures may be used most effectively by the religious educator.

#### B. Limitation of the Field

The entire realm of art is a very broad one. Therefore, it must be noted that the term "art" will be used in this thesis to refer only to pictorial art. The word "pictures" will be used as synonymous with "art" and "pictorial art". The pictures under consideration in the teaching of the parables are only those specifically of the parables of Jesus.

The creative aspects of pictorial art, and the exegetical opinions on the parables are entirely outside the scope of this study and therefore will not be touched upon.

By the term "adolescent" is meant the boys and girls in senior high school. Psychologists classify this group as the "middle period" of adolescence, ranging in age from fifteen to seventeen years. In the formal Christian education of young people, the adolescent group is referred to as the senior department of the Sunday church school. The term "young people" will be used interchangeably with the term "adolescent".

### C. The Method of Procedure

In order to determine the value of pictorial art in teaching the parables to adolescents, it is necessary first to have a general understanding of the nature of art, the parables, and the adolescent. Therefore, a preliminary study of the nature and function of art, the nature and value of the parables, and the nature and need of the adolescent will be made. Upon the basis of the findings of this survey, an evaluation of pictorial art will be determined in the light of meeting the life needs of the adolescent, and of making more effective the teaching of the parables.

A more practical aspect of the problem will then be undertaken. As the proper selection of pictures is of utmost importance in making their use effective, the principles of selection will then be considered. The source of pictures as well as the purpose for which they will be used will be discussed in connection with their selection.

Finally, in determining how pictorial art may be used effectively in teaching the parables to adolescents, the methods of using pictures along with suggestions for the study of a picture will be developed. Teaching plans illustrating the methods of using pictures and the method of interpreting pictures will be given as suggestive material for the teacher's use in teaching the parables to

adolescents.

#### D. The Sources of Data

All material relevant to the study of this particular problem will be reviewed. This will include material that may be found on the value and use of art in religious education, material on the psychology and pedagogy of the adolescent, and material on the nature and value of the parables.

CHAPTER I

BACKGROUND STUDY OF ART

THE PARABLES

AND THE ADOLESCENT

## CHAPTER I

### BACKGROUND STUDY OF ART

#### THE PARABLES

#### AND THE ADOLESCENT

##### A. Introduction

In order to determine the value of using pictures in the teaching of the parables to adolescents, it is necessary first to have a general knowledge of what pictorial art is, and of how it influences the lives of individuals. Also it is necessary to understand the importance of the parables as subject matter for Christian education, and to realize the close relation between the parables and art as a means of teaching religious values. It is vital also to have an understanding of the adolescent and of the life needs which Christian education can help to meet. Therefore, this chapter will attempt first, to define the nature of art and to present findings in regard to the function of art; second, to define the nature and value of the parables and to note their relation to art; and third, to consider the nature and needs of the adolescent in so far as they are related to the subject under consideration.

An exhaustive study of any of these three fields of study will be impossible. Only what might be of value in view of the present study will be discussed. It should be noted that as pictorial art is a branch of art, therefore, what is true in reference to art will also be true of pictorial art. The terms will be used interchangeably.

## B. General Considerations of Art

### 1. The Nature of Art

The love of beauty is one of God's great gifts to mankind, and His creation of beauty in all nature is an expression of His great love for mankind. In speaking of God's creation of beauty and man's response to it, Thomas Cole says,

"When we contemplate Nature it suggests to us that Beauty is the vestment and expression of the Creator; that He made the pursuit of the Beautiful the Supreme Law of the Universe; that every insect, shrub, and even crystal, senses and obeys that law and makes itself and its environment beautiful; and that undeveloped or degenerate men alone violate the law."<sup>1</sup>

Man's love of beauty finds expression and satisfaction in art. Ruckstull shows the relation between man's love of beauty and art when he says, "This hunger for Beauty is the creatrice of all art."<sup>2</sup> Keats expresses the innate

. . . . .

1. Cole, Thomas: Youth, p. 93.
2. Ruckstull, F.W.: Great Works of Art, p. 4.

love of beauty in the familiar line, "A thing of beauty, is a joy forever," and Emerson writes, "Without the great Arts, that speak to his sense of beauty, man seems to me a poor naked, shivering creature!"<sup>1</sup> So it is evident that beauty expressed in art plays an important role in satisfying the aesthetic nature of man.

Art finds its expression and appreciation mainly in the emotion, but also in a lesser degree in the intellect. Ruckstull explains that "Art is the expression in some form, of human emotion."<sup>2</sup> Leighton also notes the close relation between art and emotion when he explains that, "Art is based on the desire to express and the power to kindle in others, emotions astir in the artist, and latent in those to whom he addresses himself."<sup>3</sup> Delsarte shows the function of both emotion and thought in art expression in his definition of art. He says that, "Art is an emotion, passed through thought, and fixed in form."<sup>4</sup>

In summarizing the nature of art it is found, (1) that art springs from man's inborn love of beauty, and (2) that art is an expression and an appreciation of that love of beauty by means of the emotions and the intellect.

. . . . .

1. Ruckstull, F.W.: Great Works of Art, p. 2.
2. Ibid., p. 55.
3. Ibid., Quoting Leighton p. 56.
4. Ibid., Quoting Delsarte p. 76.



## 2. The Function of Art

In Leighton's description of art given above, he refers to the function of art when he notes art's "power to kindle in others, emotions astir in the artist and latent in those to whom he addresses himself." Few people realize the power that art has in the mind and heart of men. Some even deny that art performs any human function!<sup>1</sup> Just the fact that art is used so extensively in secular education proves its value in the transfer of ideas and feelings. Then there are many instances told of the life-molding influence art has had upon the lives of men. For instance, the great missionary Zinzendorf testified that much of his religious fervor came from his contact with a picture of the crucifixion, with the inscription: "All this for thee; how much for Me?"<sup>2</sup> The persuasive power of this picture must have been tremendous, to effect so complete a change and to motivate his entire life in the manner that it did. Art does have the power to exert considerable influence upon life, through the transfer of the artist's own thought and feeling.

It is such a transfer of thought and feeling which makes art an educational necessity. In considering the functions of art, the means by which art is able to

. . . . .

1. Cf. Bailey, A. E.: Art and Character, p. 38.
2. Cf. Hickey, Geo. S.: Art and Heart, p. 169.

effect this transfer of thought and feeling must be further understood.

a. Translator - Interpreter

The artist is a man of an unusually sensitive nature. His emotions are more easily excited and his feelings run deeper, than those of most people. His intellect is stronger and thus he is able to observe more keenly and find more meaning in life than the ordinary person.<sup>1</sup> Because of the artist's keen perceptive powers, he is able to perform a valuable service in translating what he sees into concrete form for the world to appreciate. The poet has caught the significance of this service rendered by the artist in the following poem:

A curve in the road and a hillside  
Clear cut against the sky;  
A tall tree tossed by autumn wind,  
And a white cloud riding high;

Ten men went along that road,  
And all but one passed by;  
He saw the hill and the tree and the cloud  
With an artist's mind and eye;

And he put them down on canvas-  
For the other nine men to buy.<sup>2</sup>  
-Margaret Farrand, in "The Independent."

Bailey explains this function of art as translator in the following statement:

. . . . .

1. Cf. Bailey, A.E.: The Use of Art in Religious Education, p. 38.
2. Clyde, N.L.: Discovering God in the Beautiful, p. 109.

"Art . . . is man's self-expression striving after beauty of form. Naturally, the aim of expression is to make one's inner state known to another. A work of art is a message from the artist to the world, his attempt to say something so beautifully and therefore so compellingly that all men will listen, and, having listened, will feel and understand."<sup>1</sup>

The artist does more than merely see and translate what he sees into definite form, he also interprets the meaning of what he sees so that those who observe his work may also understand. This is an especially valuable contribution for it enlarges the vision of men and enables them to understand more clearly the experiences that otherwise would be puzzling. Bailey refers to the artist in this capacity as an "intellectual interpreter", and clarifies this function by saying that,

"He sees a given incident as the outcome of forces which may have been operating for many years. He sees it as the dynamic of forces that are destined to shape the world's history. This insight gives a value to his work which is greater than its power to sharpen the definition of our imagery. It interprets history and life for us. It gives us the grand view, the vast generalization; it emphasizes values."<sup>2</sup>

The images that the artist combines into a harmonious unit have some definite meaning for him. This presents an opportunity and a responsibility to discover that meaning and in turn to broaden one's vision. In summing up the function of art as translator and inter-

. . . . .

1. Bailey, A.E.: The Use of Art in Religious Education, p. 34.
2. Ibid., op. cit., p. 28.

Preter it is advisable again to refer to a statement by Bailey. He expresses it thus,

"The artist has thought for us as well as seen for us; he has lifted a curtain and showed us vistas of history and life, and by so doing he has shed meaning upon our age and upon our personal problems."<sup>1</sup>

#### b. Transformer

The artist has a definite contribution to make as translator and interpreter, but in considering the actual effect of his work upon the lives of those for whom he paints, the artist may be considered as a transformer. The great masterpieces that have stood the tests of time are valuable especially because of their significant message, which has touched and changed the lives of many persons like Zinzendorf<sup>2</sup> throughout the years. Ruckstull, in speaking of the function of great art, says "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> As a significant idea or ideal is transferred into the form of pictorial art by the artist, the appreciation of that picture, by means of emotional response, awakens a desire to accept the idea or ideals personally. Thus art becomes the builder of ideals; and

. . . . .

1. Bailey, A.E.: The Use of Art in Religious Education, p. 29.
2. Ante p.5
3. Cf. Ruckstull, p. 79.

worthy ideals direct the course of a noble life. It is in this way that the artist has the great power of transforming the lives of those for whom he paints.

### 3. Art and Religion

Art has played a most important part, since the early years of the Christian church, in transforming the lives of men, and the Church in turn has been the sponsor of art. Many artists through the centuries have dedicated their lives to the service of God, in the hope that they might be used to spread His love by means of painting. Hickey says we cannot measure the good that has been accomplished by art. He goes on to say,

"Why may not one man be sacredly dedicated to pure art just as another is divinely called to the Gospel ministry? The purest religious feeling may animate the artist as well as the preacher, the writer, or Bible commentator. We believe that God has not only inspired holy men to write and speak and sing for Him, but also to paint, to engrave and chisel the beautiful marble, and plan and build the grand cathedral."<sup>1</sup>

Many of the greatest paintings have come from such dedicated lives. Numerous inferior paintings, however, may be found even in the field of religious art. The greatest in art has come from religious impulse, and from the desire to illuminate some religious concept or incident. Art has a definite mission to perform in revealing divine thoughts

. . . . .

1. Hickey, op. cit., p. 184.

to men. Jarves tells the following in regard to art as a means of revelation,

"It (art) is the instrument of the spiritual and intellectual creative faculty, and its mission is to foreshadow in matter the thoughts of man in his search of the beautiful or infinite."<sup>1</sup>

Hickey, in defining the mission of art, says that art's "vocation is to elevate by the treatment of noble themes, to convey moral and even religious lessons".<sup>2</sup> Thus it may be concluded that as art has effected change in the lives of men down through the years, and that as real art springs from religious aspirations, it, therefore, must have an important contribution to make in revealing religious thought and in defining religious values. This contribution must not be overlooked by workers in the field of religious education, who are interested in effective means of presenting spiritual truth.

### C. General Considerations of the Parables

#### 1. The Nature of the Parables

The parables of Jesus are incomparable, for they are the creation of the Master Teacher. Many other parables were used as a method of teaching before the time of Jesus, and some since. Jesus did not invent this form of

. . . . .

1. Jarves, J.J.: The Art-Idea, 3rd Edition, pp. 6-7.
2. Cf. Hickey, p. 169.

narrative. However, He gave the parables vitality and universal significance, for "under His transforming touch<sup>1</sup> its water became wine". It is because of the magnitude of Jesus' personality, that the parables He uttered are so distinct. Buttrick exclaims, "Jesus is Master of parable<sup>2</sup> because He is Master of Life". It is essential to proceed to discover something of the nature of these parables of which Cadman says, "The lambent flame of His glorious<sup>3</sup> soul still glows undiminished in them".

#### a. Definition

The Aramaic word "mashal" was doubtless the word used by Jesus and his disciples, in the same sense as the word parable is used.<sup>4</sup> Its meaning suggests the idea of comparison. Oesterley says the root meaning of "mashal" is "to be like".<sup>5</sup> The "mashal" might be either a long or a short passage, but it must contain a comparison. Buttrick explains that the word parable literally means, "a throwing alongside".<sup>6</sup> The essential nature of the parable is to present a comparison.

If the parable is a comparison, just what is its

. . . . .

1. Cf. Buttrick, G.A.: The Parables of Jesus, p. xiv.
2. Cf. Buttrick, p. xiii.
3. Cf. Cadman, S.P.: The Parables of Jesus, pp. 18-19.
4. Cf. Robinson, W.H.: The Parables of Jesus, p.7.
5. Cf. Oesterley, W.O.E.: The Gospel Parables in the Light of Their Jewish Background, p. 3.
6. Cf. Buttrick, p. xv.

relation to such literary forms as, the fable, myth, proverb, and allegory. Trench, in his discussion of the parable with these various literary forms, sums up the differences thus,

"The parable differs from the fable, moving as it does in a spiritual world, and never transgressing the actual order of things natural--from the mythus, there being in the latter an unconscious blending of the deeper meaning with the outward symbol, the two remaining separate and separable in the parable--from the proverb, inasmuch as it is longer carried out, and not merely accidentally and occasionally, but necessarily figurative--from the allegory, comparing as it does one thing with another, but, at the same time, preserving them apart as an inner and an outer, and not transferring, as does the allegory, the properties and qualities and relations of one to the other."<sup>1</sup>

It must be concluded then that the parable is a comparison that brings out some spiritual truth by relating the natural with the spiritual in a story, and by preserving what is compared to remain as it already exists. Further, to clarify the meaning of the parables, a consideration of a few definitions will prove helpful. In attempting to define the word parable, Taylor says,

"The little girl was very near the mark, when she said that a parable is 'an earthly story with a heavenly meaning;' and we may not be far wrong if we define it to be a narrative true to nature or to life, used for the purpose of conveying spiritual truth to the mind of the hearer."<sup>2</sup>

Cadman's definition elaborates the meaning of the parable a bit more. He says,

. . . . .

1. Trench, Archbishop: Notes on The Parables of Our Lord, p.8.
2. Taylor, W.M.: The Parables of Our Savior, Eleventh Edition, p. 2.



"The parable may be defined as a narration of well known scenes or events in human life and its surroundings for the purpose of giving them a moral or religious application."<sup>1</sup>

Then Trench, who is an outstanding authority on the parables, gives an even more inclusive definition. He defines the parable thus,

"A parable is a concrete instance drawn from earthly experience and set forth in the form of a story which serves to carry conviction to the mind in the higher region of spiritual truth."<sup>2</sup>

In summarizing the meaning of the term parable, it would be further helpful to note their "chief virtues" as they have been given by A. E. Bailey. These are noteworthy from the standpoint of the teaching value of the parable. Bailey notes the following: (1) Each parable contains a single truth, (2) This truth is embodied in some concrete form well within the experience of those listening, (3) The story is brief, picturesque, and easily remembered.<sup>3</sup>

#### b. Purpose

Questions have arisen because of the statement that Jesus made to the disciples in explanation of His purpose in teaching by parables. He answered them by saying, ". . . that seeing they may see, and not perceive; and

. . . . .

1. Cadman, op. cit., p. 19.
2. Trench, op. cit., p. viii.
3. Cf. Bailey, A.E.: The Gospel in Art, p. 159.

hearing they may hear and not understand."<sup>1</sup> Jesus' main purpose in life was to reveal and not to conceal. However, He knew the various types of "soil" upon which His words must fall and so He spoke in parables that those who were ready might understand, but those who were not ready might hear and perhaps might someday understand. Buttrick explains Jesus' purpose for teaching by parable in the following statement,

"By veiling truth, it guarded it from raillery; and the hostile received, despite themselves, a story that might germinate in secret, but which did not confirm hostility and deepen guilt, as plainer statement might have done, by provoking enmity to wrath."<sup>2</sup>

The Master employed the use of the parable in His teaching for the same reason that figurative language was used as a means of teaching in Old Testament times. He understood how naturally a story attracts attention and awakens interest in those who listen. That fact that He drew His illustrations from that which was within the experience of His listeners, even heightened this effect. Thus He introduced His matchless parables into His discourses for the purpose of awakening and sustaining interest in His words. Taylor states that another reason Jesus taught in parables was,

"..to prevent his auditors from being repelled by a

. . . . .

1. Cf. Mark 4:12.

2. Buttrick, op. cit., p. xxi.

too sudden revelation, either of his purpose or his message. . . .He had to reveal His truth to men 'as they were able to bear it', and so he gave it to them first under the guise of parables."<sup>1</sup>

Jesus also used the parable with the purpose of stimulating inquiry.<sup>2</sup> For some, parables had no significance, but for those who had an insight into their message there was a desire to know more. By questioning Jesus they hoped to understand more, and often because of such questions Jesus interpreted His parables for them.

Still another purpose in teaching by parables<sup>3</sup> was to "test the characters of his hearers". This thought is closely related to the previous one. The truth of the parables was translated into life to the extent to which it was understood and accepted. Therefore life became enriched in proportion to the receptivity of His hearers. Trench, in referring to the parables as tests of character, says,

"Their worth, as instruments of teaching, lies in their being at once a test of character, and in their presenting each form of character with that which, as a penalty or blessing, is adapted to it. They withdraw the light from those who love darkness. They reveal, on the other hand, the seekers after truth."<sup>4</sup>

In this light the parables were a test of character.

The ultimate purpose of the teachings of Jesus

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1. Cf. Taylor, p. 8.

2. Cf. Ibid, p. 11.

3. Cf. Ibid, p. 12.

4. Trench, op. cit., pp. ix-x, Quoting Dr. Plumptre.

was to reveal the truth. He did this by employing the parable as His medium of instruction, in order, (1) to secure and hold attention, (2) to veil the truth from those unprepared to receive it, (3) to reveal truth as men were ready to receive it, (4) to stimulate questioning, and also (5) to test character.

## 2. Religious Value

The parables of Jesus are priceless to those who would know and follow Him as their Lord and Savior. He came that men "might have life, and, that they might have it more abundantly".<sup>1</sup> Men can only enjoy such richness of life by seeking to understand the fullness of His teaching. The parables constitute the major portion of Jesus' recorded teaching, thus, "to know these incomparable stories is to know the teaching of Jesus, and the heart of the Teacher".<sup>2</sup>

S. Parkes Cadman values the parables thus,

"The parables of Jesus contain the marrow of His teaching, and unfold the love, justice,<sup>3</sup> and compassion which animated His redemptive mission."

Trench gives the parables a foremost place in the following statement,

"Now the whole of Scripture, with its ever recurring use of figurative language, is a reawakening of man to the mystery of nature, a giving back to him of the key of

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1. Cf. John 10:10.
2. Cf. Buttrick, p. xiii.
3. Cadman, op. cit., p. 15.

knowledge,--and this comes out, as we might expect, in its highest form, but by no means exclusively, in those which by pre-eminence we call the parables."<sup>1</sup>

The lessons taught in parables by Jesus to those who crowded about Him many years ago, are still pertinent to those who would follow Him today. Their message for life is to every age and to all people. Therefore, "if we would at all enter into His meaning we must of necessity make them our study".<sup>2</sup> Cadman makes a splendid summary statement of the value of the parables in the following,

"The principles embodied in them with such vividness and fascination, and the experiences created by them in universal Christendom, are heirlooms which those who love Christ, and would know Him better, cannot prize too highly."<sup>3</sup>

### 3. Parables and Art

The parables and art are closely related both in nature and function, the great difference being that one is the product of divine creativity and the other of human creativity. However, both constitute a central message supported by minor details, and both are the medium by which that message reaches the hearts of men. Therefore, their ultimate purpose is identical, for both seek to convey truth, even though the one fulfills its purpose

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1. Trench, op. cit., p. 14.
2. Habershon, A.R.: The Study of the Parables, p. 2.
3. Cadman, op. cit., p. 22.

and the other can only hope to do so.

The parables are often described as "word-pictures" and such they are. As one reads them pictures readily appear in imagination. Buttrick refers to this experience by saying that "the pictures which instinctively appear are Jesus' art"<sup>1</sup>. Hubbard even likens the parables to a picture-gallery. He describes it thus,

"The parables of the kingdom are, as it were, a picture-gallery, and we walk up and down examining each picture by itself. We must not forget, however, that these are heavenly pictures that hang around us, that heavenly things are here exposed to view. A heavenly interpreter walks by our side; we must have a heavenly sense, if we would grasp the meaning of what we hear and see. If our study quickens this sense within us, so that it shall grow clearer and sharper before every picture, a rich treat awaits us; for the heavenly gallery is great."<sup>2</sup>

Art has been called the "handmaid of religion", and art may also be considered the servant of the parables. The message of art has often found entrance to hearts that the sacred Word would never reach. To some, art speaks with a greater force than the written or spoken word. The parables plus their interpretation in the form of pictorial art, make a more forceful appeal than the parables alone. Thus it must be recognized that art must play an important role in making more effective the teaching of the parables.

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1. Cf. Buttrick, p. xiii.

2. Hubbard, G.H.: The Teaching of Jesus in Parables, Quoted from a German writer, p. xxiii.

## D. General Considerations of the Adolescent

### 1. The Nature of the Adolescent

Throughout the history of mankind the adolescent has been a particular concern. Many customs have centered around the adolescent, especially among primitive tribes. Even in the present day, the change that is taking place during these years is recognized as significant. Educators, psychologists, doctors, ministers, and parents have spent considerable time and energy in the study of this age group, with the purpose of establishing facts which will be helpful in dealing with these young people. The principles which have been worked out cannot be expected to fit all adolescents, for each adolescent is individually different. However, these findings will be especially helpful in understanding the group as a whole.

#### a. Definition

In order to understand the adolescent, it is first necessary to clarify one's thought as to the meaning of the term adolescent. The adolescent may be thought of in terms of time, or of the biological changes which are taking place. Miss Hollingworth includes both in the following definition.

"Adolescence is usually defined in terms of time, as being the years of the teens, falling between the twelfth and the twentieth birthdays. Sometimes, however, we find

"adolescence" taken to mean the period which begins with puberty, when the first signs of reproductive power appear, and which ends with the cessation of growth."<sup>1</sup>

This period of adolescence is universally found to fall during the teen years, although the exact age varies even within a given race. Life is a continuous process of growth and development, and it must be remembered that all individuals do not mature according to any set pattern.

The age of puberty varies considerably, even among individuals of the same race. It varies according to race, according to disposition, and according to the habits of life.<sup>2</sup>

It usually appears earlier in girls than in boys; as a general rule two years earlier.<sup>3</sup> With the variance of individual development it is difficult to define this period according to age. However, for educational purposes, and for study purposes, it is necessary to set up such divisions.

Palmer classifies the adolescent into the following periods:

(1) early adolescent, age 12-14, (2) middle adolescent, age 15-17, and (3) later adolescent, age 18-24.<sup>4</sup> These coincide with the divisions generally used in the field of Religious Education, as the Intermediates, the Seniors, and the Young People. In regard to secular education, the early period would come during junior high school, the

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1. Murchison, C.: A Handbook of Child Psychology, p. 882, Section written by Leta S. Hollingworth.
2. Cf. Tracy, F.: The Psychology of Adolescence, p. 16.
3. Cf. Schwab, S.I. & Veeder, B.S.: The Adolescent, p. 2.
4. Cf. Palmer, L.C.: Youth and the Church, p. 2.



middle period would come during senior high school, and the later period during college and university years. The period under the present consideration is that of the Senior young people, in the middle period of adolescence, and in the last three years of high school.

#### b. Characterization

Adolescence is a period of transition, a period of replacing childhood thoughts and habits with more mature responses to life. Because of the lengthening of the years of transition, due to social pressure, the adolescent has become a real problem. Among primitive peoples of earlier days, and even among primitive tribes today, there was no long period of transition. The adolescent accepted early the responsibilities of adulthood and young marriages were socially approved. The problems of the adolescent today arise, because of the necessity of prolonging the period of acquiring the skill essential for life work. Miss Hollingworth explains this in the following:

"Indeed, it would seem obvious to common sense, unassisted by scientific observation, that the civilized adolescent is necessarily in conflict with the conditions of life which make it impossible to mate, to earn a living, and to exercise self-determination at the biologically appropriate time. The biologically appropriate time, when the organism is "ready", is no longer the socially appropriate time, because of the continuously rising "standard of living", which comes with high degrees of civilization."<sup>1</sup>

. . . . .

1. Murchison, op. cit., by Leta Hollingworth, p. 883.

This situation has a disturbing effect on the mental and emotional life of the adolescent.

(1) Mental Development. During the adolescent years there is a deepening of thought and feeling. The mind is reaching maturity and is able to grasp a fuller meaning from the experiences of life. The adolescent mind takes hold of the difficult and responds to challenging problems. On the other hand, many hours are filled with day dreaming, with building "air castles" for the future, with thoughts upon the ideal. As the adolescent attempts to orient himself to the adult world, to direct the course of his own life, periods of self assurance rise and fade. This is no doubt due to the many serious problems and decisions which have to be faced, and which will greatly effect the entire course of the adolescent life. Miss Hollingworth says,

"Silly and annoying behavior in teens is often the result of incomplete orientation on the part of the adolescent, who is disestablished in regard to old habits, while not yet sure of himself in regard to new ones. Mead in observing adolescent behavior among the Samoans, offers the conclusion that adolescent instability is simply an instability of social-economic status, due to civilization with its artificial requirements, and not indigenous to the organism itself."<sup>1</sup>

Janes says that the late intermediate and early senior age is sometimes called "the age of doubt". As the intellectual

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1. Murchison, op, cit., by Leta Hollingworth, p. 883.

capacity of reasoning is deepened, young people want proof for their beliefs on both religious and secular subjects, and logical reasons for the things they do. Self-assertion is pronounced among adolescents, but this is often a covering for the need of more complete understanding.

(2) Emotional Development. The emotional life of the adolescent blossoms during these years. Many emotional responses unknown in childhood are now being experienced. The deepening of the emotional life is closely related to the expansion of the thought processes. Tracy explains this thus,

"Ideas in consciousness give rise to feelings, and these in turn find vent in various forms of bodily expression, such as gestures and other muscular movements. The order is this, - first the mental perception, then the mental affection, and finally the outward or physical expression."<sup>1</sup>

The adolescent period is a time of deep and strong emotions. There is a need of emotional experience which must be satisfied. Along with the need for physical activity, this is the cause for the restlessness so evident in young people. This need for emotional experience is not only because of the development of the sex functions, for the emotional life includes much more. The entire scope of the emotional life is enlarged during the adolescent period. The adolescent responds to all that is beautiful and good in nature

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1. Tracy, op. cit., p. 73.

and in mankind. These make a deeper impression upon his mind and heart than ever before. Responses to what is fine gives rise to ponderings on moral values. Intense devotion to worthy causes or to appealing personalities is expressed. There is a deep response to the surrendering of life. It is a time of religious significance, for many young lives respond to the call of the ministry, or the missionary enterprise, or to other worthy causes during these years. It must be remembered that along with the enriching of the emotional and intellectual life there is unsteadiness and instability. The intellect and emotions have not been brought as yet into the proper relationship which would result in steadiness and control. A helpful summary of the characteristics of adolescent development is given in the following chart. The material used in the chart was taken from Chapter II of Palmer's<sup>1</sup> book. Particular notice should be made of the middle period, the age group under consideration in this thesis.

	Physical	Mental	Religious	Ethical	Social
Early, 12-14	Growth	Impulse	Decision	Heroes	The Group
Middle, 15-17	Energy	Sentiment	Devotion	Ideals	The Friend
Late, 18-24	Maturing	Reason	Doctrine	Principles	The World

. . . . .

1. Cf. Palmer, pp. 12-22.

## 2. The Needs of the Adolescent

### a. Need of Emotional Outlet

In view of the fact that the emotional life of the adolescent has been enlarged and expanded, there is evident need for feelings to be stirred and expressed.

Tracy notes that,

"Nothing can be more important and necessary than the diffusion of the forces of feeling by opening up to them (adolescents) as many legitimate channels as possible; and few things could be more disastrous than the concentration of the emotional energies upon any limited number of apperception fields, whether the sexual field or any other. But perhaps the most dangerous concentration of all would be that which has the sexual life as its forms."<sup>1</sup>

There is a definite need for emotional stability, and this may be secured through emphasis upon worthy objects for affection.

### b. Need for Intellectual Stability

With the increased capacity of reasoning and understanding, the adolescent needs to broaden his vision in every way possible. New fields of intellectual endeavor should be opened up to him. His quickened imagination should be put to use in some constructive study. Worthy ideals around which a full life can be patterned must be introduced to the adolescent. These ideals should be presented in some concrete form in order to be persuasive,

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1. Tracy, op. cit., p. 2.

and in order to meet the problem of doubts that might arise.

### c. Need of Vital Christian Faith

"It is traditional that religion and the religious awakening, are intimately associated with the adolescent period and form one of its most outstanding and significant features."<sup>1</sup> Young people with their doubts and problems need to have a vital Christian faith around which life can be organized. During these years young people make decisions in regard to their relation to the Church. Adolescence is considered to be the "normal period of conversion". Their natural interest in personalities should be centered in the life and teachings of Jesus Christ. A personal devotion to God and to Jesus as Savior and Lord should be encouraged through religious instruction and guidance. Tracy says,

"If the essence of religion consists in devotion to the service of God and ministration to the needs of men, for the pure love of God and man, then religion may often be found in its purest form in the age which we are considering. For at no other time of life are we capable of more intense devotion to any personality that appeals to us."<sup>2</sup>

Thus active participation in all the activities of the Church is the need of young people, that life might have more meaning and that service and devotion to God might be the goal of adolescent religious life.

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1. Schwab and Veeder, op. cit., 150.

2. Tracy, op. cit., p. 79.

### E. Summary

Before proceeding to a study of the value of using pictures in the teaching of the parables to adolescents, it was necessary to have a general understanding of the nature of art, in order to determine how these pictures might influence the life of the adolescent. A general study of the adolescent was also essential to determine the needs which art and the parables might meet.

The following findings were discovered:

#### In Regards to Art:

1. Art makes life experiences more comprehensible - is a translator.
2. Art has the power to transform lives.
3. True art springs from religious aspirations.
4. Art has a definite religious service to perform.

#### In Regards to the Parables:

1. Their purpose was to teach, to challenge, and to change life.
2. They contain ideals upon which Christian life should be based.
3. They are particularly adaptable to teaching.
4. They are particularly adaptable to pictorial art.

#### In Regards to the Adolescent:

1. He has need of emotional and intellectual stability.
2. He has need of worthy ideals upon which life can be built.
3. He has need of a vital Christian faith around which life can be unified.
4. He has need of a personal relationship with God and with Jesus as Savior and Lord.

CHAPTER II

THE VALUE OF PICTORIAL ART

IN

TEACHING THE PARABLES

TO

ADOLESCENTS



## CHAPTER II

### THE VALUE OF PICTORIAL ART

#### IN

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#### A. Introduction

The problem of discovering the value of the use of pictures in teaching the parables to adolescents must be considered from the point of view of meeting the life needs of this group of young people. It is necessary first to understand clearly the ultimate goal for the Christian education of the adolescent. Stewart, in his book, gives a comprehensive statement of the aim of religious education. He states that it is,

" . . . to produce persons capable of living, joyously, strongly, and efficiently the Christlike life in relation to God and their fellow men. This puts personality first - not information or creed or institution. It assumes a native capacity in each one to be developed to its full. It recognizes that there is a best way to live the life, and that for this living there are skills to be acquired as well as knowledge. It points Godward in spiritual aspiration and manward in social outreach."<sup>1</sup>

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1. Stewart, F.W.: A Study of Adolescent Development, p. 180.

The goal, then, is that of developing in adolescents a Christ-like life, with the emphasis on meeting the individual needs.

It should be made clear that the pictures to be used in connection with this study are only those on the subject of the parables of Jesus. The approach to this study is twofold. First to be considered, is the relation between the use of pictures and the life needs of the adolescent. This is taken up from the point of view of satisfying the newly awakened capacity for aesthetic appreciation in the adolescent, of developing wholesome thoughts and ideals on which life can be built, and of enlarging the personal faith of the adolescent. The second approach is from the pedagogical point of view, and it considers the contribution of pictures in making more effective the teaching of the parables. This is discussed in regard to creating interest in the parables, in regard to adolescent participation, and in regard to clarifying the spiritual truth of the parables.

#### B. The Value of Pictorial Art in the Life of the Adolescent

During the period of adolescence there is a definite unfolding of the aesthetic emotion. The appreciation of beauty really awakens within the adolescent

<sup>1</sup>  
years. A marked capacity to respond to the beauties of nature, and to beauty in whatever form it might be found, is evident during these formative years. Bailey tells us that,

"There are many reasons why art should make a strong appeal to the adolescent. During these momentous years there is 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."<sup>2</sup>

Tracy in his splendid chapter on the adolescent's appreciation of beauty is also aware that,

"In the adolescent years the sources of aesthetic feeling seem to deepen and expand, so that beauty in all its form makes a new appeal and calls forth a stronger and more intense response."<sup>3</sup>

If this be true, then we should find a general appreciation among adolescents of pictorial art. Yet we find that even though young people have this "new capacity to appreciate" pictures, they are<sup>4</sup> ~~not~~ especially interested in them. This presents a definite opportunity for religious educators to make use of this apparent wedge of contact in their teaching, and a responsibility for developing this latent ability.

#### 1. Meeting the Need of Emotional Outlet

Pictorial art would have a more genuine appeal

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1. Cf. Tracy p. 150.
2. Bailey: The Use of Art in Religious Education, p. 79.
3. Tracy, op. cit., p. 79.
4. Cf. Bailey, p. 79.

their power of observation.<sup>1</sup> The knowledge of such elements as: Rhythm, Balance, Emphasis, Lines, Color and Symbolism must be understood in order to find what is significant<sup>2</sup> in a picture to be studied. Young people must be taught to see, and to interpret what they see, and to feel what they see. The more one identifies himself with a picture the more it becomes a life-molding influence. To make possible such an influence, by means of carefully guiding young people in developing their aesthetic appreciation, is just another means of enlarging the emotional life of these adolescents, and of providing a helpful means for emotional expression.

## 2. Meeting the Need of Intellectual Stability

The real artist is, to those for whom he paints, an interpreter of life. He, because of his greater sensitivity and keen insight, is able to give emphasis to the real values of life. All great pictures embody some idealistic teaching for living, some great universal truth. One does not grasp this truth or teaching at once, but gradually there is a definite unfolding of its meaning. Sometimes it is necessary for a teacher to explain the

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1. Cf. Bailey: Art and Character, p. 18.
2. Note Ibid, Chapter I.

meaning of a picture before it can be grasped. As the message is translated into the life of the adolescent the artist becomes a "builder of ideals".<sup>1</sup> Thus the intellectual horizon of the adolescent is broadened and a foundation upon which life can be based is laid. Bailey in speaking of the function of art in clarifying the values of life says that the artist,

"... finds us blind and leaves us seeing. He finds us dull and he gives us light. He finds us apathetic and he uncovers the depths of feeling. He finds us thinking that the outside of life is all there is to it and he leaves us with a certainty that the unseen and eternal are the only realities."<sup>2</sup>

Educators realize that the period of adolescence is a time of intellectual need, a time of needing wisdom to make the major life decisions which the adolescent must face. The most momentous decisions are those concerned with religion, with a life companion and with a life-work. Stewart, in speaking of the responsibility religious education has in expanding the intellectual outlook of the adolescent, says,

"It is the business of the religious education to create situations in which wholesome experience may be easily had, to furnish a wealth of right ideas out of which sound scales of value and worthy ideals may be developed, to build up such controls in the life that one may be counted upon to act with promptness and decision. . "<sup>3</sup>

The artist acting in the capacity of interpreter, can do

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1. Cf. Bailey: The Use of Art in Religious Education, p. 31.
2. Ibid, op. cit., p. 31.
3. Stewart, op. cit., p. 19.

much in meeting the need of clarifying the thoughts of the adolescent. The religious educator must realize the contributions that pictures can make in broadening vision, in emphasizing the true values of life, and therefore, in fortifying young people intellectually, to meet the problems that must be met.

### 3. Meeting the Need of a Vital Christian Faith

The use of art as a means of transforming character has been used by the church almost from its beginning.<sup>1</sup> One just needs to enter into a beautiful cathedral with its wealth of artistic beauty and symbolism, to be convinced how deeply such aesthetic expression effects life. Art has been termed the "handmaid of religion", and religion, in turn, has been the "creator and preserver of art".<sup>2</sup> Bailey in speaking of the close relation between religion and art in the early church feels that "religion still needs art"<sup>3</sup> to nurture Christian life. Many of our great masterpieces of pictorial art found their places upon the walls or ceilings of the large cathedrals of Europe, for all art in the early days of the church was religious. Hickey speaks of the close relation between

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1. Cf. Bailey: Art and Character, p. 58.

2. Fleming, D.J.: Each With His Own Brush, p. 1.

3. Cf. Bailey: Use of Art in Religious Education, p. 21.

art and religion thus,

"The highest purpose of all art is to teach and enforce true religion. All fine art from painting to poetry fulfills its noblest mission when it breathes the spirit of religion and administers pure pleasure, and solid comfort to man's heart. Everything best and most worthy in the whole realm of art works has sprung from moral or religious inspiration."<sup>1</sup>

As art originally sprang from the religious aspirations of man, it then, should have an important place in leading man back to a personal relation with God. Such a relation with God is definitely needed by the adolescent. This need may involve doubts and questionings as the young person tries to establish a firm foundation for his faith. It is the high privilege of the religious educator to help guide the young person during these perturbing years, to lead him in developing a vital Christian faith. How better can the religious educator do this, than by a study of the personal aspirations of the artists recorded in the masterpieces of Christian art? In referring to the spiritual values that may be found in pictorial art, Bailey says,

"These and countless other spiritual values become real to us and emotionally powerful within us as we study the revelations of life which the Masters have left us, and as we study and feel, spiritual things become to us more real, 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>

With the realization that such spiritual values are

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1. Hickey, op. cit., p. 206.

2. Bailey: The Use of Art in Religious Education, p. 31.

possible in the study of pictures, Christian education should make more effective its teaching of adolescents, by the use of pictures in the church school.

#### 0. The Pedagogical Value of Pictorial Art

After reviewing some of the definite contributions of pictorial art in the life of the adolescent, the next consideration must be of the value of pictures in the teaching of the parables. Our considerations are more definitely related to the parables in this study, but the principles to be discussed may also be applied to any lesson material for which suitable pictures may be found.

##### 1. To Stimulate Interest in the Parables

Although the parables are, as we have found, especially appealing in themselves, they can be made even more appealing by the use of pictures. Pictures are especially helpful in varying the teaching program. They lend themselves admirably for use in various ways. The adolescent is attracted by anything new or different that may be introduced into the teaching program. Tracy says that youth is "impatient of the uninteresting", but that once their interest has been aroused it is "nearly self-



sustaining".<sup>1</sup> Any method which can enlist the interest of the adolescent should be used in religious education, because it is during this period that the church loses many of its young people. Hickey, in speaking of the high purpose in art, says, "One final function of the arts is to touch and elevate the moral emotions, to afford wholesome and permanent delight."<sup>2</sup> Happy experiences are those which are most memorable. Pictures are especially valuable in creating a happy class atmosphere, and by their use they enlist the interest of the adolescent.

## 2. To Create Opportunity for Individual Expression

The study of pictures affords much opportunity for individual thought and expression. Tracy states that,

"From the intellectual point of view . . . youth shall be encouraged to inquire, investigate, criticize, sift, and make discoveries for himself, in the realm of truth. The zest of exploration, stronger now than ever before, should not be held in check more than is absolutely necessary. The maturer mind should not now define truth in set terms, for acceptance by the less matured mind, but should go with him on a voyage of discovery through the realm of truth."<sup>3</sup>

Under the subtle guidance of the teacher, observations can be made and relations can be discovered by the adolescent. Such contributions will help to bring out the main

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1. Cf. Tracy, p. 210.
2. Cf. Hickey, p. 201.
3. Tracy, op. cit., p. 209.

thought of the picture. The discovery of objects of particular interest will encourage the adolescent to continue in his "voyage of discovery". Tracy also says that the teaching process should be "free, joyous and unconstrained so far as possible".<sup>1</sup> The use of pictures makes for freedom of expression, appealing as they do to the active imagination and spontaneous aesthetic nature of the adolescent. By encouraging individual participation there is little doubt that the interest of the adolescent would also be sustained throughout such a procedure.

### 3. To Interpret Spiritual Truth

Modern education recognized the principle of proceeding from the concrete to the abstract. This principle may be employed both to create interest and to effect a better understanding of the parables. Pictures are splendid for this method of teaching, for we find that they contain both the concrete and the abstract message of the artist. In the composition of a picture, the artist has a specific message he feels urged to convey. This message, or abstract idea, he attempts, intuitively, to interpret in concrete form by means of the elements of composition. Some pictures are used for their concrete or illustrative

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1. Cf. Tracy, p. 209.

value, and others for their abstract or interpretative value. The illustrative picture is helpful in conveying accurate impressions of the setting in which the parables were spoken. This type of picture is useful in clarifying the mental impressions received from reading the vivid words of Jesus' parables. The truth of the Chinese proverb that "one picture is worth ten thousand words" has been recognized in both the secular and the religious fields of education.

As the illustrative picture is valuable in creating a better understanding of the setting of the parables, so the interpretative picture is valuable in creating a better understanding of the spiritual message of the parables. After all the details of a picture are observed, then the spiritual message is gradually perceived. The spiritual message of the picture and the spiritual message of the parables are essentially the same. If the young people are guided to understand the spiritual message of the picture, they in turn can understand more fully the spiritual message of the parable. Hickey, in telling of the power of pictures as a means of interpreting truth says,

"Pictures open men's eyes wider to hear. Truth presented to both eye and ear has a wonderful freshness and power. Who had not seen much truth that he has never heard with the ear, and will the powerful impression made

ever be effaced?"<sup>1</sup>

Pictorial art may be likened to the powerful lens of the microscope, which clarifies the mental picture and which helps one to see beyond the ordinary range of vision. Religious educators should be awakened to the value of using pictures as a means of clarifying spiritual truth.

#### D. Summary

To determine the value of using pictures in teaching the parables to adolescents, the problem must be considered from the point of view of the contribution of pictures in developing the life of the adolescent, as well as of the value of pictures in the teaching of the parables to adolescents.

With the awakening of the aesthetic appreciation during the adolescent years, the use of pictorial art as a means of developing the adolescent seems only logical. There is a definite "point of contact" from which the teacher may proceed in striving toward the ultimate goal of vital Christian living. By the study of the masterpieces the aesthetic appreciation of pictures may be enlarged, worthy ideals, which are of major importance during the formative adolescent years, may be developed, and

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1. Hickey, op. cit., p. 171.

spiritual values for vital Christian living may be learned. In the second place, pictures are invaluable in making effective the teaching of the parables to adolescents. By varying the teaching process, and by affording opportunity for individual participation, pictures enlist the interest of young people. Even more important, pictures enable adolescents to grasp more clearly the spiritual message of the parables as they function as interpreters of spiritual truth. Again it must be said, that religious educators should recognize the value of pictures in the Christian education of the young people.

CHAPTER III

THE SELECTION OF PICTURES

IN

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### THE SELECTION OF PICTURES

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### ADOLESCENTS

#### A. Introduction

The selection of pictures to be used with adolescents must be made with the purpose of choosing the finest that is available in pictorial art, and with the purpose of meeting the interests and needs of the adolescent. It is necessary, first of all, to have a knowledge of the principles of composition by which a picture may be determined to be good or bad. Then, the sources of available pictures are important to know, in order to be able to secure pictures for class use. The purpose for which the picture is to be used, and the manner in which the picture is to be used are also of primary concern in the making of the proper choice of pictures. The manner or method of using pictures will be taken up in the following chapter, but it should be mentioned here as an important consideration in the selection of pictures. In regard to the

adolescent, it must be remembered that pictures are valuable to use with adolescents in the following ways, (1) to give definite focus for interest and attention, (2) to sharpen imagery and enlarge experience, (3) to create appropriate art appreciation, and (4) to produce an incentive for noble Christian living.

### B. The Principles of Selection

Proper selection of pictures depends on the ability to judge the value of a picture. Evaluation depends on the knowledge of some of the principles by which a picture is organized. Art is a "kind of a language",<sup>1</sup> a language through which the artist speaks. It is a language which is made up of various "words", and these "words" are organized into a unified message. In order to understand the message of the artist, it is essential to have an understanding of the "words" he uses as a means of expressing himself. Bailey, in referring to the importance of understanding these "words", says,

"If these words have no meaning in our minds, the artist's attempt is a failure; he has no other way of expressing himself. It becomes important, therefore, that we should recognize these elements when we see them, understand them either intellectually or emotionally, and utilize them consciously in getting significance out of an artist's work."<sup>2</sup>

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1. Cf. Bailey; Art and Character, p. 11.
2. Ibid, op. cit., p. 11.



## 1. The Technique

The technique of an artist is the manner in which the artist expresses himself. It means the method or the skill with which he executes his work. In other words, it is the style of his work. Artists can be distinguished by their style of painting, just as writers can be distinguished by their style of writing. Cheskin says, "Technique in process, method, skill. Technique is closely associated with personal expression."<sup>1</sup> Ruckstull explains technique in art in the following,

"In reality it has a dual meaning. First, It means the entire process, by which an artist executes a conception-by line and color composition, drawing and technique. Second, It means the surface brush work of the painter, or the surface modelling, of a sculptor."<sup>2</sup>

The first of these definitions by Ruckstull, explains the meaning as it is most generally used. The elements that go into making up the technique of an artist are: Composition, Color, and Symbolism.

### a. Composition

The artist has one or at the most two ideas to express in his painting and it is by means of composition that he leads others to discover his idea. By composition

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1. Cf. Cheskin, p. 89

2. Ruckstull, op. cit., pp. 285-6.

is meant the arrangement of various parts of a work of art into a harmonious unit. Bailey says that composition is "a way of putting things together effectively."<sup>1</sup> Cheskin explains composition thus,

"Composition is the art of arranging and of bringing elements into order and unity. . . . Composition and organization are identical. To compose means to organize: organization gives birth to composition."<sup>2</sup>

Ruskin gives a simple and clear definition of composition in the following:

"Composition means, literally and simply, putting several things together, so as to make one thing out of them; the nature and goodness of which they all have a share in producing. Thus a musician composes an air, by putting notes together in certain relations; a poet composes a poem, by putting thoughts and words in pleasant order; and a painter a picture, by putting thoughts, forms and colours in pleasant order."<sup>3</sup>

In the process of composing a picture the artist makes a choice of the images he might use. Some of these he will discard, and others he will decide to use. Next the artist must decide upon the arrangement of the images he is to use. The manner or method in which he arranges the images produces the effect he has in mind. Every line and color contributes its bit towards producing a harmonious picture.

There are several methods or laws by which the

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1. Cf. Bailey: Use of Art in Religious Education, p. 34.
2. Cheskin, op. cit., pp. 26-27.
3. Ruskin, op. cit., p. 141.



The Union Bible Pictures.  
New Testament Series. 151.

Parable of the Great Supper.

Eugene Burnand.

images may be organized into a picture. Often the artist is not conscious of any particular law he is following in arranging his picture. But whether or not the artist realizes it, one or more of these laws is evident in his work.

Ruskin, in his chapter on Colour and Composition, describes carefully nine different laws of composition.<sup>1</sup> Ruckstull, gives a list of ten laws which he calls the "Ten Commandments of Composition".<sup>2</sup> Bailey, however,<sup>3</sup> describes just three main laws of composition, and these will be used as the basis for our study on the subject. A study of both Ruskin and Ruckstull would be helpful in further clarifying the three laws given by A. E. Bailey.

(1) Law of Linear. The skillful artist uses leading lines to "focus attention on the object of his thought".<sup>4</sup> As these lines, which start at various points in the picture, end at one particular point, interest is naturally centered at that place. Thus, by the use of linear, the artist is able to bring out the central idea of his painting.

We may use, for example, Burnand's painting of

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1. Cf. Ruskin, pp. 144-188.

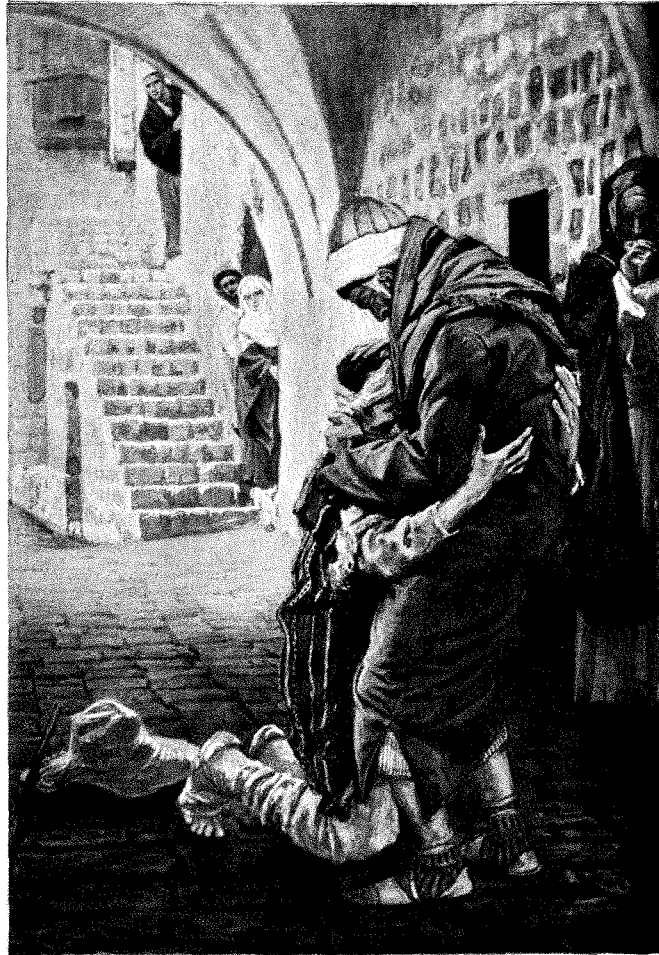
2. Cf. Ruckstull, pp. 236-243.

3. Cf. Bailey: Use of Art in Religious Education, pp. 35-38.

4. Ibid, p.

THE RETURN OF THE PRODIGAL SON.

St. Luke xv. 20.



Tissot Picture Society, New York. N 167. Copyright by J. J. Tissot, 1895-6.

the Parable of the Great Supper. The contour of the bodies of the people in either group all lead to the house where the master waits impatiently for the guests to arrive. The master peers out of the open window which is festooned for the occasion. The pathway leads to him. The servants are going in his direction. Both straight lines and curves cause the eye to rest upon this master of the household.

(2) Law of Psychology. Whenever two or more persons gaze in the same direction, others are led through curiosity to note the object of their attention. "Attention attracts attention"<sup>1</sup>. This kind of composition is even more powerful than the law of linear. Tissot used this method in his painting of the Return of the Prodigal Son. There is little doubt that the two figures in the foreground are the object of interest. However, with the curious eyes of the other four figures resting on them, the fact is even more emphasized. The curves of the archway and the line of the stairway also point attention to the father and son.

(3) Law of Emphasis. Emphasis is secured by making the important person in a picture stand out more prominently than all the others. This is done by painting

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1. Cf. Bailey: Use of Art in Religious Education, p. 36.



LIFE OF CHRIST SERIES. 78.  
UNION PRESS, PHILA.

THE PRODIGAL SON.

PAUL GUSTAVE DORE, 1833-1883.



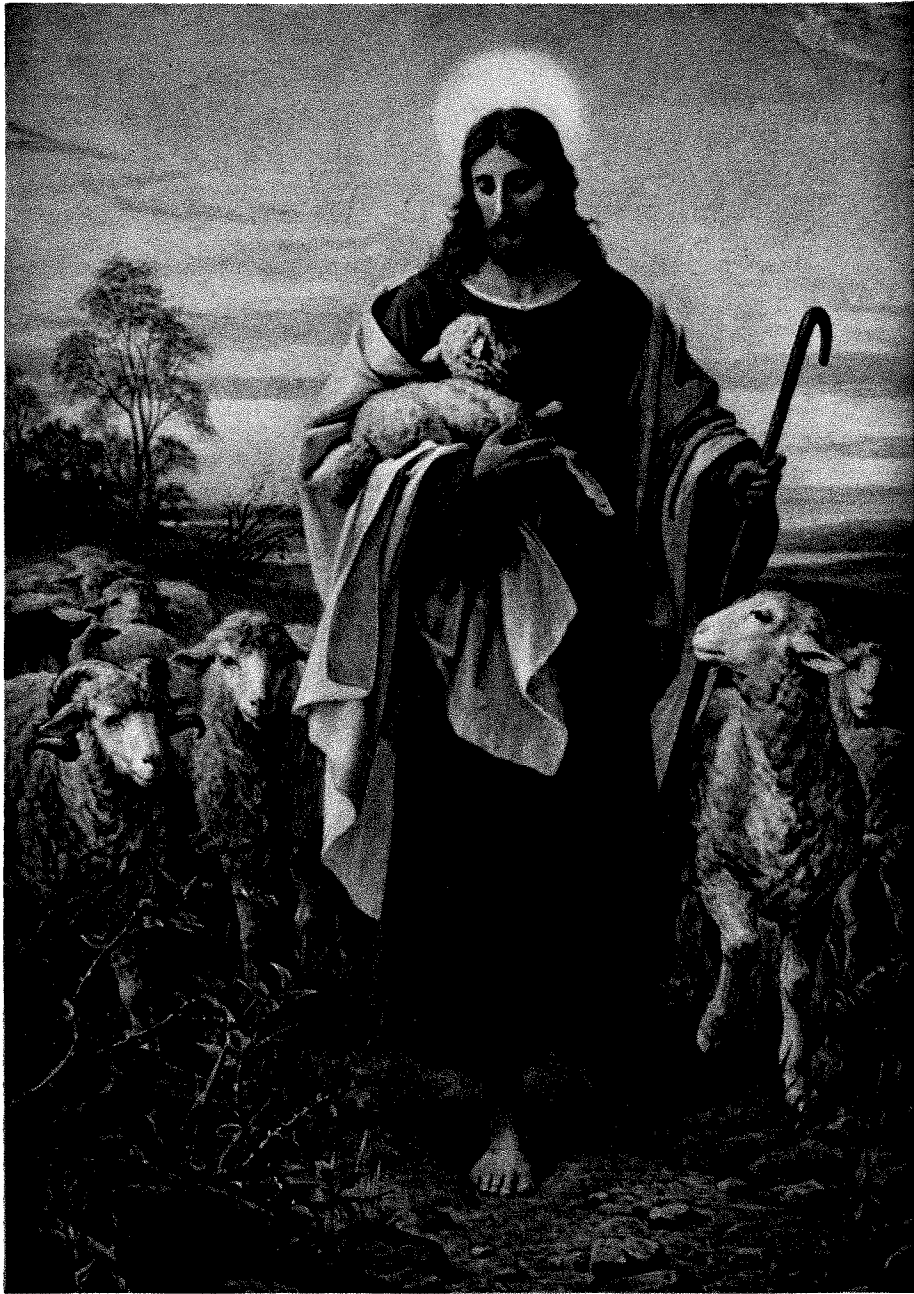
WILDE'S BIBLE PICTURES. 107. GUSTAVE DORE. 1833-1883.  
THE RICH MAN AND LAZARUS.



that person large and the others subordinate; by highlighting that one and making the rest of the picture more obscure; by making this central figure defined while the others are indistinct; and, by giving that figure a prominent position in the picture. In Burnand's picture, on the Great Supper, the household is high-lighted, thus making it the focal point with the master the center of interest. The father and son, in Tissot's painting of The Return of the Prodigal Son, are emphasized by making them larger than the other four people, by making them more distinct, and by giving them a foremost position in the picture. In Dore's painting of the Prodigal Son, the father and son are not only larger and more distinct, but they are also high-lighted as well. Dore, in painting The Rich Man and Lazarus, gives emphasis to Lazarus and the servant, but by high-lighting and linear, interest is centered in the Rich Man and those dining with him.

#### b. Color and Print

The artist used the medium of color, as well as the elements of composition, to clarify the thought behind the picture. Color enhances the emotional appeal of pictures, and that is the reason they are usually preferred to the black and white prints. It is difficult, however, to get good coloring in the prints that are available.



THE GOOD SHEPHERD.

B. PLOCKHÖRST.



3512

MADE IN U.S.A.



THE GOOD SHEPHERD  
BERNHARD PLOCKHORST (1825-1907)  
NO. 290 © ART EDUCATION, INC.  
BROWN-ROBERTSON CO., N. Y.  
PRINTED IN U. S. A.

GERMAN

PRIVATE COLLECTION

It is almost impossible to get prints that are true in coloring to the original painting. Many publishing houses are now making their prints in black and white only because of the difficulty of getting the proper coloring. However, as color is so attractive to the public, there are many colored prints that can be secured. These should be used with care, for there is danger of spoiling the artist's intention with the misuse of coloring. There is also a danger of spoiling the teaching effect by the use of pictures with gaudy or inharmonious coloring. Artistic appreciation for the good and beautiful can only be developed with the use of the finest pictures available.

A valuation of the three colored prints of The Good Shepherd by Plockhorst will be helpful to show the difference in color prints. However, the picture itself would not have the challenge for adolescents that The Lost Sheep by Soord would have. Adolescents might note the cumbersome, flowing garments of the shepherd, which would be a hindrance to any shepherd. It has been remarked that all "Good Shepherd" pictures are just "pretty pictures." This picture does have an appeal for younger children. The larger of the prints is the most distinct of the three. The facial features are clear, showing loving tenderness for the lamb. The coloring is the most harmonious of these prints. The smaller print is gaudy and indistinct. It



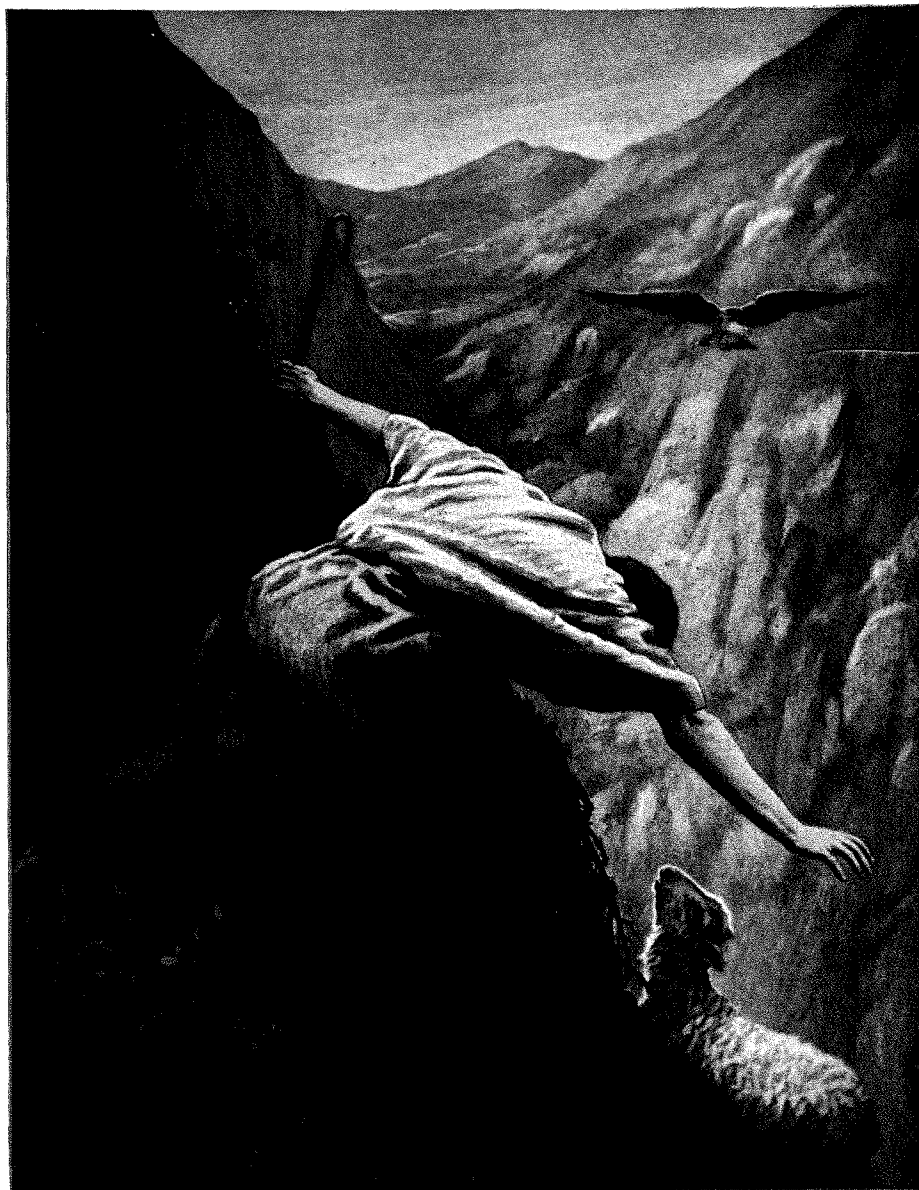
The Union Bible Pictures.  
New Testament Series. 118.

The Lost Sheep.

Alfred U. Soord.



THE LOST SHEEP (NINETY AND NINE) BRITISH  
ALFRED U. SOORD (1869-1915) PRIVATE COLLECTION  
NO. 298 © BROWN-ROBERTSON CO.  
ART EDUCATION, INC. NEW YORK  
PRINTED IN U. S. A.



C-27 PRINTED IN U.S.A.

THE LOST SHEEP.

ALFRED SORD



does not show the evening approaching in the sky. The third picture is harmonious in coloring but indistinct in print.

If there is any doubt as to the coloring, a black and white print should be preferred. In comparing the three prints of *The Lost Sheep by Soord*, it will be noticed that in most details, the black and white print is the most distinct. The strength of the body of the shepherd, with the thorn caught in his arm, is more powerfully shown. The idea of depth is more effective because of the indistinct background which signifies distance. The response in the sheep to the shepherd's tender care is clearly seen in the face of the sheep. Of the two colored prints, the smaller one is more nearly correct. The coloring is more harmonious, and the morning sun is appearing in the sky, for the shepherd has searched for the lamb all night. There is a nimbus about the shepherd's head, signifying that he is the Master Shepherd. The background shows depth better than the larger colored print.

### c. Symbolism

Besides composition and color, the artist has still another "word" in his language with which to make his meaning clear. That "word" is symbolism. Bailey speaks of symbolism thus,

"Symbolism is a form of suggestion, primarily intellectual, by which the initiated can see in an object more than is actually portrayed. Art has always contained symbolic elements. . . . Early Christian art in particular was symbolic, first, because of the necessity of maintaining a disguise under persecution and again because the particular spiritual messages it had to convey transcended the limits of representation."<sup>1</sup>

Down through the years Christian art has developed a set of symbols representing personages like apostles, saints, martyrs, or representing Christian beliefs and aspirations. For instance, the cross or the grape vine represents Jesus, and the slender reed cross represents John the Baptist; the lily stands for purity, and the dove stands for the Holy Spirit.

Bailey says that, "In modern times there has been a tendency to minimize the value of symbolism."<sup>2</sup> There is at present, he feels, a renewed interest in the use of symbolism. In the pictures of the parables reviewed in this study there was very little use made of symbolism. However, it is important to realize the fact that the artist does use symbolism as a means of presenting ideas. Adolescents would be interested in discovering the hidden meanings in symbols used in paintings. The use of this type of picture would be advisable with lessons on other subjects for which such pictures are available.

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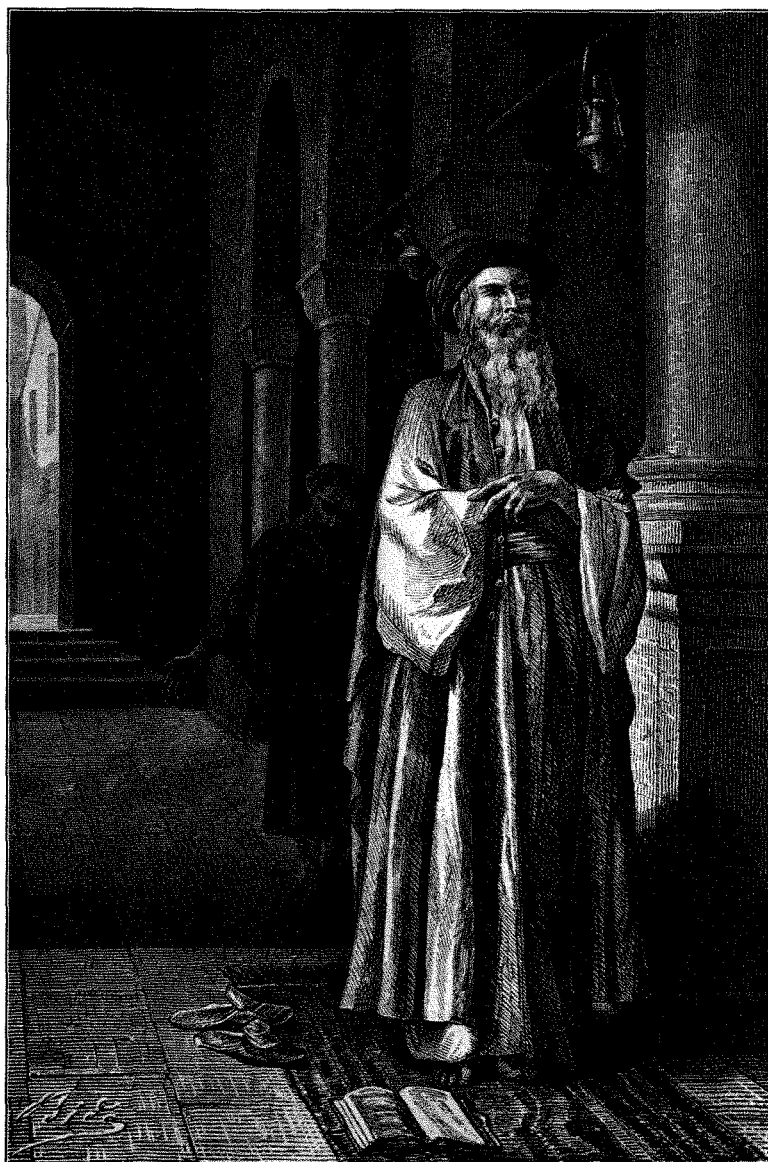
1. Bailey: The Use of Art in Religious Education, pp. 38-39.
2. Cf. Bailey: Art and Character, p. 32.

## 2. The Type

In the discussion of the function of art in Chapter I, reference was made to the illustrative and interpretive type of picture. It was shown that the artist acts as an illustrator of the things he sees and thus clarifies the thought of others. He also interprets the meaning of life situations and makes them understandable to those who study his pictures. The artist introduces symbols in his paintings as a means of indicating some person or belief, as was discussed in the foregoing point. An artist may combine more than one of these characteristics in a single picture. Thus a picture does not necessarily have to be purely illustrative, interpretative, or symbolic. To understand better these three types of pictures, an example of each will be given.

### a. Illustrative

The purpose of the illustrative picture is to present fact and to make Bible lessons more realistic. Besides wanting to illustrate the truth of the scriptures accurately, some artists have also insisted upon exactness as to the historic setting of the incident painted. Some of these artists have spent years in Palestine studying the people and the land. They were intent upon accuracy in costuming, in customs, and in background scenery.



LIFE OF CHRIST SERIES. 118.  
UNION PRESS, PHILA.

PARABLE OF THE PHARISEE AND PUBLICAN.

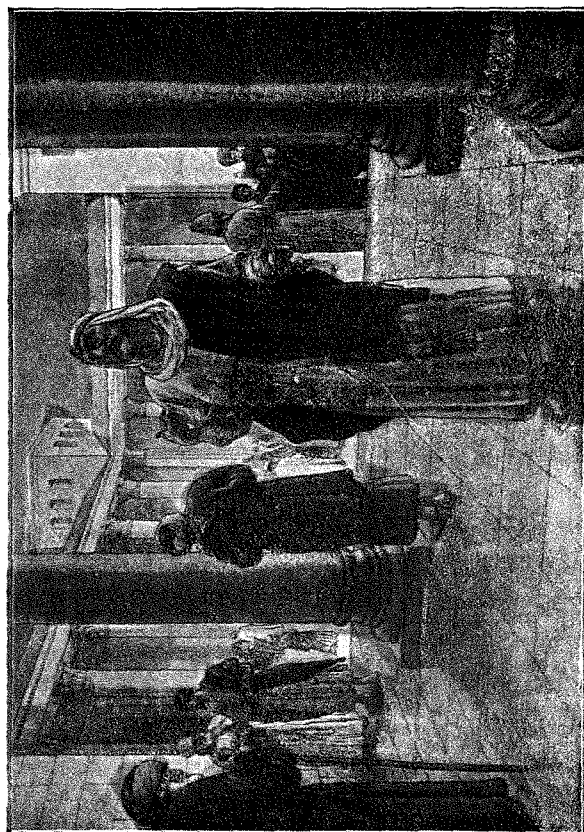
ALEXANDRE BIDA, 1813-1895.

Tissot is one of the outstanding realistic painters of Biblical subjects. He spent ten years in Palestine in studying the people and the land. Alexander Bida is another realistic Biblical painter. Of him Hickey says, "Alexander Bida's magnificent pictorial designs illustrating scenes in the life of Christ cannot fail to do good."<sup>1</sup> He spent twelve years in Palestine in study, and in painting many fine religious pictures.

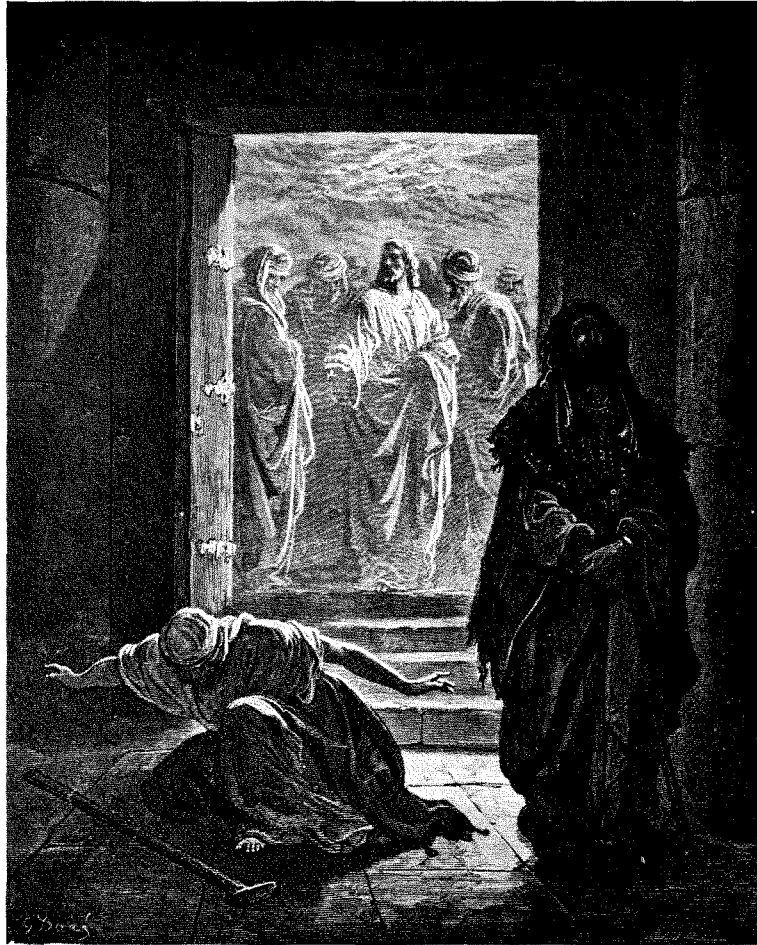
Bida's painting of The Parable of the Pharisee and the Publican is a splendid illustrative picture to use with a study on prayer with adolescents. This picture is more than an illustration, it is an interpretation as well. Adolescents would enjoy discovering the details which help to interpret the meaning of the parable. It will be found that this picture illustrates impressively the essential difference in the attitude of the prayer life of the two men. The humility of the publican in contrast to the aristocratic self-satisfaction of the pharisee is carefully shown in the posture of the two men. The publican has head bowed, one hand over his heart and the other hand stretched out in an imploring gesture. His realization of sin and of the need of mercy is evident. The pharisee stands with head erect, eyes forward and hands folded in

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1. Cf. Hickey, p. 170.



THE PUBLICAN AND THE PHARISEE. (*Reukauf*)



WILDE'S BIBLE PICTURES. 108.

GUSTAVE DORÉ. 1833-1883.

THE PHARISEE AND PUBLICAN.

an attitude of self-assurance. Nothing in his attitude shows the realization of sin or of his dependence upon God. His prayer life is merely a routine of custom, a strict observance of Jewish formalism. His slippers have been removed, and he stands bare footed on his prayer rug. His prayer book has been used and laid aside. All this has been observed carefully but it has had no effect on the heart of the man. This may have been the first prayer ever uttered by the publican, but there is a sincerity in his prayer attitude totally lacking in the prayer attitude of the pharisee.

"Two went to pray: oh, rather say,  
 One went to brag; th' other to pray.  
 One stands up close, and treads on high,  
 Where th' other dares not send his eye.  
 One nearer to God's altar trod,  
 The other to the altar's God."<sup>1</sup>

Reukauf's and Dore's painting of this parable would be considered pure illustrations. These do not capture the essential difference in the two men as does the painting by Bida. These pictures could be shown along with the Bida picture to illustrate how much better he has interpreted the message of the parable.

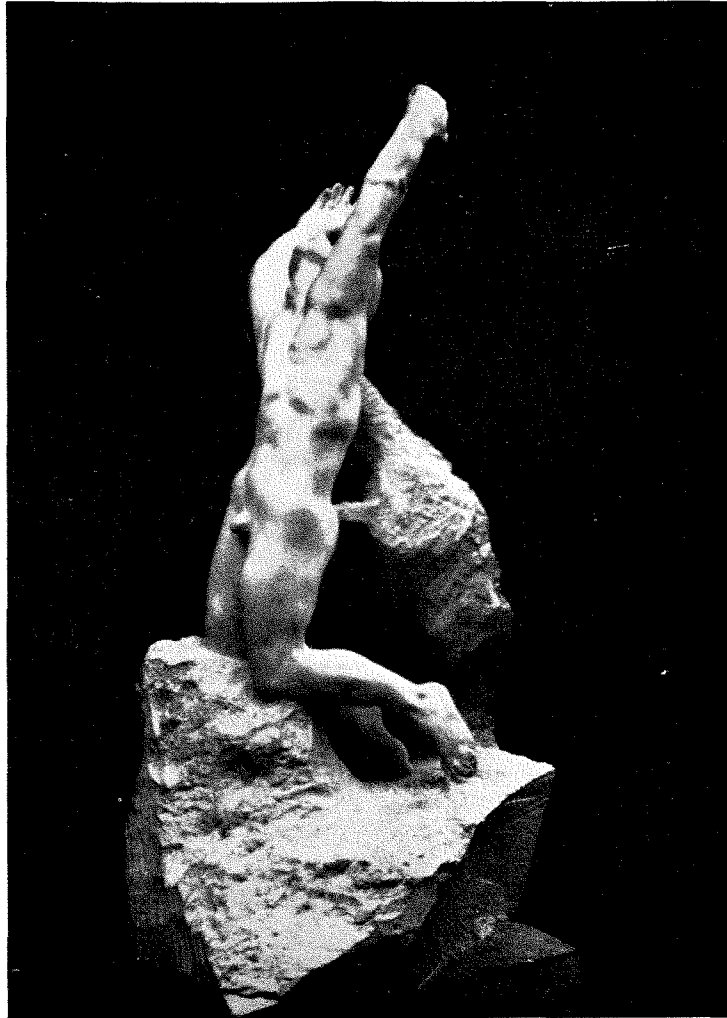
#### b. Interpretative

Rodin's representation of The Prodigal Son is

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1. Dodd, C.S.: Gallery of Bida Engravings, p. 66.





RODIN: THE PRODIGAL SON

purely interpretative in nature. It is not an illustration of a particular scene, but an interpretation of the mind and heart of the prodigal. There is nothing to detract from the idea of the utter wretchedness of the boy. Every muscle in the body stretches upward in search of The Divine God. There is an intense longing to be reconciled with Him. The position of the feet with only the toe touching the rock shows the straining of the body upwards. He is naked before God, as he is uncovering all the sin of his life before Him. How splendidly the artist has given us a new insight into the meaning of the parable, and into the experience of the prodigal son! Interpretative pictures help to meet the adolescent's need of a broadened vision of life and of a vital Christian experience.

### c. Symbolic

In the pictures of the parables reviewed, it was found that most were either illustrative or interpretative or a combination of the two. Rinaldi's representation of the Virgins, however, might be considered symbolic. The oil here is symbolic of character. Questions have often arisen, in regard to the Parable of the Ten Virgins, as to why the oil wasn't shared with the foolish virgins. Rinaldi gives an enlightening explanation of this in his work. The



parable represents the test of character that will eventually come. The oil couldn't be shared with those who had none, for character is not something that can be given away. The bare arms and the bare shoulders of the virgin seeking oil is an indication of her character. She has not lived a life that would be acceptable to the Bridegroom, therefore she is not prepared to meet Him. There is a splendid lesson in this picture for adolescents, as they are making plans for their own individual lives. It's message will enrich their lives and challenge them to nobler Christian living.

#### C. The Sources of Pictures on the Parables

After a considerable amount of correspondence inquiring about pictures on the parables that might be available, it was found that the following publishing houses carry the most complete supply of these pictures.

Pilgrim Press, 14 Beacon St., Boston, Mass.

Union Press, 1816 Chestnut St., Philadelphia 3, Penna.

University Prints, Newton, Mass.

W.A. Wilde & Co., 131 Carendon St., Boston, Mass.

The New York Sunday School Commission, Inc., 416 Lafayette St., New York 3, N.Y., handles pictures from various publishing houses. They have quite a complete supply of



the prints that are available on this subject.

There are, also, several helpful books containing pictures on the parables not found in listings by publishing houses. These volumes could be placed in the church library for reference material. If the class group is small, the books might even be used during the lesson period. Some of them have pictures large enough for this purpose. The following list is suggested:

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|--------------------------|---|
| Dodd, Charles Hastings:  | Gallery of Bida Engravings<br>Home Mfg. Co., Boston, 1891   |
| Dore, Gustave:           | The Bible Gallery<br>Cassell, Petter, Galpin & Co.,<br>New York, 1880                             |
| Eggleston, Edward:       | Christ in Art, Illustrated by<br>J.B. Ford & Co., New York, 1875<br>Alexander Bida                |
| Fleming, Daniel Johnson: | Each With His Own Brush<br>Friendship Press, New York, 1938                                       |
| Harby, Clifton:          | The Bible in Art<br>Garden City Publishing Co., Inc.,<br>New York, 1936                           |
| LaFarge, John:           | The Gospel Story<br>The MacMillan Co., New York, 1913   |
| Priolo, Paolo:           | The Parables of Our Lord, Illus-<br>trated on Stone, Maclure, Mac<br>Donald, MacGregor, London, - |
| Tissot, J. James:        | The Life of Our Lord Jesus Christ<br>Vol. 1 & 2, The McClure-Tissot Co.,<br>New York, 1899        |

The book by Fleming has a special appeal at this time for it appears on the suggested reading list of the Missionary Education Movement for 1947-1948. It is listed with the



books for Adults and Young Adults, and would be of considerable interest to adolescents. This is a volume of the contemporary Christian art of Asia and Africa. The characters in the paintings are native, with native costumes and background. Fleming includes some paintings of the parables in his collection, and these are especially interesting because of their foreign character.

There is a book by Thomas Derrick that does not belong in the above list. It is:

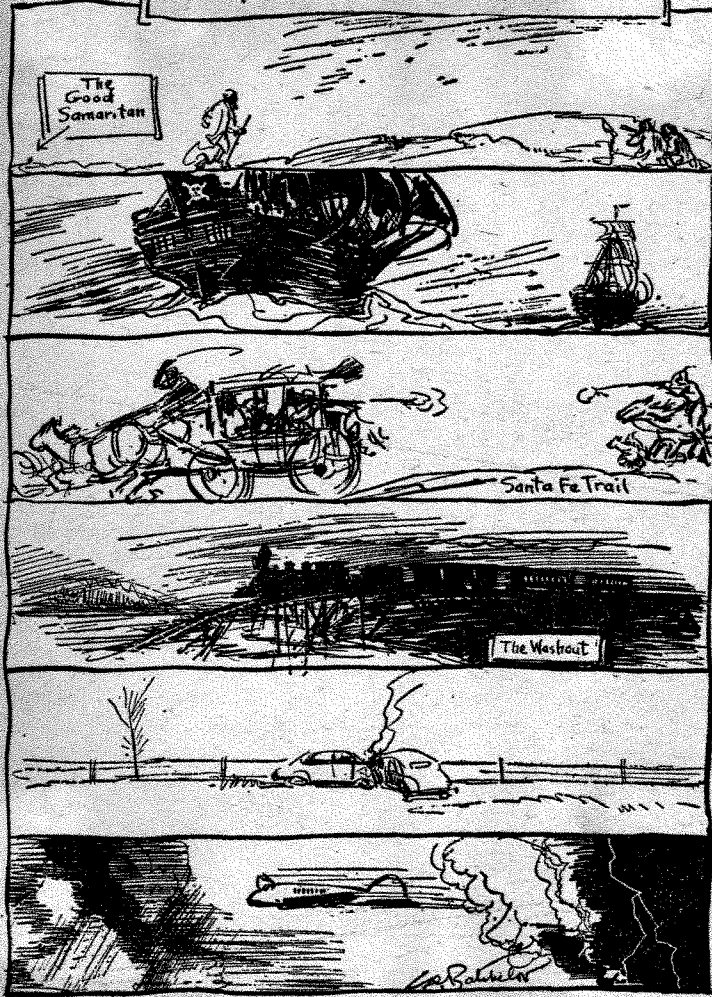
Derrick, Thomas: The Prodigal Son and Other Parables  
Shown in Pictures by Thomas Derrick,  
Longmans, Green & Co., N.Y., 1931

This book might be of interest just to show how poorly the parables can be illustrated. They are drawn in caricature with modern implication. For instance, the Good Samaritan drives a model T Ford instead of a donkey, and the father of the prodigal son is a successful, cigar-smoking, business man. The caricatures are not true to fact, nor are they of any value in representing the spiritual teaching of the parables.

Besides books that might be found in public or private libraries, newspapers or magazines may also have pictures that could be used in teaching. For instance, the illustration of the sower that a daily newspaper had during the war might be used. It would be of current interest to young people, and would relate the Bible ac-



Lest We Forget  
Getting from here to there has always had its hazards.



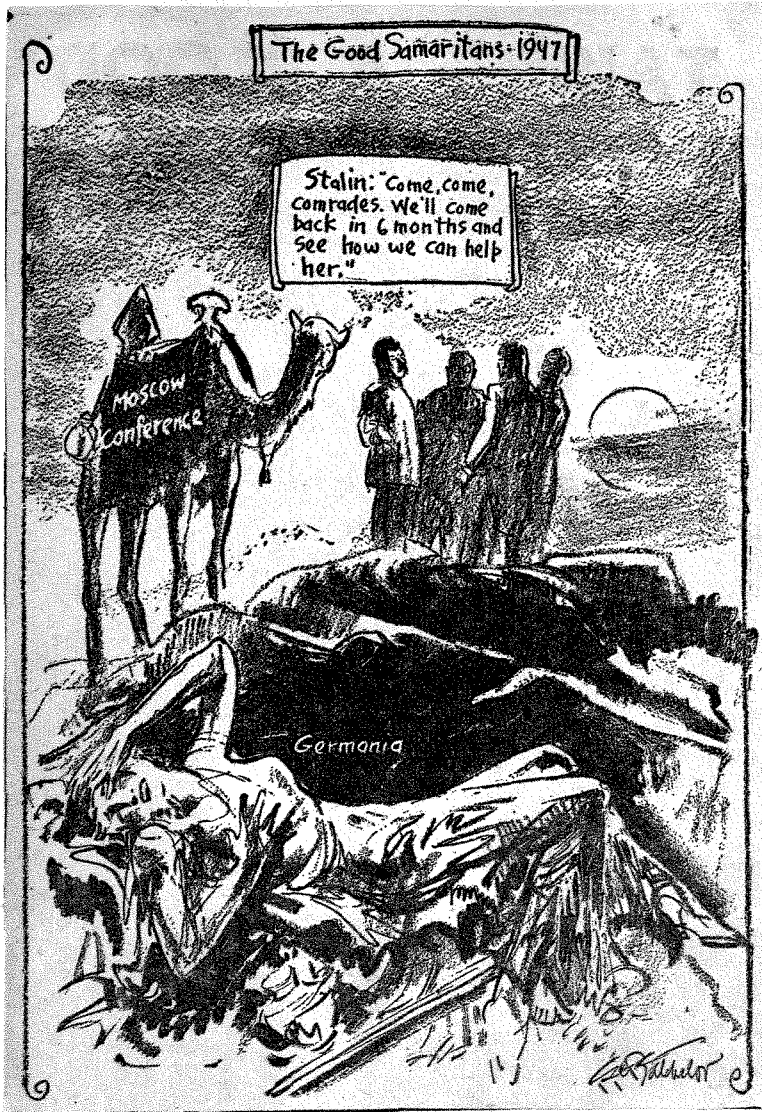
count with actual happenings of the present day. The picture was based on Millet's sower, and it's purpose was to emphasize the current propaganda favoring war. The artist has the sower casting guns instead of seed, and one's imagination doesn't have to work hard to contemplate the result of this type of sowing.

A more recent cartoon illustrating the danger of travel, makes reference to The Good Samaritan. Because of the recent high toll of accidents in air travel, there has been considerable concern over the safety of air travel. The editorial along with the cartoon, assured the public that risk in air travel was steadily decreasing according to the figures quoted. The cartoon points out that travel has been hazardous from the early days of travel by foot down to the present day of travel by air.

Teachers should be continually looking for source material which would be helpful in their teaching. Interest of young people might be stimulated in the teaching material by encouraging them to search for pictures on a particular subject. Any material that students bring in should be referred to in some way during the lesson period.

The Good Samaritans - 1947

Stalin: "Come, come, comrades. We'll come back in 6 months and see how we can help her."



#### D. The Purpose in Selection

Janes, in speaking of the advantages of pictures, says that they are efficient, retainable, convincing, intellectualizing, cultural, and interesting.<sup>1</sup> As to the efficiency of pictures, he says that through selection, that which is unnecessary or irrelevant can be eliminated.<sup>1a</sup> Thus, through careful selection, only those pictures which are pertinent to the lesson material will be used.

The purpose for which pictures are to be used is of importance in determining the selection of pictures. Bailey says,

"A 'good' picture is not necessarily one that answers all the aesthetic requirements, or even one that carries a spiritually useful message. The standard of goodness is not absolute but relative. A good picture is one that lends itself to the teacher's purpose; and that purpose, as far as religious and moral training is concerned, is to open the eyes, the mind, and the heart of a certain person and to key his will to virtue, which is 'strength in right causes.'"<sup>2</sup>

There are two main purposes in using pictures.

##### 1. Instruction

Pictures to be used for instruction will make their appeal largely to the intellect. They lend themselves

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1. Cf. Janes, P.H.: Screen and Projector in Christian Education, pp. 57-60.

1a. Cf. Ibid, pp. 57-58.

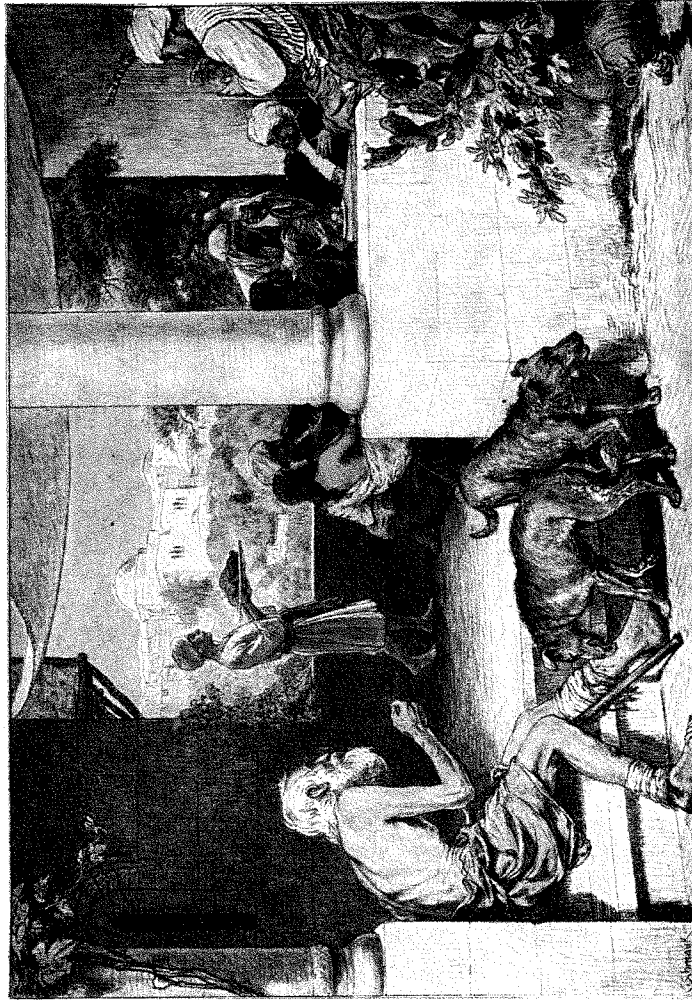
2. Bailey, op. cit.: Art and Character, p. 133.



The Union Bible Pictures.  
New Testament Series. 114.

The Evil One Sowing Tares.

Sir John E. Millais.



PARABLE OF DIVES AND LAZARUS. (*Reuekauf*)

admirably as material for the approach, for the teaching basis, or for the conclusion of the lesson. It is advisable to use a single picture for both the approach and the conclusion, in order to maintain unity of thought during those particular times. The remaining portion of the teaching period may be used for individual participation, but the opening and the closing of the class session should be led by the teacher alone. One or more pictures may be chosen for use as a teaching basis for the lesson.

A picture that is selected as a means of approach to the lesson should be attractive or unusual, in order to create interest. Good colored prints may be used for this purpose, for it has been noted that colors have a natural appeal. Millais' picture of *The Evil One Sowing Tares* is unusual enough to capture the interest of adolescents, and it is a splendid portrayal of the parable's lesson. The artist has made use of symbolism by including a serpent which is a symbol of sin or evil. The wolf may also be considered as a symbol of evil. The picture of the *Parable of Dives and Lazarus* by Reukauf, is an interesting illustration of this parable, and it has color appeal as well. However, it doesn't compare in thought to Millais' painting.

Pictures to be selected for a teaching basis should help to clarify the parable to be studied, either by giving reality to the parable or by emphasizing the





LIFE OF CHRIST SERIES. 44.  
UNION PRESS, PHILA.

PARABLE OF THE LEAVEN.

W. J. WEBB.





BONIFAZIO: PARABLE OF THE RICH MAN

thought of the parable. The painting of the Parable of the Leaven by Webb, is fine for illustrating how the meal was ground and stored and prepared in the olden days. The costuming and household effects are also of interest in making the homely illustration on which Jesus based his parable more real. Then, Bonifazio's painting of the Parable of the Rich Man would help to emphasize not only the thought of the need of Lazarus, but also the day of reckoning which must come to the rich and poor alike. The burning building in the background indicates the impending doom that will eventually fall upon the rich man in his selfishness.

The selection of pictures to be used as a conclusion for teaching a lesson, is based upon the thought that is to be emphasized in the lesson. Bonifazio's picture would make a splendid conclusion to a study of that parable. Joy's painting of The Merchant and the Pearl of Great Price, emphasizes well the value that the merchant has placed upon the pearl he has obtained by selling all that he had.

## 2. Worship

Since worship makes its appeal to the emotions, pictures that are to be used to produce a worshipful attitude in young people should also make their appeal to



The Union Bible Pictures,  
New Testament Series, 152.

The Prodigal Son.

John M. Swan.

the emotions. Hickey says of art,

"Art is one of the handmaidens of religion, and though not at all regenerative, it may help to educate and train Christian character and life. It may serve to direct if not produce holy activity. Art may point the way, may aid the heart to give itself to God."<sup>1</sup>

Rodin's Prodigal Son, as well as The Prodigal Son by Swan, certainly make their appeal to the emotions. Either one could be used as a basis for a worship service on the subject of prayer or repentance. The painting by Rodin expresses better the prodigal's yearning for God, while the one by Swan stresses the actual depths of human experience to which the prodigal's sin has brought him. Millet's Sower might also be suggested as an art subject for a worship service. The central thought of the service would be on missions, or on the responsibility of sowing the Word of God in the hearts of all mankind.

#### E. Summary

The problem of the selection of pictures for use with adolescents in the teaching of the parables should be considered from the aspect of choosing the finest pictures that are available to meet the needs of the adolescent, and of meeting the purpose for which the teacher is going

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1. Hickey, p. 296.

to use them. A knowledge of picture technique and of the types of pictures is helpful in making a choice of pictures. Unity in composition, harmony in coloring and clarity of print are essential in pictures to be used in Christian education. It is better to use the black and white prints than prints which are inartistically colored. The interpretative and the symbolic types of pictures are particularly adaptable for use with adolescents, in enlarging their vision and in making their personal Christian life more vital. The illustrative type of picture, however, is helpful in lending reality to the parable stories.

The teacher who would take advantage of the opportunity of making her teaching more effective by the use of pictures, should be ever looking for source material. A knowledge of the publishing houses from which inexpensive prints of the parables can be ordered is of value. Then, there are also pictures of the parables in books which can be borrowed from libraries. These are helpful as source material. Magazines and newspapers also provide interesting source material. The collection of material may be used as a means of creating interest and of encouraging active participation on the part of the adolescents.

The purpose for which the picture is to be used is another factor in selection. Pictures to be used for instruction will appeal largely to the intellect, while

those to be used for worship will make their appeal largely to the emotions. Besides having good technique, pictures must lend themselves to the use for which they are intended. The selection of pictures, then, depends upon their artistic value, and upon the emphasis they can give to the thought to be used in instruction and in worship.

CHAPTER IV

SUGGESTIONS FOR THE USE OF PICTURES

IN TEACHING

THE PARABLES TO ADOLESCENTS

## CHAPTER IV

### SUGGESTIONS FOR THE USE OF PICTURES

#### IN TEACHING

#### THE PARABLES TO ADOLESCENTS

##### A. Introduction

The theoretical discussion of the problem of this thesis is incomplete without some practical suggestions as to how to apply the theory to an actual teaching situation. In order to meet the problem of making actual plans for the use of pictures in Christian education, an understanding of the approved methods of using pictures will first be considered. A study of the technique of picture analysis is then taken up, in order to equip the teacher with a knowledge of how to study a picture with her class. In the final place, practical suggestions for the use of pictures in teaching are presented. First, a number of lesson plans are given for the purpose of illustrating the methods of using pictures. Pictures on the parables which are easily available have been chosen as the basis of this study. Secondly, a series of pictures is listed for the purpose of supplying the teacher with material to supplement any course of study for adolescents on the teachings of Jesus,



or on the life of Christ. As courses of study on the life of Jesus are of primary importance to adolescent Christian training, it is believed that this study will offer practical and usable suggestions for the teacher of adolescent young people.

### B. The Methods of Using Pictures

Pictures must be considered for use in teaching only when they definitely contribute to the thought of the lesson. In speaking of the part pictures must play in Christian education, Janes says,

"Hymns of praise and worship offer us the opportunity of expressing ourselves in beautiful language and music, and prayer is our personal approach to God. All these things work together, each one having its essential part. The picture's work is to aid in making Christian ideas more accurately understood and therefore more convincing."<sup>1</sup>

In choosing the method which will contribute most to the teaching situation, note must be made of the physical setting of the classroom as well as of the individual young people. The size of the class, and the size of the classroom are determining factors in deciding upon the best method to use. Each teaching situation has its own particular problems and needs. Janes notes that, "Each occasion in which visual aids are used provides a different

. . . . .

1. Janes, P.H.: Screen and Projector in Christian Education, p. 38.

problem, and its solution, as in all teaching situations, requires special treatment."<sup>1</sup> Therefore, the choice of the method which is to be used, depends upon the individual teaching situation.

When planning for the use of pictures, it is better to select the pictures and the method to be used before making a detailed plan of the lesson. In such a procedure the picture will be an integral part of the lesson, and unity of thought will be maintained. This will require considerable thought and planning on the part of the teacher. Rogers and Veith warn that,

"In all too many cases, however, the teacher's use of pictures is haphazard, unplanned, and in total or partial ignorance of the rich picture resources which are available."<sup>2</sup>

A review of the methods of using pictures will be helpful in pointing the way to a more efficient use of them in teaching.

#### 1. Use of Individual Prints

This method is particularly adaptable to the smaller class group. Each member would enjoy having an individual copy for his own use, of the picture or pictures to be studied. It is much better for each person to have a copy of his own, than to have a picture passed around

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1. Cf. Janes, p. 51.

2. Rogers and Veith: Visual Aids in the Church, p. 43.

the class. In this latter method, attention is turned away from the teaching to the act of passing the picture. A good rule is to choose the method which will most avoid distraction.

The prints may be given out at the beginning of the class discussion or just preceding the time they are to be used. It may be advisable for the class to have them a week prior to the time they are to be used. This method should be used only if there is assurance that the prints will be brought back on the day they are to be studied. Adolescents would enjoy making a collection, or a scrapbook, of prints on the parables. This would be a fine project to follow along with the class study of this subject.

## 2. Use of One Large Picture

The method of using one large picture as a teaching basis for worship or instruction, may be preferred because the thought and attention of the entire class may be centered upon it. In using this method, it is important to have the picture large enough so that all of the details are distinct to the whole group. It should be placed, as to distance from the class and height from the floor, in a position to be easily seen by all the members of the class. The use of one large picture is particularly suitable for

a worship service, but it may also be used as a means of instruction. For either purpose, it should be placed in position before the service and remain there to the end of the period. Thus, it may be silently observed and appreciated during the time when no particular reference is being made to it. Framed pictures may be hung on the wall for seasonal or theme emphasis. If they are used in this manner, a study should be made of them during this time. Bailey suggests the following:

"Place on the walls pictures of spiritual intensity that present aspects of eternal truth, that stimulate the imagination and so induce our young people to build within their own souls that supreme work of the imagination, the Christian ideal."<sup>1</sup>

### 3. Use of Two or More Pictures (Parallel Method)

The parallel method is helpful in showing more than one artist's thought on a particular subject. It sharpens the adolescent's power of observation, for through the process of comparison the young person is led to consider the various details which are of importance to a given artist. In speaking of the purpose and the value of adopting this method in his book, Caffin says,

"I have adopted the parallel method: 'Look on this picture and on this.' Not, as a rule, to suggest that one is more admirable than another; but to stimulate interest and the faculty of observation, and to show how various are the

. . . . .

1. Bailey: Use of Art in Religious Education, p. 96.

motives which have prompted the artists and the methods which they have adopted."<sup>1</sup>

Small individual prints or large pictures to be shown before the class, may be used with this method of teaching. The projector is a good method to use in showing one or more large pictures before the class.

#### 4. Use of a Projector

More use should be made of the projected picture in the field of Christian education, especially if the group with whom a teacher is dealing is rather large. The room must be fairly large, when using a projector, so that the screen may be placed in proper relation to the class and to the projector. The room should be in semidarkness, rather than in total darkness. "Complete darkness stimulates fear and makes necessary unnatural adjustments of the eye to light conditions, which may cause strain."<sup>2</sup>

In some types of projectors it is possible to clamp a book in position so that a picture from the book may be shown. Pictures, for which copies are not available, may be used in this way. Care should be taken, however, not to leave the book in the machine too long or the heat will burn the picture.

. . . . .

1. Caffin, C.H.: How to Study Pictures, p. xiv.

2. Janes, p. 53.

Another way of projecting still pictures is by means of transparencies or slides. The picture is photographically reproduced on glass or film to make a slide. The new type of miniature slide, measuring 2X2, is inexpensive. Many of the masterpieces of religious art are now available in this slide form, and the source in this field is being steadily increased. There are series of slides now being put out which are accompanied by a lecture. The "film slide", which consists of a series of pictures printed on a continuous strip, is helpful when a series of pictures is to be used over again in the same order. But for a study of the parables, individual slides would be more practical. A church library of slides is a valuable source of material to acquire for use in the church school. With such a library, the masterpieces of pictorial art would be easily available to all the teachers of the school. Slides may be ordered from the following companies:

Keystone View Company, Meadville, Pa.

Board of Christian Education, 1505 Race St., Phila., Pa.

Bond Slide Company, Chicago, Illinois

Christian Board of Publication, 2700 Pine Blvd., St. Louis, 3, Mo.

Society for Visual Education Inc., 100 East Ohio St., Chicago, 11, Ill.

Ideal Picture Corp., 28-34 E. 8th St., Chicago, Ill.

### C. Suggestions for the Study of a Picture

Before the teacher can actually put any of these methods to use, the principles involved in the study of a picture should be understood. Whether the teaching is to be by lecture method, the question and answer method, or the discussion method, the first thing to do in the study of a picture is to find out what is in it. The question, What is here? should be asked and answered in detail. Every inch of the picture should be scrutinized to find out what the artist has put there. Only through keen observation will all of the details be noticed. The next question to be considered is, How is it here? The composition of the picture should be studied, in order to discover to whom or to what the artist is drawing attention. The third question to be answered is, Why is it here? or What is the artist's message? In order to appreciate the message of a picture, it is necessary to recapture the artist's thought and feeling as he composed his painting. Bailey says,

"You feel your way into the picture. You absorb it. You become it and it becomes you. Then you know what the artist meant."<sup>1</sup>

In reference to the appreciation of a picture, Caffin says,

"For the object of study should be to put oneself in

. . . . .

1. Bailey: The Use of Art in Religious Education, p. 40.

touch with each artist in turn, to enter into his point of view, to see as far as possible with his eyes, and to estimate his work, not for what it does not contain, but for what it does. In this way only can our appreciation of painting become catholic and intelligent."<sup>1</sup>

Some pictures have more depth of meaning than others, but all pictures have some definite message to be discovered.

#### D. Suggested Use of Pictures

In making plans for using pictures, it is important to select pictures "appropriate to the subject and of interest to the age group"<sup>2</sup>. Everything used in the worship service or the class session should contribute to the theme for that day. Unity of thought is a primary consideration in lesson planning. It is best to have just one dominant theme for emphasis, and to have everything planned around it. The success of using pictures to center attention upon a particular idea, depends upon the teacher's knowledge of how to use this material. In regards to the teacher's responsibility in using pictures as a teaching method, Bailey says,

"The picture must first of all be understood, its purpose and meaning must be uncovered and made plain, and then when the particular dogma is recognized there properly follows the discussion of the truth or value of the dogma. . . . But the discussion should lead somewhere, and it is the teacher's function gradually to eliminate the half-truths

. . . . .

1. Caffin, op. cit., p. xiv-xv.
2. Cf. Janes, p. 53.



and errors, if he is capable of doing so, and to bring the class at last to full truth as we moderns see it."<sup>1</sup>

The value of the following plans and suggestions depends upon the actual use to which the teacher puts them in leading the young people to a better knowledge of the Christian life.

#### 1. Lesson Plans Illustrating the Methods of Using Pictures

For the purpose of having a definite class in mind to plan for, the following teaching situation is imagined. A Sunday School class of adolescents have their own classroom with a table and chairs. The room in which they meet is large enough for a projector to be used. At the beginning of the hour the class meets with other classes of the Senior Department for a general devotional service. Each class is designated a morning to lead the service.

The first two plans are to be used during the instruction period of the class session; the next two outlines are given to illustrate how a worship service may be planned with the use of pictures; and the following three plans are again for use with the individual class.

. . . . .

1. Bailey: Use of Art in Religious Education, pp. 83-84.



The Union Bible Pictures.  
New Testament Series. 115.

The Merchant and the Pearl  
of Great Price.

George W. Joy.

a. Plans to Use With Individual Prints

Lesson Plan I

Subject: The Kingdom of God

Bible Passage: Matthew 13:45,46, 6:19-21

Aim: To bring the students to realize that the greatest treasure one may seek in life is Christ's way of life.

Materials: Bibles, Pictures, Hymnals

Procedure:

Brief introduction to the lesson by teacher.

Scripture lesson (Read by a member of the class while the others follow in their own Bibles:

Sentence Prayers

Picture Study:

Approach: Give the members of the class a copy of the picture, The Merchant and the Pearl of Great Price by Joy. Let them study the picture for a few minutes, asking them to note the ways in which the artist has drawn attention to the center of interest in the picture.

1. What is the center of interest in the picture?

2. How has the artist drawn attention to it? This is shown by the lines in the folds of the merchant's garment leading to it, by the light from the window, and by the merchant's intensive gaze upon it.

3. What does the picture indicate as to the type of

man the merchant is? The garments of the merchant would indicate that he is a man of wealth, a prosperous merchant. He must be an industrious person because the tools of his trade are laid out on the table ready for use. The care with which he appraises the pearl would imply a keen knowledge of his business. He holds the jewel with tender care and uses a magnifying glass to appreciate the details of beauty upon which the value of the pearl is based. He has never seen anything as lovely in all his life, although he has been searching for "goodly pearls" all his life. Now that he has found this precious jewel, he gladly gives up everything to have it for his own. His face has a tender firmness and shows strength of character.

4. What message does Jesus' parable have for us today? It means that to follow His way of life is of greater value to us than anything else in this life. He expects us to be willing to give up anything He might require of us to follow Him.

5. Are we willing to give up all for the treasure of a life with Him?

6. The words of the hymn, Take My Life and Let It Be, to be read by the teacher.

7. Close with silent prayer and the Mizpah Benediction.



BROWN'S FAMOUS PICTURES—SEPIA. NO. 1887  
FROM FOSTER BROTHERS' PLATINUM PRINTS.  
3 PARK SQUARE, BOSTON.  
COPYRIGHTED

LOST  
*Metropolitan Museum, New York*

SCHENCK

Lesson Plan II

Subject: The Savior of Men

Bible Passage: Luke 15:1-7

Aim: To bring the students to a deeper appreciation of Jesus as the Savior of men. To help them to realize the need of Him as their personal Savior and Lord.

Materials: Bibles, Pictures, Poem, Hymnals

Procedure:

Open the class with the reading of the poem, I Am The  
<sup>1</sup>  
 Door, by a member of the class.

Give out individual prints of The Lost Sheep by Soord, and Lost by Schenck. Suggest that the members of the class study these two pictures while the scripture story is being read, comparing them with the details of the parable. The scripture is to be read by the teacher.

Picture Study:

1. Leading question: Which picture illustrates the tender care of the shepherd? Follow this with a study of Soord's picture.

2. What in this picture shows that the life of a shepherd is not an easy one? The depth of the canyon, the rocky precipice, the thorny hedges, and the dangerous task of rescuing the lamb indicate that shepherding is a hazardous

. . . . .

1. Maus, Cynthia: Christ and the Fine Arts, pp. 221-222.

## I AM THE DOOR

A traveler once, when skies were rose and gold  
With Syrian sunset, paused beside the fold  
Where an Arabian shepherd housed his flock;  
Only a circling wall of rough, gray rock-  
No door, no gate, but just an opening wide  
Enough for snowy, huddling sheep to come inside.  
"So," questioned he, "then no wild beasts you dread?"  
"Ah yes, the wolf is near," the shepherd said.

"But" - strange and sweet the words Divine of yore  
Fell on his startled ear, "I am the door!"  
When skies are sown with stars, and I may trace  
The velvet shadows in this narrow space,  
I lay me down. No silly sheep may go  
Without the fold but I, the shepherd, know.  
Nor need my cherished flock, close-sheltered, warm,  
Fear ravening wolf, save o'er my prostrate form."  
O word of Christ - illumined evermore  
For us His timid sheep - "I am the door!"

--Author Unknown

job.

3. Why has Soord painted a vulture in the picture?

The vulture emphasizes the precarious position of the lamb. It is flying around waiting to attack the unprotected lamb. The lamb indeed needs the shepherd's tender care.

4. What indicates that the shepherd is able to rescue the lamb? There is strength in the shepherd's arms, as is shown by the taut muscles. Then the care with which he has braced himself on the rock, the strong grip of his hand upon the rock, and the reach of the other arm all show his ability to snatch the lamb to safety. The Great Shepherd is searching out His lost sheep even today. He is ready and He is able to "seek and to save that which was lost". It was for this "purpose that He left the sheepfold of His heavenly Father to reside for a while with men that they might know something of what the loving heart of God is like."<sup>1</sup> It was for this purpose that He died upon the cross, and that through the cross all men might be drawn unto Him.

5. What is the message of Schenck's picture? By means of the symbolism of the cross, Schenck has interpreted the meaning of this parable. Midst the storm and stress of life there is a calm assurance in the cross of Christ. In

. . . . .

1. Maus, Cynthia: Christ and the Fine Arts, p. 205.



Him only can peace be found. In His cross only can redemption for sin be found. The Good Shepherd not only cares for His sheep; He has also laid down His life for them. Schenck has stressed the need for a Savior in the confusion of the sheep.

Sing the hymn, The Way of the Cross Leads Home

Close with the class saying together the 23rd Psalm as a concluding prayer.

#### b. Plans To Use With One Large Picture

#### Lesson Plan III

#### A Worship Service

Subject: Seeking the Lost

Bible Passage: Luke 15:8-10, 19:10

Aim: To bring to the young people a realization of God's longing for His own, even for those who do not love Him.

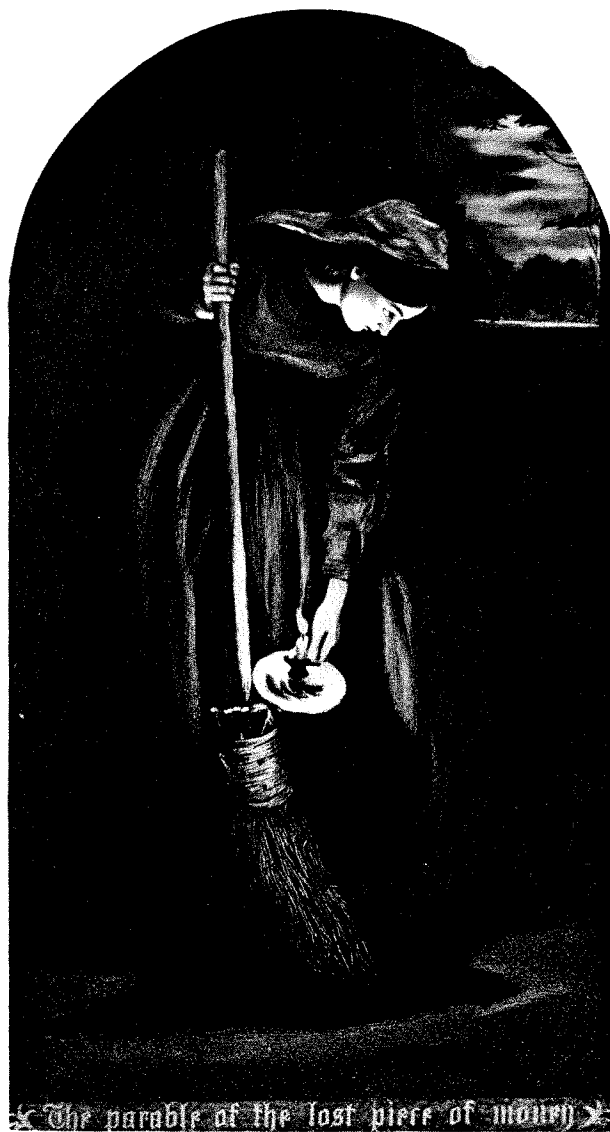
#### Suggestions for Planning:

The class is to lead this service for the general assembly period. They should have a part in planning the program. As many of their ideas should be used as possible. The leader of the service is to be selected by the class.

#### Procedure:

Opening Hymn: Jesus Is Calling (The leader is to announce the service.)

Prayer (Led by another member of the class)



*The parable of the lost piece of money*

WILDE'S BIBLE PICTURES. 103.

SIR JOHN MILLAIS. 1829-1896.

THE LOST PIECE OF MONEY.

Scripture (Read by a third member of class)

Hymn: When We Walk With the Lord

Picture Study (Led by the teacher)

Have the picture The Lost Piece of Money by Millais projected on a screen. Retell the parable of Jesus in your own words. Then carefully point out the details of the picture which illustrate the first section of the parable. Note how intent the woman is upon finding her lost coin. She has her broom in hand, for she has swept the floor many times in an effort to recover her money. Night has come upon her. The moon is high in the sky. Still she searches for the coin. She stoops over, tipping the candle so the light will reflect more brightly on the floor. How serious is her face, and how searching are her eyes! She still has hope, and the search goes on until her coin is recovered. Such is the diligence of God in seeking out His own. His joy over finding one sinner cannot be compared to the finding of a coin, for "there is joy in the presence of the angels of God over one sinner that repenteth".

Poem: God Cares by H.A. Casterline (Read by another one of the members)

Hymn: When We Walk With the Lord

Silent prayer and Mizpah Benediction

. . . . .

1. Lawson, G.; The Best Loved Religious Poems, p. 76.

### God Cares

God cares!  
How sweet the strain!  
My aching heart and weary brain  
Are rested by the sweet refrain,-  
He cares, our Father cares!

God cares!  
Oh, sing the song  
In lonely spot, amid the throng;  
'Twill make the way less hard and long,-  
He cares, our Father cares!

God cares!  
The words so sweet  
My lips and life shall e'er repeat,  
My burdens all left at His feet,-  
God cares, He always cares!

-Helen Annis Casterline

Concluding meditation music: Into My Heart

Lesson Plan IV

A Worship Service for Missions Sunday

Subject: World Service

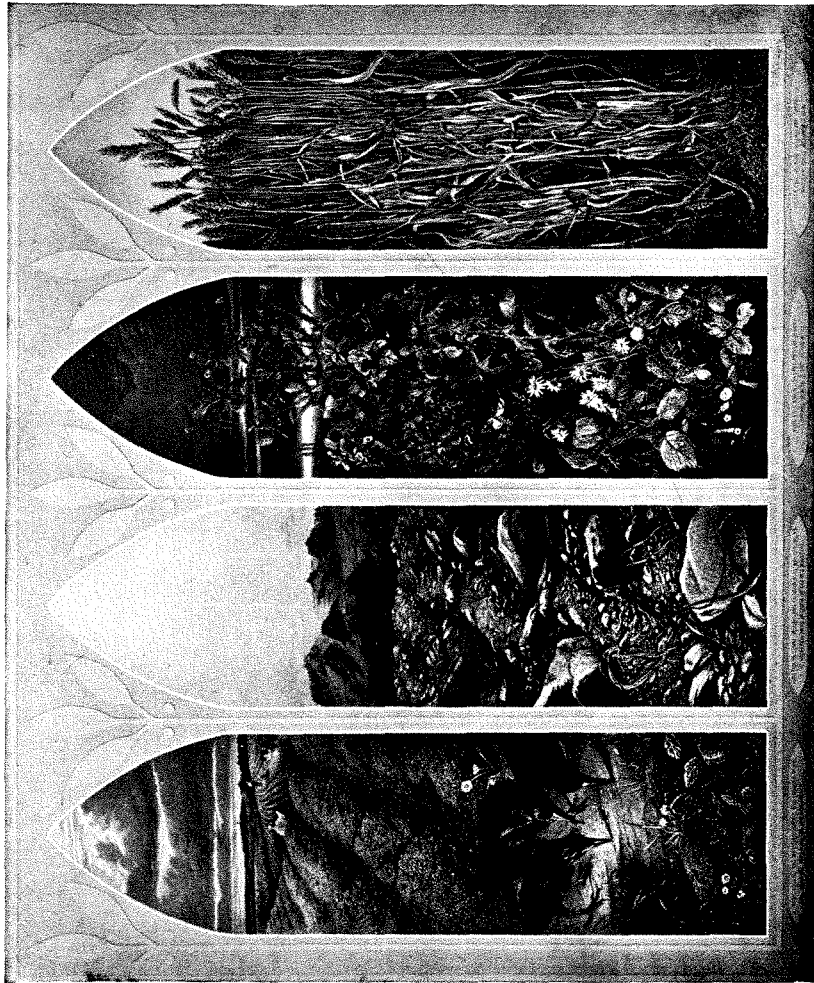
Bible Passage: Matthew 13:3-8, 18-23, 28:19-20

Aim: To make the young people conscious of the need of spreading the Word of God. To challenge them to give their lives in full-time Christian service.

Suggestions for Planning:

The class is to plan and lead this worship service also. The various parts of the program will be taken by the members of the class. There may be a student who is capable of presenting the picture interpretation. If so, the teacher could help this student prepare a talk on the picture. However, it is usually better for the teacher or some other qualified person to be responsible for this part of the service, in order to lead the young people into a real worship experience.

Setting: Arrange a worship center on the platform of the assembly room. A metal cross with a lighted candle on either side might be placed on a rise at the back of a table. An electrically lighted globe of the world could then be put towards the front of the table in a position lower than the cross and candles. Over this arrangement,



WILDE'S BIBLE PICTURES. 77.

PARABLE OF THE SOWER.

H. I. ROBERT.

place a large copy of Millet's Sower. It would be impressive to have a light reflected on the worship center and to have a subdued lighting in the rest of the room. Brighter lighting could be put on during the hymn singing. During the service the members of the class would sit on either side of the worship center.

Procedure:

Hymn: O Christian, Hasten, Thy Mission High Fulfilling  
Sentence Prayers (By the class members for missionary work)

Scripture Reading

Hymn: We've a Story to Tell to the Nations

Picture Study:

We have for our study today a picture of The Sower painted by the artist Millet. Millet was familiar with the soil and with the process of sowing seed. He was a peasant and had spent many toilsome hours in the fields. Perhaps that is the reason that this painting is referred to as "The Sower". There are other paintings of sowers, but none of them compare to this one by Millet. Here is a man of strength and determination. There is firmness in the mouth and the chin, and his gaze is not on the ground but on the goal he is using as a means of guiding him in his planting. Sowers in the olden days chose a post or a tree in the distance to use as a guide by which to make

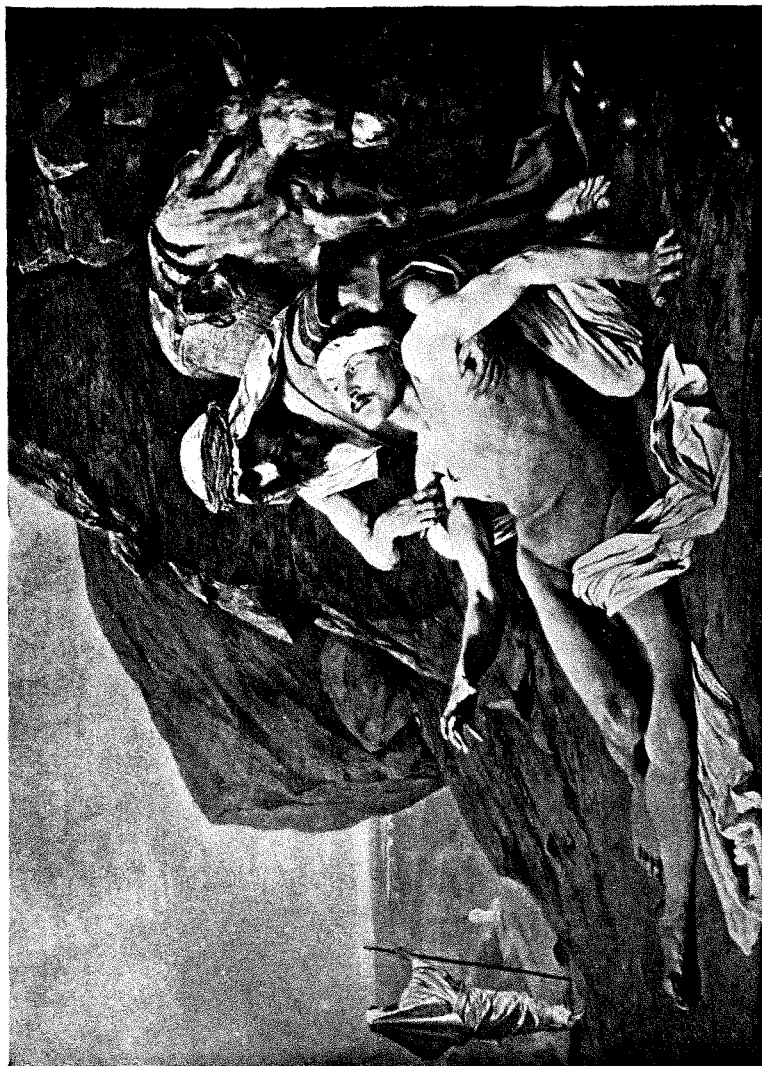
their rows straight. The sower is a man of action, as is shown by the crossed legs and by the arm that is flung out in the action of sowing. He is untiring in his labors, for the evening shadows are drawing across the sky, and he is still at his work. The bag of seed is nearly empty. Note that it is tied to his body to conserve his energy. His dress is plain but appropriate for his work. He has prepared himself for the work he has to do. The background of the picture is plain and indistinct, for the field of his labors are vast. The sower's face is also indistinct. He does not represent any particular person, but rather anyone who will carry on the labors of sowing the Word of God. Many laborers are needed in the sowing of God's word. There is much to be done, and there are few to carry on this work that Jesus started. How may our lives be used in the great task of sowing the Word?

Hymn: Take My Life and Let It Be. Read the words of the hymn through to emphasize the thought, before the hymn is sung.

Silent prayer (while the music of the above hymn is being played softly.)

Mizpah Benediction.





WILDE'S BIBLE PICTURES. 101.

THE GOOD SAMARITAN.

K. SIEMENKOTEL.

## c. Plans for Use With Two or More Pictures

Lesson Plan VSubject: BrotherhoodBible Passage: Luke 10:25-37

Aim: To help the students understand and appreciate God's love for all mankind. To arouse within them a desire to be real Christian neighbors.

Suggestions:

In using the parallel method either the individual prints or the projected pictures may be used. If the class is making a scrapbook of pictures on the parables or on the life of Christ, the individual prints would be used so that the students could have them to mount in their books.

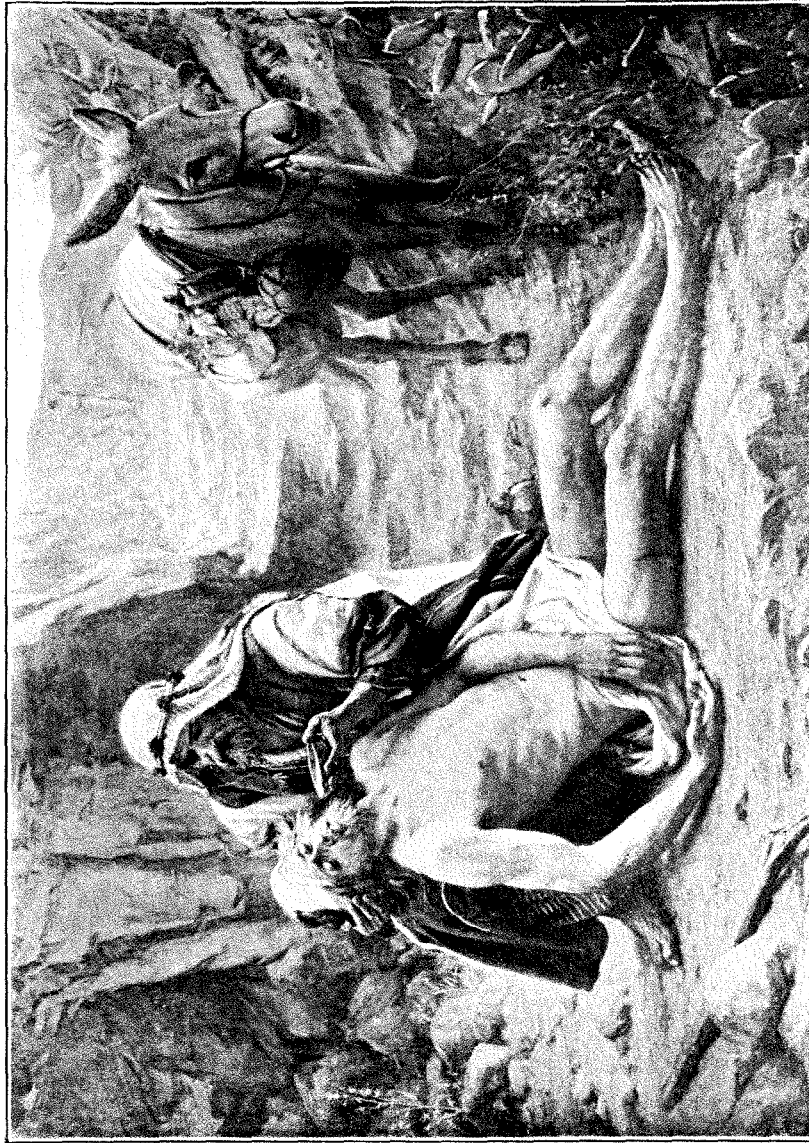
Body of the Lesson:

The lesson is taught from the illustrations of the parable of The Good Samaritan painted by Siemenroth, Penrose, Plockhorst, and Dore.

1. Have the students study their prints and note any difference as to the moment of time the artist illustrated.

2. Which picture illustrates the reaction of the three men who passed by? Is this the central message of the parable?

3. How has Siemenroth drawn attention to each man that has passed by? By means of the lines of the stony background



The Union Bible Pictures.  
New Testament Series. 130.

The Good Samaritan.

J. Doyle Pentose.

attention is drawn not only to the Good Samaritan caring for the man who fell among the thieves, but also to the Levite and to the priest in the distance. The road also draws attention to the two men in the background.

4. In what way has Siemenroth indicated the difference in the reaction of the three men? The erect contour of the Levite's body, the firm grasp upon his rod, and the direction of his attention only upon his destination all indicate his aloofness. The priest as well as the Levite, although they were of the ecclesiastical family, felt no sympathy or responsibility towards helping the suffering man. In contrast, the Samaritan, who was despised by the Jewish people, had compassion for this man of the Jewish race. He saw only his need and responded to it. His compassion is shown by the arm and even part of the body that is supporting the man; by the care with which the healing oil is being poured on the wound; and by the bandage that has been put on the head. Every muscle is being strained in an effort to relieve the suffering of the wounded man. He has spared himself nothing in his effort to help this suffering man.

5. Note Penrose's painting. The interest of this picture is centered mainly on the Good Samaritan in the act of giving aid to the man who was attacked, although the Levite is faintly seen in the background.

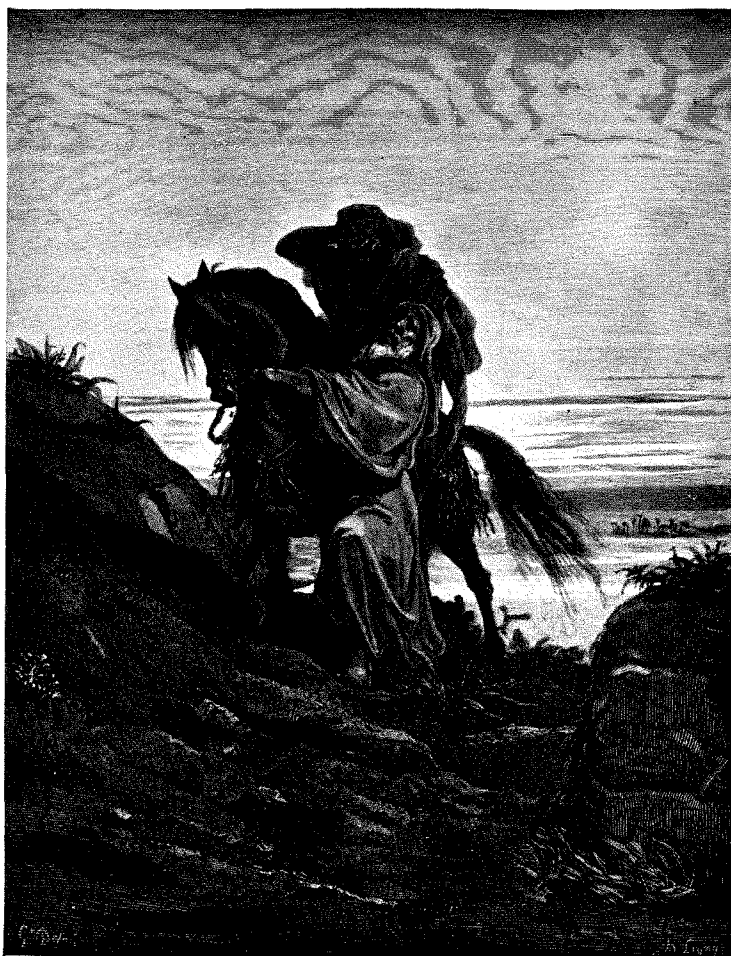


WILDE'S BIBLE PICTURES. 466.

THE GOOD SAMARITAN.

B. PLOCKHORST. 1825.





WILDE'S BIBLE PICTURES. 100. THE GOOD SAMARITAN. GUSTAVE DORE. 1833-1883.

6. Note the picture by Plockhorst. In this picture the suffering of the man is not as realistic as in the first two pictures, nor is the aloofness of the Levite indicated as well. The background is "pretty" rather than barren as would be true of the lonely mountain passes of Palestine.

7. Dore's picture of The Good Samaritan illustrates the Samaritan taking the wounded man to an inn. It shows how much the Samaritan has put himself out to help the man. He has to walk instead of ride over the stony, irregular ground. It is an effort to lead the horse and keep the wounded man on the animal. But all this is inconsequential, for it is the love in his heart that has prompted the Samaritan to take care of the suffering man.

8. In conclusion, point out that each one of these artists has illustrated the parable in his own particular way. We might say that one has caught the principle message of the parable better than the others, but they each have contributed something to the thought of the essential nature of Christian neighborliness. Jesus wanted this parable to stir us to the need of those around us, no matter what their race, color or creed might be.

#### Lesson Plan VI

Subject: Preparedness



WILDE'S BIBLE PICTURES, 128.

CARL THEODOR VON POLOTY. 1826-1886.

PARABLE OF THE VIRGINS.



Bible Passage: Matthew 25:1-13

Aim: To make the young people conscious of the need of living a worthy Christian life. To challenge them to make their own lives more acceptable to Jesus.

Body of the Lesson:

The pictures for consideration in this lesson are those on The Parable of the Ten Virgins by Strudwick, Piloty, Bida, and Tissot. Have the students spread their prints of these pictures out on the table before them. It is assumed that the class will gather around a table and that each one will have copies of the pictures to be studied.

Note the diverse ways in which the artists have painted this parable. Each one has something particular to stress in his painting of the parable. Let us study each picture separately that they might help us to understand more clearly this parable of Jesus. By means of question and answer and discussion emphasize the essential details of the pictures.

Interpretations:

1. Parable of the Virgins by Piloty

The artist has assumed in this picture that the call had come to meet the Bridegroom. The virgins on the right of the picture are the wise virgins and those on the left the foolish ones. The wise virgins are preparing their lamps so that they will be ready to meet the Bride-

THE WISE VIRGINS. St. Matthew xxv. 5.



Tissot Picture Society, New York. N 168

Copyright by Tissot, 1895-96.

"While the bridegroom tarried, they all slumbered and slept."

THE FOOLISH VIRGINS. St. Matthew xxv. 3.



Tissot Picture Society, New York. N 69

Copyright by Tissot, 1895-96.

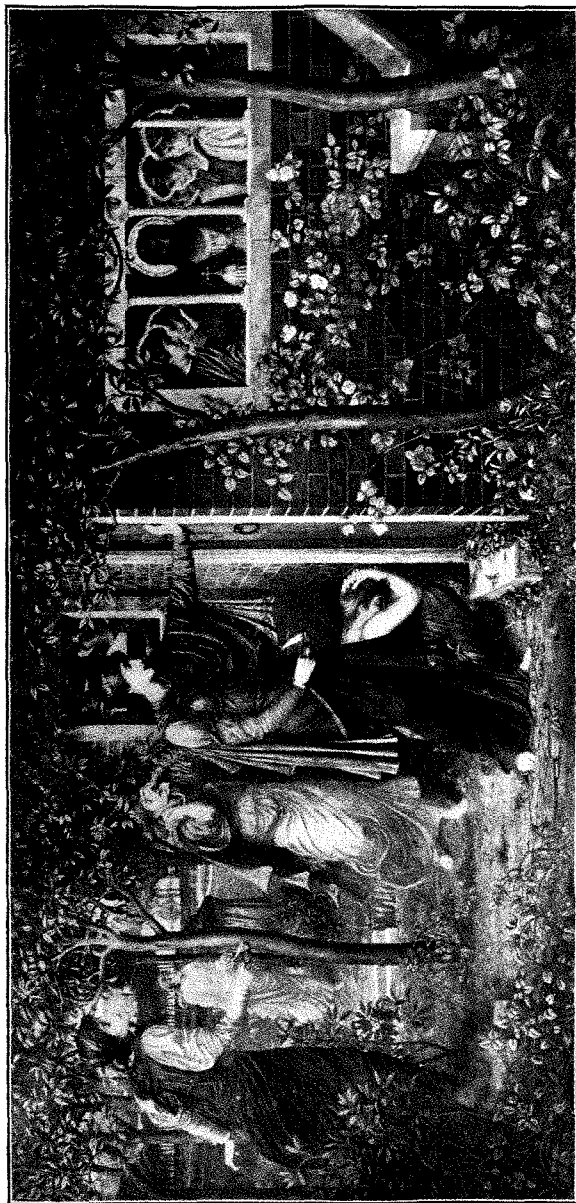
"They that were foolish took their lamps, and took no oil with them."

groom. Note how the virgin at the foot of the steps is guarding her lamp so that it won't go out. The one next to her is replenishing her lamp with oil before going, while the three near her have their lamps already lit and are starting on their way. What a different situation the other half of the picture shows. One virgin is begging oil from another, the next one shows her sorrow at not being prepared by the way she has her hands on her head. Another virgin is weeping, while still another is tearing her hair as she is accompanied by the last virgin in the search of oil. How well Piloty has contrasted the response of the wise and the foolish virgins to the call to meet the Bridegroom!

2. The Wise Virgins, and The Foolish Virgins, by Tissot.

Tissot has chosen to illustrate the virgins in two separate pictures. The one picture shows the virgins hurrying "forth to meet the Bridegroom". The three lamps shown in the picture are only partially filled with oil. They will not burn too long. Soon the foolish virgins will realize their mistake in not furnishing themselves with oil with which to replenish their lamps.

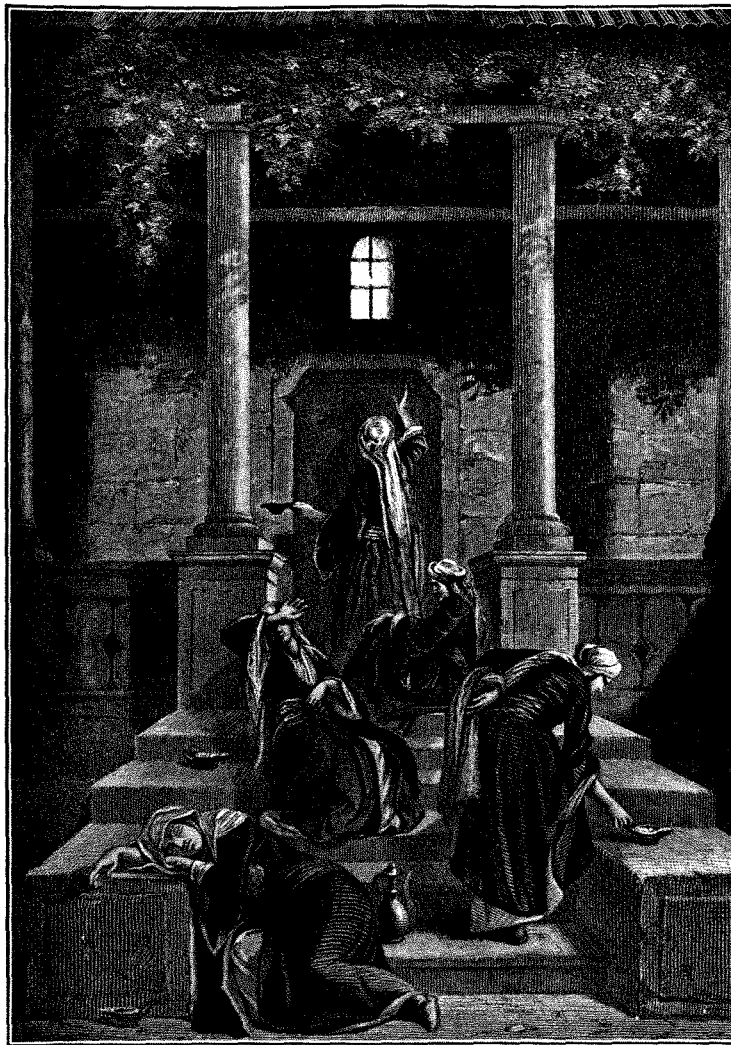
The second picture shows the wise virgins asleep with their lamps burning brightly. They are prepared and waiting!



The Union Bible Pictures.  
New Testament Series, 120.

Parable of the Ten Virgins.

J. M. Studwick.



WILDE'S BIBLE PICTURES. 532.

THE FOOLISH VIRGINS.

ALEXANDRE BIDA. 1813-1895.

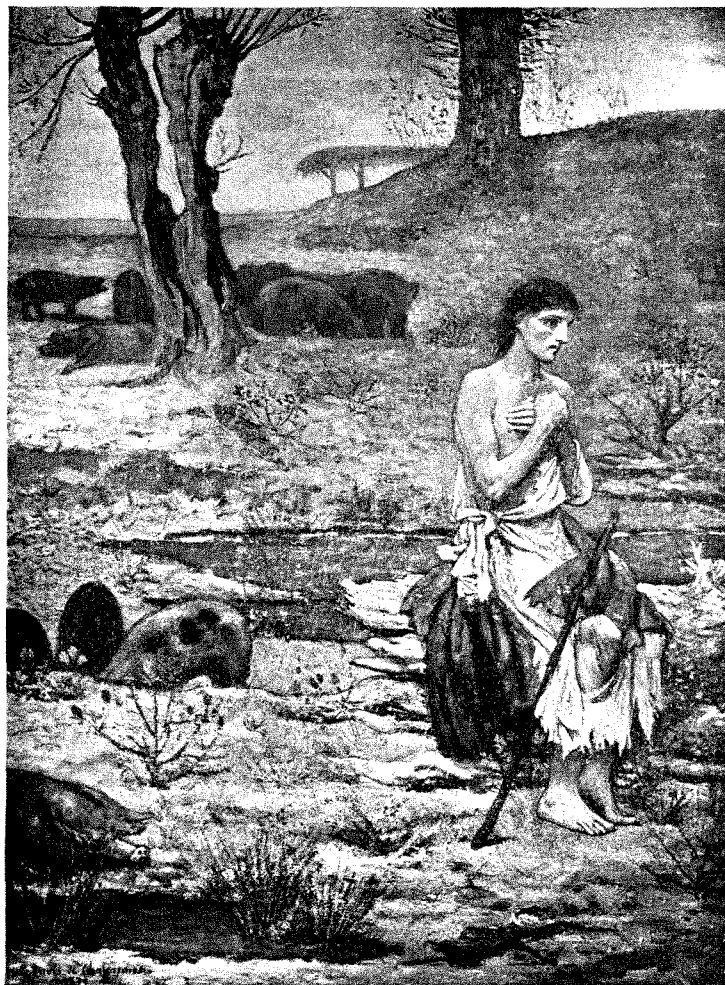
### 3. Parable of the Ten Virgins by Strudwick.

The artist has chosen a later incident in the parable as the setting for his painting. Here we find the Wise virgins partaking of the wedding feast with Jesus. Each one has an illumination about her head, similar to the larger numbus about the head of Jesus. This indicates that they are sharing in Christ's glory. Jesus holds in his hand a ball and cross, representing his dominion over all the world. The foolish virgins, on the other hand, have come too late to share in the feast with Jesus. Their lamps are lighted, but the door has been shut. One virgin is trying to force her way through the door but she must remain without.

### 4. The Foolish Virgins by Bida.

Bida has given us an interesting painting of the foolish virgins as they have come too late to join in the feast of the bridegroom. The lighted window shows the presence of Christ, the Light of the World, within. In contrast, all outside is darkness, darkness because it is night and darkness also because the light of Christ has not been burning in the hearts of the foolish virgins. Here the five virgins are outside the door, in various state of dejection. One is even still attempting to enter through the door. No one can enter into the fellowship with Christ who has not prepared himself beforehand.





*PUVIS DE CHAVANNES: THE PRODIGAL SON*



Lesson Plan VIISubject: Reunion With GodBible Passage: Luke 15:11-32

Aim: To make the young people aware of God's longing to welcome the lost home again. To make them conscious of the presence of sin in their lives and of the need of daily communion with God.

Body of the Lesson:

The pictures chosen for this study of the parable of The Prodigal Son are those painted by Durer and Puvis de Chavannes. There are other pictures on this parable that would appeal to adolescents, and these will be listed later in the chapter. The picture of the statue by Rodin, interpreted in the preceding chapter,<sup>1</sup> and The Prodigal's Return by Rembrandt are splendid to use following the two selected for this lesson. A discussion of the parable should precede a study of the pictures. In this way the pictures could be used as a means of emphasizing the concluding thought of the lesson. This thought would be that no matter how deeply one may fall into sin God is ready and willing to hear a penitent prayer.

1. The Prodigal Son by Puvis de Chavannes

This artist has selected a wasted countryside

. . . . .

1. Ante p. 56-57.



DÜRER: THE PRODIGAL SON

as the setting for his picture. The rocky terrain, the small briars and the barren trees all lend emphasis to the condition of the prodigal. His scantily covered body, his drawn face and sunken eyes denote his lack of the barest necessities of life. There is a pensive look in his eye, as if he is reviewing the events of the past. The heart-ache this must have caused him! However, he is able to rise above the condition of the swine. He has a Heavenly Father who is yearning for him, even as is his earthly father. As he reflects upon the wasted years of his life, his jaw is set in a determination to make right the suffering he has brought upon himself and his father. He has recognized his sin and he is coming to himself.

## 2. The Prodigal Son by Durer

The interest of the picture lies in the quaintness of its background. Durer has chosen the backyard of a village in his native land as the setting for his painting. This is a German village of the 15th century. Here midst the refuse and litter of a barnyard, we find the prodigal with the pigs under his care. There are little pigs and big pigs, all clamoring for food or water. The faces on the larger ones are ~~not~~ particularly friendly towards their keeper. It is easy to see they wouldn't make pleasing company. The prodigal yearns to rise above this filth, noise and unpleasantness. He longs for the comforts



Lesson 34. The Prodigal Son Leaving Home  
*Bible Study Publishing Co., Boston*

of his father's home. The sad experiences of his life are written upon his face. However, his eyes are sharp, indicating a mental alertness as he faces the realities of life. He has gone a step further than Chavannes' Prodigal Son. He has not only recognized his sin but he is seeking reconciliation through prayer. His eyes are pointed heavenward, and his hands are firmly clasped before him, as he kneels in an attitude of prayer. One knows that his prayer will be answered because of the deep sincerity written upon his face. He will be restored into the household of his Heavenly Father.

## 2. Suggested Pictures

The following list of pictures on the parables of Jesus is compiled as reference material for the teacher of adolescents. This series is in no way exhaustive; however, it is believed that it contains some of the finest contributions of pictorial art on this subject. Most of these are available in the small prints.

### Parable of the Sower

Millet: The Sower

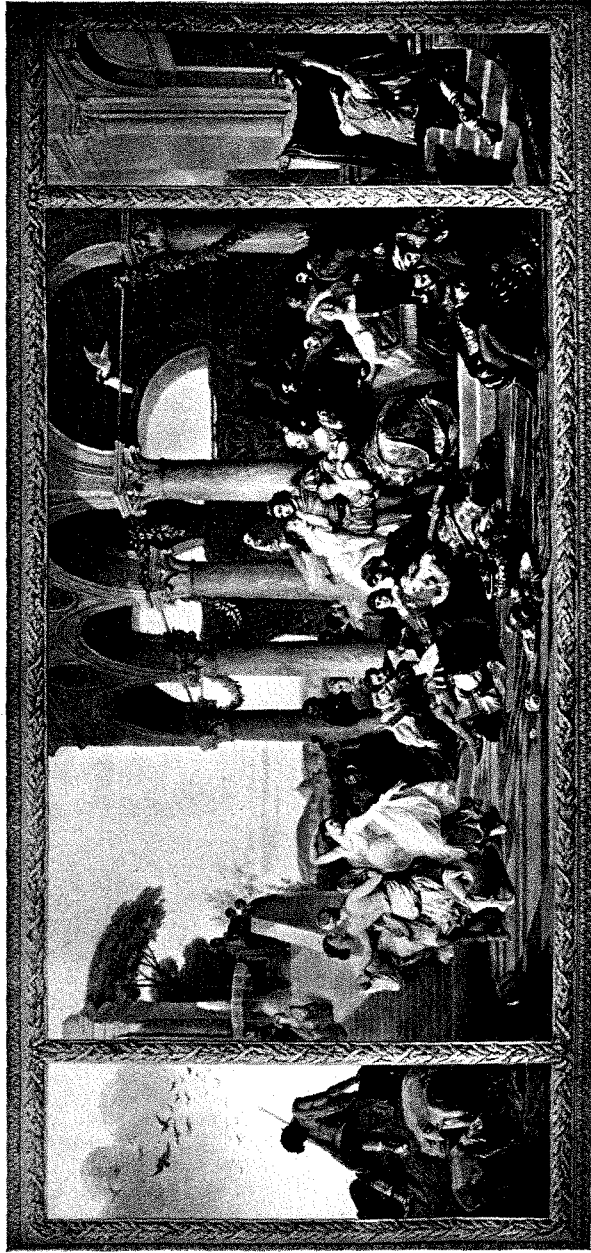
Robert: Parable of the Sower

### Parable of the Good Samaritan

Bida: The Good Samaritan at the Inn\*\*

Dore: The Good Samaritan

Lu Hung Nien: The Good Samaritan\*\*



BROWN'S FAMOUS PICTURES. NO. 1843

THE PRODIGAL SON.

E. DUBUFE

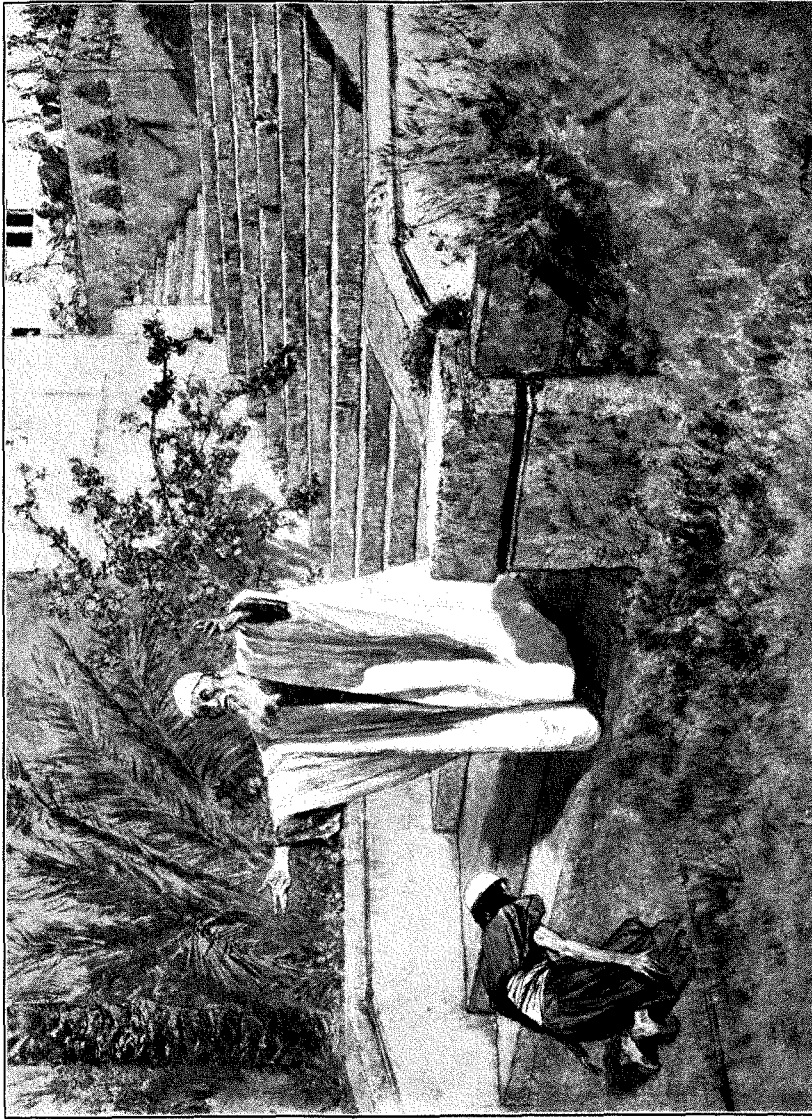
THE PRODIGAL SON. St. Luke xv. 13.



N. T. 70—The Jersey City Printing Co., J. C., N. J. © by Tissot, 1895-96.

"The younger son gathered all together, and took his journey into a far country."





The Union Bible Pictures  
New Testament Series, 153.

The Prodigal's Welcome.

Domenico Morelli.

Published by permission of George D. Sproul, who owns the  
copyright in United States.



Penrose: The Good Samaritan\*

Plockhorst: " " \*

Siemenroth: " " \*

Tissot: " "

Parable of the Prodigal Son

Bida: The Departure of the Prodigal Son

Bida: The Prodigal's Return\*\*

Puvis de Chavannes: The Prodigal Son\*

Dore: " " "

Dubufe: " " "

Durer: " " " \*

Rembrandt: The Prodigal's Return\*\*

Rodin: The Prodigal Son\*

Swan: " " " \*

Tissot: " " "\*\*

" : The Prodigal's Return

Morelli: The Prodigal's Welcome

Parable of the Ten Virgins

Bida: The Foolish Virgins\*

Piloty: Parable of the Virgins\*

Strudwick: Parable of the Ten Virgins\*

Tissot: The Foolish Virgins\*

" : The Wise Virgins\*

Parable of the Pharisee and the Publican

Bida: Parable of the Pharisee and Publican\*



LIFE OF CHRIST SERIES. 119.  
UNION PRESS, PHILA.

PARABLE OF THE TALENTS.

W. J. WEBB.



LIFE OF CHRIST SERIES. 45.  
UNION PRESS, PHILA.

ENEMY SOWING TARES.

W. J. WEBB.



(COPYRIGHT, 1905, BY THE AMERICAN S. S. UNION)  
PARABLE OF THE GREAT SUPPER.

LIFE OF CHRIST SERIES. 117.  
UNION PRESS, PHILA.

GEORGE A. NEWMAN

Dore: The Pharisee and Publican

Reukauf: The Publican and the Pharisee

Parable of the Great Supper

Burnand: The Great Supper

Newman: Parable of the Great Supper

Parable of the Lost Coin

Millais: The Lost Piece of Money\*

Silas Yu: Parable of the Lost Coin\*\*

Parable of the Merchant and the Pearl of Great Price

Joy: The Merchant and the Pearl of Great Price

Parable of the Tares

Millais: The Evil One Sowing Tares\*

Webb: Enemy Sowing Tares

Parable of the Rich Man and Lazarus

Bonifazio: Parable of the Rich Man

Ch'en Lu Chia: Dives and Lazarus\*\*

Reukauf: Parable of Dives and Lazarus

Silas Yu: Dives and Lazarus\*\*

Parable of the Leaven

Webb: Parable of the Leaven

Parable of the Lost Sheep

Schenck: Lost\*

Soord: The Lost Sheep\*

Parable of the Talents

Webb: Parable of the Talents



LIFE OF CHRIST SERIES. 116.  
UNION PRESS, PHILA.

PARABLE OF THE IMPORTUNATE FRIEND.

W. J. WEBB.



LIFE OF CHRIST SERIES. 115.  
UNION PRESS, PHILA.

PARABLE OF THE HOUSES.

W. J. WEBB.





LIFE OF CHRIST SERIES. 124.  
UNION PRESS, PHILA.

PARABLE ON THE UNMERCIFUL SERVANT.

W. J. WEBB.



Parable of the Importunate Friend

Webb: Parable of the Importunate Friend

Parable of the Houses

Webb: Parable of the Houses

Parable of the Unmerciful Servant

Jodi: The Unmerciful Servant

Webb: Parable On The Unmerciful Servant

. . . . .

\*These pictures are interpreted in this thesis.  
 \*\*Pictures not available in small prints  
 Special reference should be made to the interpretations by  
 Bailey in his book The Gospel in Art, p. 159-185.



Lesson 34. The Pharisee and the Publican

Copyright by J. J. Tissot.

### E. Summary

The problem of how to use pictures is one that is continually facing teachers in the field of religious education. It has been the purpose of this chapter to furnish teachers with suggestive material to help them in the planning of lessons for use with adolescents. A study was made of the methods of using pictures, and of the steps to follow in the review of pictures. This was followed with some teaching plans to illustrate the methods that were reviewed. Interpretations of the pictures used in the outlines were included in them. These pictures were chosen because of their accessibility to the teacher. An added series of pictures has been listed as further reference material for the teacher's use. It is hoped that the material offered in this chapter will be of practical value to the teachers of adolescents.

## CHAPTER V

### SUMMARY AND CONCLUSION

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### SUMMARY AND CONCLUSION

#### A. Restatement of the Problem

The importance of the parables of Jesus as lesson material for the teaching of adolescents is definitely recognized. However, it is found that much of the teaching on this subject is ineffectual. There is a wealth of material in the masterpieces of pictorial art ready for use by the religious educator in making the message of the parables significant for adolescents. Little use is being made of pictures in the field of Christian education, because of the lack of appreciation and understanding of their educational value and use.

Pictorial art is particularly adaptable to the religious education of the adolescent. During adolescence there is an awakening of the emotional life and a new capacity to appreciate all that is beautiful. The religious life as well as the physical, mental and emotional phases of life are undergoing transitional changes. The need of a knowledge of the teachings of Jesus is evident to assist the young person in establishing a foundation for his religious faith and a foundation for his entire life. An adequate study of the parables of Jesus can do much in helping

to meet this need. This may be accomplished by an intelligent use of the treasures of pictorial art. Therefore, the problem of this thesis has been to make a general study of the nature of art, the parables, and the adolescent; to evaluate the use of pictures in meeting the life needs of the adolescent; to show how pictures should be selected for use in the Christian education of adolescents; and finally, to present the effective methods of using pictures along with actual teaching plans illustrating the use of these methods.

#### B. Summary and Conclusion

In developing the problem of this thesis a study was made of the general characteristics of art, the parables, and the adolescent. Upon the findings of this study an evaluation was made of pictorial art in relation to meeting the life needs of the adolescent. It was found that pictures are of value in the life of young people in meeting the need of emotional outlet, in meeting the need of intellectual stability, and in meeting the need of a vital Christian faith. Pictures also make a contribution to the teaching situation by stimulating interest in the parables, by creating opportunity for individual expression, and by interpreting the spiritual truth of the parables.

After discovering the values of pictures, a study was made of the selection of pictures. This is an important consideration because the effectiveness of their use depends largely upon the type of picture chosen. In the selection of pictures, the technical qualities, the type and the purpose for which the picture is to be used should be taken into consideration. A picture should be unified in thought, harmonious in coloring, and distinct in print. A black and white print should be preferred to one that is incorrectly colored. As to the type of picture to be chosen, the symbolic picture may be used if the symbolism is explained; the illustrative type of picture is helpful in clarifying and making vivid the setting of the parable; and the interpretive type is particularly valuable because it reveals the spiritual message of the parable and makes it convincing to young people. The purpose in using pictures, whether for worship or instruction, is another important consideration in selection. Those used in worship should appeal mainly to the emotions, while those used in instruction should appeal mainly to the intellect. However, the needs and capabilities of the adolescents should be the determining factor in the selection as well as in the use of pictures.

The final study included considerations of the approved methods of using pictures and practical suggestions

in the form of lesson plans, showing how these methods could be used. Suggestions were also given as to the procedure to use in the study of a picture, and as to the pictures of the parables that may be used to supplement any study of the parables.

From the pedagogical point of view and from the point of view of meeting the emotional, intellectual, and religious needs of the adolescent, it is evident that pictorial art should have a vital place in making the teaching of the parables to adolescents more effective.



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