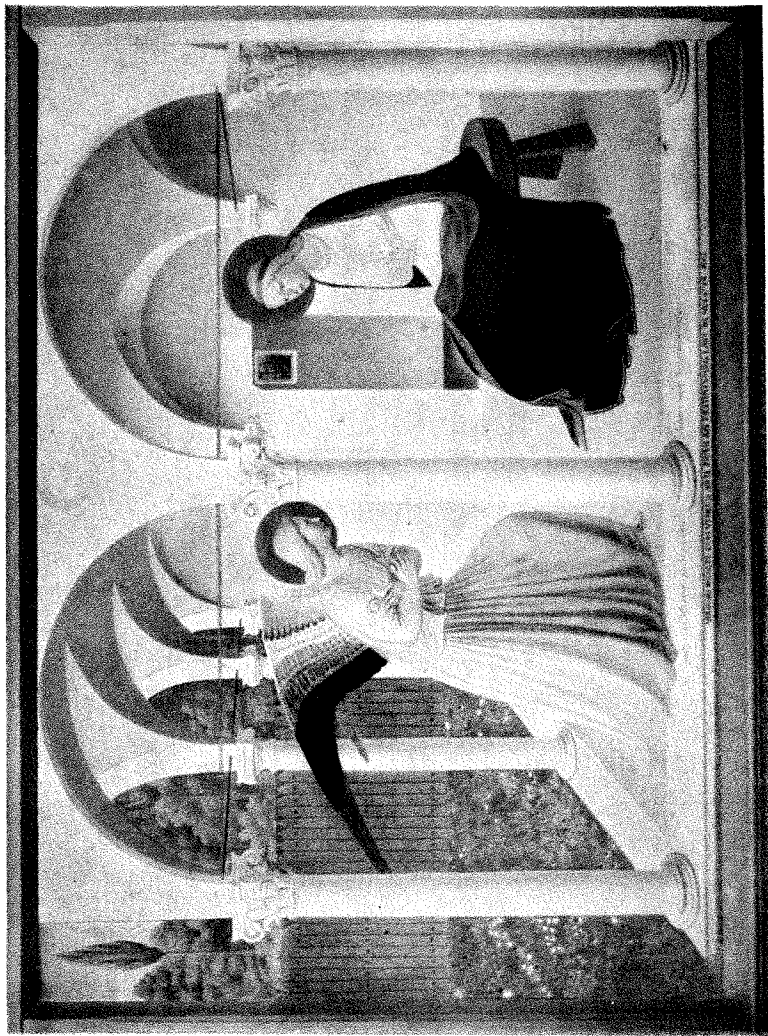


THE PLACE OF THE FINE ARTS  
I N  
THE FORMAL CHRISTIAN EDUCATION  
O F  
SENIOR YOUNG PEOPLE

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THE PLACE OF THE FINE ARTS  
IN  
THE FORMAL CHRISTIAN EDUCATION  
OF  
SENIOR YOUNG PEOPLE

By  
Barbara Blackstone Martin  
B.E., University of California at Los Angeles

A THESIS  
Submitted in Partial Fulfillment  
of  
the Requirements for the Degree of  
MASTER OF RELIGIOUS EDUCATION  
in the  
Biblical Seminary in New York  
New York, N. Y.

1940

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TO  
MRS. WOOD

who has

spiritually enriched

the hearts of many students

through

the messages of the fine arts

\*



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CHAPTER I

INTRODUCTION

THE PLACE OF THE FINE ARTS  
IN  
THE FORMAL CHRISTIAN EDUCATION  
OF  
SENIOR YOUNG PEOPLE

CHAPTER I

INTRODUCTION

A. The Statement of the Problem

Leaders of secular education have begun to recognize the value of the fine arts in the education of adolescents. Apart from commercial or vocational courses in the fine arts, leaders in our public schools are seeking to integrate art with other high school subjects,<sup>1</sup> to interpret education through art, and to bring art to all pupils.<sup>2</sup> This recognition of the relationships and influences of the fine arts in education is paralleled by the wide interest in the fine arts evidenced by the community. The many recent publications on the arts and the popularity

. . . . .

1. Cf. Alfred J. Haller: "Integration of Art with Other High School Subjects"; Baltimore Bulletin of Education, September, 1931, pp. 8-10
2. Cf. "How One High School Brings Art to All Its Pupils"; Illinois Teacher, April, 1931, p. 313

of symphony and opera on radio programs reveal the community's appreciation of the fine arts.

Such consideration of the fine arts must be recognized by the leaders of Christian education. It is the purpose of this thesis to determine to what extent the fine arts are used and should be used, and how they may be used in the formal Christian education of senior young people.

#### B. The Delimitation of the Subject

Because of the great variation of educational needs and methods among different age groups, the scope of this thesis will include only the Christian education of senior young people. It is recognized that the term "seniors" is often applied to the boys and girls of the tenth, eleventh, and twelfth grades without reference to age, but as a matter of convenience in this thesis the term will designate the age group of fifteen to seventeen years.

The field of the fine arts includes all the arts of beauty. In this thesis all the arts "which call for the exercise of taste and imagination, and which furnish the sphere of the artist" will not be considered, but only those which may most effectively be used in formal Christian education; namely, poetry, drama, literature,

pictorial art, sculpture, church architecture, and music.

Since the creative aspect of these arts is a great and distinct field in itself, it is not treated in this thesis.

In the consideration of formal Christian education, this thesis will be limited to a study applicable to the senior department of the Sunday church school.

### C. The Importance of the Problem

At a time when secular education and the community<sup>1</sup> are most conscious of the values of the fine arts, it is distressing to find in Christian education materials for seniors only infrequent and casual references to the classics of this field. In writing on the use of art in religious education, Abbott Book says:

In view of the place that art has come to hold in our modern life in changing our attitudes and in stirring us to action, the church that is asleep to the values which may be derived from the use of pictures as a sound and effective teaching medium, and which fails to provide for their extensive use, handicaps itself.<sup>2</sup>

Another form of the fine arts is highly recommended in the February, 1940 issue of the International

. . . . .

1. One significant example of widespread interest in the arts is the attendance at the New York exhibition of Italian masterpieces which reached an average of 3,931 people daily for the 74 days of the exhibit.
2. Abbott Book: "Why Use Art in Religious Education?" International Journal of Religious Education, October, 1937, p.6

Journal of Religious Education:

Should ministers and religious educators make more use of historical fiction dealing with the life of Christ? . . . books of this type, used rightly, can do exactly what we want to do in leading people in the study of the life of Jesus, namely, stir their imaginations, help them to enter into His experience realistically and vividly, and put themselves into the Gospel record.<sup>1</sup>

Leaders in religious education are urging the use of the fine arts in church schools. But the teachers in these schools are not prepared to select, interpret, and apply effectively material that is truly fine art to their Christian education lessons. Therefore it is believed that the presentation of this study is timely and that it should be beneficial.

D. The Method of Procedure

The problem of this thesis presents three phases of study which are the basis of the method of procedure. In order to determine to what extent the fine arts are used in the formal Christian education of seniors, a representative survey of materials will be made. The course for the fall quarter (October, November, December) of each of five prepared courses of study; namely, The Standard Graded Lessons, The Church School Closely Graded

. . . . .

1. John H. Scammon: "Christ in Historical Novels"; International Journal of Religious Education, February, 1940, p. 16

Courses, The Westminster International Uniform Series, The Christian Life Course, and The Westminster Departmental Graded Materials will be studied.

To determine to what extent the fine arts should be used in the education of seniors, the principles of education for this age group must be considered. The psychology of the senior himself is basic to the study, but has been ably presented in other works. In this study, therefore, the psychology of middle adolescence will be considered only in relation to educational principles.

In determining how the fine arts may be used effectively in the education of seniors, both the theoretical and the practical phases of the problem must be treated. General methods of using the fine arts in teaching seniors will be studied, and those methods will be presented in suggested courses of study for seniors.

#### E. The Sources of Data

It is proposed to make use of all available and pertinent material on the subject. Material on the use of the fine arts in secular and in Christian education, the secular and Christian education of middle adolescents, and the selection and interpretation of art materials all enter into the investigation and study of this subject.



1811



THE ANNUNCIATION  
*National Gallery, London*

THE UNIVERSITY PRINTS  
BOSTON, MASS.

ROSSETTI  
1828-1882



## **CHAPTER II**

### **A SURVEY OF THE PLACE OF THE FINE ARTS IN FIVE PUBLISHED COURSES FOR THE CHRISTIAN EDUCATION OF SENIORS**

## CHAPTER II

### A SURVEY OF THE PLACE OF THE FINE ARTS IN FIVE PUBLISHED COURSES FOR THE CHRISTIAN EDUCATION OF SENIORS

#### A. Introduction

The problem of this study is to determine to what extent the fine arts are now used in the formal education of seniors. The basis of the study is a representative survey of the autumn quarter of five widely-used prepared courses for the Christian education of seniors. These have been examined and their uses of the fine arts have been recorded and charted. The autumn quarter, for October, November, and December, has been selected because the seasons of Thanksgiving and Christmas insure concentration of the use of the fine arts in teaching.

The courses of study selected for the survey have been chosen only as a representative group of materials in use in our church schools. Three closely graded courses are included: "The Church School Closely Graded Courses," published by the Graded Press and adopted as the official course of the Methodist, Congregational, and other churches; "The Standard Graded Lessons," published by the Standard Publishing Company; and "The Christian

Life Course," published by the United Lutheran Press and recommended as the official material of the United Lutheran Church. One graded course is included; "The Westminster Departmental Graded Materials," published by the Board of Christian Education of the Presbyterian Church in the United States of America, who also publish the fifth course to be surveyed, "The Westminster International Uniform Series." As a matter of convenience, identifying names less cumbersome than the full titles of these courses are used in this chapter; namely, "Closely Graded Course," "Standard Graded Course," "Christian Life Course," "Westminster Graded Course," and "International Course."

Both the teacher's and the pupil's books have been examined in the survey: six books for each of the closely graded courses; two books for the Westminster Graded Course; and, for the International Course, the pupil's book and the corresponding intermediate-senior section of each of the teacher's monthly booklets, including also the general material in the booklet for all teachers. A survey of these materials is representative of the field of published courses for the formal Christian education of seniors.

## B. The Procedure of the Study

The procedure used in the survey is the examination of the materials with notation of every use of, or reference to, any works included in the fine arts according to the definition of that field by the accepted scholarship of our day.<sup>1</sup> All suggestions for creative work are accepted, and are indicated on the charts as creative. These lessons are classified according to their form and their use in the lesson. Five forms of the fine arts are found: poetry, prose, drama, music, and pictorial art. The words of hymns are classified as poetry when used as poetry in the text. Only those identified or used as hymns are classified as music. The uses of the fine arts also fall into five categories: references which are integrated with the lesson material, references which are not integrated, material suggested for integration into the lesson, references to unquoted material, and material suggested to the pupil or teacher for interest reading.

References are considered integrated either when they appear as illustrations or bases for teaching in the pupil's book, or when the full material to be used is included in the teacher's book and the method of use is part of the teacher's lesson. The material classified

. . . . .

1. See unabridged dictionaries s.v. arts, literature, etc.

CHART I - SURVEY OF THE USE OF POETRY

NAME OF THE COURSE	QUOTATION INTEGRATED IN THE LESSON	QUOTATION NOT INTEGRATED IN THE LESSON	SUGGESTED OUT OF CLASS READING MATERIAL	MATERIAL SUGGESTED FOR INTEGRATION	REFERENCES IN THE LESSON TO UNQUOTED MATERIAL
CLOSELY GRADED COURSE Course X Student					
Teacher					
Course XI Student	THE TWO VOICES Tennyson p.24 SONG OF A HEATHEN Gilder p.36 RABBI BEN EZRA Browning p.108 (GOD HAS HIS BEST) p.113 (Name and author not given)				
Teacher					
Course XII Student	THANK YOU! p.24 (Creative) example	THE BOY IN ARMOR (In introduction) Hagedorn p.5			
Teacher	THE CROSS AT THE CROSSWAYS Orenham p.29 THE CROSS AT THE CROSSWAYS Orenham (more quoted) p.119				
STANDARD		PROFESSIONAL-Kipling p.18			

THE CROSS AT THE  
CROSSWAYS Orenham  
(more quoted) p.119

STANDARD  
GRADED  
COURSE  
First Year  
Student

RECESSIONAL-Kipling p.18  
HIS NEW DAY-Foster p.22  
GOD MEANS US TO BE HAPPY  
Mudge p.42  
YOUTH'S PRAYER OF  
DISCIPLESHIP-Gladdenp.46  
BEGIN AGAIN-Coolidgep.50  
THE CALL OF JESUS  
Alexander p.60

Teacher

GOD GIVE US MEN  
Holland p.30  
A PRAYER-Clarke p.50  
CHRIST'S SYMPATHY  
Lytton p.55  
THE PATIENCE OF JESUS  
Denny p.65

THE COTTER'S SATURDAY  
NIGHT-Burns p.25  
THE DESERTED VILLAGE  
Goldsmith p.25  
IF-Kipling p.40  
GUINEVERE  
Tennyson p.40

Second Year  
Student

Teacher

A MAN'S A MAN FOR A'  
THAT- Mackay p.63

YUSSOUF-Lowell p.52  
THE KINGDOM OF GOD  
Trench p.70

(Name not  
given-Poem)  
Elizabeth  
Browning p.52

Third Year  
Student

RABBI BEN EZRA  
R.Browning p.7  
TO LABOR IS TO PRAY  
Osgood p.65  
I WOULD BE TRUE  
Walter p.80  
PARACELSDUS-Browning p.80

Poem-E.Brown-  
ing (name not  
given p.52

Teacher

HERVE RIEL-Browning p.19  
IF-Kipling p.25  
A PSALM OF LIFE  
Longfellow p.25  
RABBI BEN EZRA  
Browning p.25  
THE RING AND THE BOOK  
Browning p.25  
LINES ON MY THIRTY-SIXTH  
BIRTHDAY-Byron p.25  
EPILOGUE-Browning p.25  
CROSSING THE BAR  
Tennyson p.25  
SONNET ON HIS BLINDNESS  
Milton p.31  
GOD GIVE US MEN

<p>I WOULD BE TRUE Walter PARACELUSUS-Browning p.80</p>	<p>MABEL DEN BARRA Browning p.25 THE RING AND THE BOOK Browning p.25 LINES ON MY THIRTY-SIXTH BIRTHDAY-Byron p.25 EPILOGUE-Browning p.25 CROSSING THE BAR Tennyson p.25 SONNET ON HIS BLINDNESS Milton p.31 GOD GIVE US MEN Holland p.31 THE SONG OF THE SHIRT Hood p.31 OUR LADY OF THE SNOWS Stevenson p.36 THE STATUE AND THE BUST Browning p.36 SONNET ON OPPORTUNITY Ingalls p.36 SONNET ON MY TWENTY- THIRD BIRTHDAY Milton p.36 THE IDYLLS OF THE KING Tennyson p.41 THE RING AND THE BOOK Browning p.41 THE LEXINGTON ODE Lowell p.41 SONG OF THE BROADAXE Whitman p.46 SONG OF THE BODY Whitman p.46 THE CRY OF THE CHILDREN E.Browning p.65 O MAY I JOIN THE CHOIR INVISIBLE-Eliot p.65 AURORA LEIGH E.Browning p.80</p>		
		<p>CHRISTIAN LIFE COURSE Course X Student</p>	<p>JERUSALEM THE GOLDEN-Bernard of Cluny p.35 O SACRED HEAD NOW WOUNDED Bernard of Clairvaux p.35</p>

CHRISTIAN LIFE COURSE Course X Student						JERUSALEM THE GOLDEN-Bernard of Clumy p.35 O SACRED HEAD NOW WOUNDED Bernard of Clairvaux p.35
Teacher						
Course XI Student						
Teacher						
Course XII Student						
Teacher						
WESTMINSTER GRADED COURSE Student						
Teacher				WE THREE KINGS OF ORIENT ARE-Hopkins p.57		
WESTMINSTER INTERNA- TIONAL COURSE Student						
October Teacher				A SOUND OF GOING IN THE TOPS OF THE MULBERRY TREES-Bellamar p.631 THE WILDERNESS Hazard p.631		PARADISE REAINED Milton p.60
November Teacher				PRAYER-Nade, da de Pragança p.689 Poem (unnamed) Grey p.689		
December Teacher				AS WITH GLADNESS MEN OF OLD-Dix p.705 Poem-Williams p.705		



Teacher		WE THREE KINGS OF ORIENT ARE-Hopkins p.57			
WESTMINSTER INTERNATIONAL COURSE Student					
October Teacher		A SOUND OF GOING IN THE TOPS OF THE MULBERRY TREES-Bellamar p.631 THE WILDERNESS Hazard p.631			PARADISE REGAINED Milton p.60
November Teacher		PRAYER-Nade, da de Bragança p.689 Poem (unnamed) Grey p.689			
December Teacher		AS WITH GLADNESS MEN OF OLD-Dix p.705 Poem-Williams p.705 (unnamed) Palmer p.712 O MASTER, LET ME WALK WITH THEE-Gladden p.719 THE LAD'S GIFT TO HIS LORD-Clark p.757 CHRISTMAS EVERYWHERE Brooks p.757 IN THE LONELY MIDNIGHT Williams p.757			

as suggested for integration is not presented fully in either the pupil's or the teacher's book. Quotations of even one line or two are included, and recorded under the title of the work from which they are taken. In every case possible the correct title and author have been given each work, but it was found that a number of the poems are titled in the text with names appropriate to the lesson for the week, and four of the references to unquoted material are not identified at all.

With this identification<sup>and</sup>/classification, the works used in any way in the lesson materials are charted by title and author according to the form, the course, and the use, as presented in the following pages.

### C. The Explanation of the Charts

The charts as a group are most revealing. The needs in the Christian education material to which they call attention are startling.

#### 1. The Chart of Poetry

Examination of the poetry chart reveals only seven integrated references, but sixty which are not integrated. This is a most telling proportion. Almost half of the supplementary references are poems quoted at the beginning or the end of the lesson. If these are to be used, the teacher must weave the poem into her approach

or build up her conclusion to climax in the poem without the aid of suggestions from the quarterly. Of the poetry listed for interest reading, only one poem is cited in a collection; thus little aid is given in finding the material. The integrated poetry is presented in only one course and for only two grades of the three in the senior age group. One of the seven integrated quotations is two lines in length, and another is merely a more complete presentation of a poem already quoted. It is evident that the use of poetry in actual teaching is confined to two grades of one course with only six references altogether.

## 2. The Chart of Prose

The chart of prose literature is even more distressing than the poetry chart. The greatest use of literature is in the listed material for interest reading in the teachers' quarterlies of one course. Only one reference is used for teaching—the only quotation from prose literature in all the courses. Our Christian education materials are certainly barren of this great field of the world's fine arts.

## 3. The Chart of Music

The chart of the use of music in the representative courses reveals the slight consideration of this field for church school classwork. One quarterly presents quotations from four hymns in the lesson material and

another quarterly quotes a negro "spiritual" to tell the lesson story. These are the only integrated references in the five courses. The music suggested for integration is presented for the worship period, entirely separate from the class hour. Though the presentation of "The Messiah" bears no relation to the class work, its suggested use is very fine. "The Messiah," like many works of literature and drama, is not suited for study in class time because of its length and the difficulty of providing the music. However, though practiced, studied, or heard out of class time, it should certainly be related to the class work, and might well be used as the basis of teaching, an approach to the lesson, or the conclusion of the class study. Such use of our great music is sadly lacking in the prepared courses for senior young people.

#### 4. The Chart of Drama

In the field of drama the chart makes evident that the classics are hardly mentioned in the lessons of the courses surveyed. A passing statement from Shakespeare and a quotation from Shaw's preface to "St. Joan" are the only integrated references to classical drama. Creative drama, however, is well used as a teaching basis in two courses.

CHART II - SURVEY OF THE USE OF PROSE LITERATURE

NAME OF THE COURSE	QUOTATION INTEGRATED IN THE LESSON	QUOTATION NOT INTEGRATED IN THE LESSON	SUGGESTED OUT OF CLASS READING MATERIAL	MATERIAL REFERENCES IN SUGGESTED THE LESSON TO FOR INTE- GRATION MATERIAL
CLOSELY GRADED COURSE Course X Student			THE HIDDEN YEARS-Oxenham SERVANTS OF THE KING-Speer	p.52 p.76
Teacher			THE HIDDEN YEARS-Oxenham	p.iii
Course XI Student			THE LIFE OF CHRIST-Papini THE MAN NOBODY KNOWS-Barton	p.28 p.28
Teacher				QUO VADIS Sienkiewicz p.50 THE CHRIST OF THE INDIAN ROAD Jones p.72
Course XII Student				
Teacher				
STANDARD GRADED COURSE First Year Student				
Teacher			ROMOLA-Eliot SILAS WARNER-Eliot TANGLEWOOD TALES-Hawthorne THE SCARLET LETTER-Hawthorne THE PASSING OF THE THIRD FLOOR BACK	p.40 p.40 p.40 p.65

Teacher				SILAS WARNER-Eliot p.40 TANGLEWOOD TALES-Hawthorne p.40 THE SCARLET LETTER-Hawthorne p.65 THE PASSING OF THE THIRD FLOOR BACK Jerome p.65		
Second Year Student						
Teacher				LES MISERABLES-Hugo p.52 BOOK OF MARTYRS-Fox p.70 THE GREATEST THING IN THE WORLD Drummond p.76 TALE OF TWO CITIES-Dickens p.76 A CHRISTMAS CAROL-Dickens p.76 LES MISERABLES-Hugo p.76 SILAS WARNER-Eliot p.76 WHERE LOVE IS GOD IS-Tolstoy p.76		
Third Year Student						
Teacher				LES MISERABLES-Hugo p.25 SILAS WARNER-Eliot p.25 ROMOLA-Eliot p.25 TALE OF TWO CITIES-Dickens p.25 DOMBEY AND SONS-Dickens p.25 ACRES OF DIAMONDS-Conwell p.31 YOUTH-Conrad p.41 EDUCATION-Spencer p.51 ESSAYS-Bacon p.51 ESSAY ON EDUCATION-Emerson p.51 UP FROM SLAVERY-Washington p.80 THE MAKING OF AN AMERICAN-Riis p.80 ETHICS OF THE DUST-Ruskin p.80 SESAME AND LILIES-Ruskin p.80		
CHRISTIAN LIFE COURSE Course X Student						
Teacher						
Course XI Student						
Teacher				THE GREAT STONE FACE-Hawthorne p.59		

[illegible]

CHART III - SURVEY OF THE USE OF MUSIC

NAME OF THE COURSE	QUOTATION INTEGRATED IN THE LESSON	QUOTATION NOT INTE- GRATED IN THE LESSON	SUGGESTED OUT OF CLASS READING MATERIAL	MATERIAL SUGGESTED FOR INTEGRATION	REFERENCES IN THE LESSON TO UNQUOTED MATERIAL
CLOSELY GRADED COURSE Course X Student					
Teacher					
Course XI Student					
Teacher					
Course XII Student					
Teacher					
STANDARD GRADED COURSE First Year Student					
Teacher					
Second Year Student					
Teacher					
Third Year Student					



Student					O LOVE THAT WILT NOT LET ME GO Matheson p.31			
Teacher								
CHRISTIAN LIFE COURSE Course X Student								
Teacher								
Course XI Student					BEAUTIFUL SAVIOR, KING OF CREATION Gesangbuch p.55 WHEN MORNING GILDS THE SKIES Caswell p.55 O SAVIOR, PRECIOUS SAVIOR Havergal p.55 JESUS, MASTER WHOM I SERVE p.55			
Teacher								
Course XII Student								
Teacher								
WESTMINSTER GRADED COURSE Student								
Teacher					LET MY PEOPLE GO p.12  Deep River p.16  O WORSHIP THE KING Grant p.36 THE LORD IS MY SHEPHERD p.36 THE KING OF LOVE MY SHEPHERD IS p.36 THE MESSIAH Handel p.44 p.52			

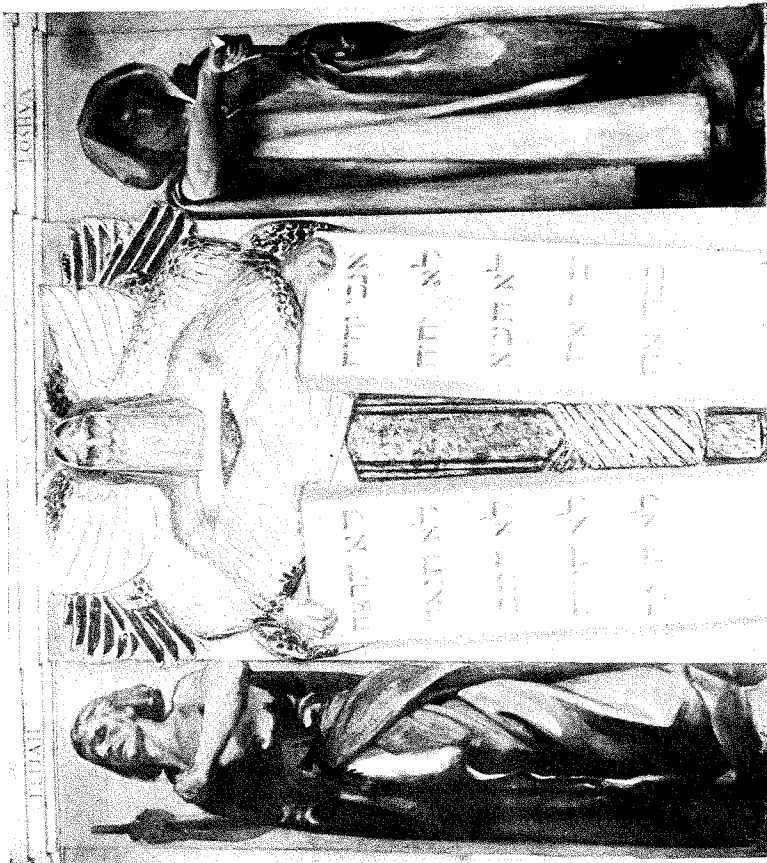
Student							
Teacher							
WESTMINSTER GRADED COURSE Student							
Teacher	LET MY PEOPLE GO p.12	Deep River p.16	O WORSHIP THE KING Grant p.36 THE LORD IS MY SHEPHERD p.36 THE KING OF LOVE MY SHEPHERD IS p.36 THE MESSIAH Handel p.44 p.52				
WESTMINSTER INTERNATIONAL COURSE Student							
October Teacher							
November Teacher							
December Teacher							I THINK WHEN I READ THAT SWEET STORY OF OLD Luke p.720 ONWARD CHRISTIAN SOLDIERS Baring-Gould p.720 O JESUS, I HAVE PROMISED Bode p.720 ABIDE WITH ME Lyte p.720

CHART IV - SURVEY OF THE USE OF DRAMA

NAME OF THE COURSE	QUOTATION INTEGRATED IN THE LESSON	QUOTATION NOT INTEGRATED IN THE LESSON	SUGGESTED OUT OF CLASS READING MATERIAL	MATERIAL REFERENCES IN SUGGESTED THE LESSON FOR TO UNQUOTED INTEGRATION MATERIAL
CLOSELY GRADED COURSE Course X Student				
Teacher				
Course XI Student				
Teacher	SAINT JOAN (preface) Shaw p.43			CREATIVE DRAMATIC INTERPRETA- TION OF THE COURSE p.7-9 p. 11 p. 25 p. 54 p. 58 p. 96 A Meeting of the Early Christians (Creative) p. 52
Course XII Student				
Teacher				



[illegible]



THE PROPHETS (Center)  
*Public Library, Boston*

SARGENT. 1856—1925  
AMERICAN PAINTING

THE UNIVERSITY PRINTS  
BOSTON

## 5. The Chart of Pictorial Art

The field of pictorial art is also practically ignored in the prepared Christian education courses for senior young people. Art critics would undoubtedly accept only two of the pictures listed as fine art: Watt's "Sir Galahad," and Sargent's "Frieze of the Prophets." The others have become popularly accepted through their sentimental appeal to the emotions and have been included in this classification only because they are so well known and so widely used. In the practical application of this study in Chapter Six of this thesis, however, we shall seek to uphold the highest standards of true art, selecting works which are acknowledged as good art and which have a great message rather than simply an emotional appeal.

The presentation of the pictures in these quarterlies is most uninteresting. The first three pictures on the chart which are suggested for integration are not well used in teaching. The quarterly suggests that the teacher show to the class Hofmann's "The Visit of the Wise Men," and notes only that the house is portrayed instead of the stable of the shepherd scenes.<sup>1</sup> For the "Flight into Egypt" the quarterly suggests discussion by the class, but the only help given the teacher is in the

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1. Standard Graded Lessons—Senior Teacher's Quarterly, First year, First quarter, p. 74

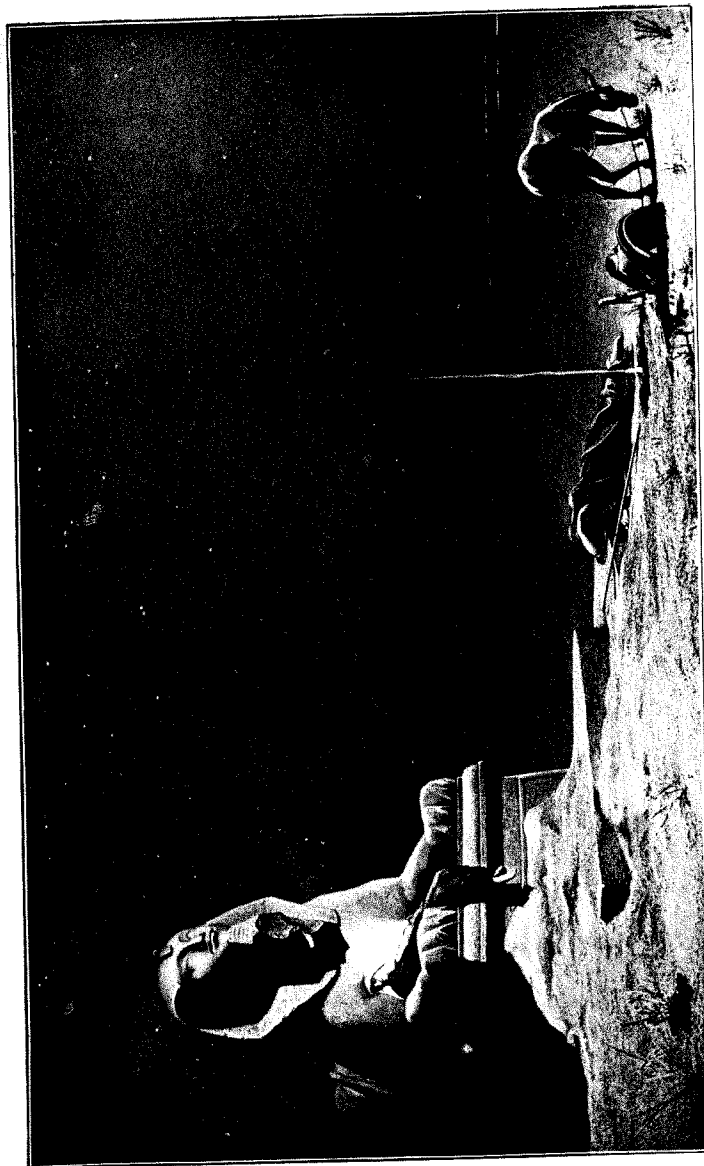
CHART V - SURVEY OF THE USE OF PICTORIAL ART

NAME OF THE COURSE	REPRODUCTION INTEGRATED IN THE LESSON	REPRODUCTION NOT INTEGRATED IN THE LESSON	SUGGESTED OUT OF CLASS READING MATERIAL	MATERIAL REFERENCES SUGGESTED IN THE LESSON FOR TO INTEGRATION UNREPRODUCED MATERIAL
CLOSELY GRADED COURSE Course X Student				
Teacher				
Course XI Student				
Teacher				
Course XII Student			SIR GALAHAD p.33	
Teacher				
STANDARD GRADED COURSE First Year Student				
Teacher			VISIT OF THE WISEMEN Hofmann p.73 FLIGHT INTO EGYPT Hofmann p.73-74 FLIGHT INTO EGYPT	



					FLIGHT INTO EGYPT Hofmann p.73-74 FLIGHT INTO EGYPT Plockhorst p.73-74	
Second Year Student						
Teacher						
Third Year Student						
Teacher						
CHRISTIAN LIFE COURSE Course X Student						
Teacher						
Course XI Student				HEAD OF CHRIST p.60 Hofmann THE CRUCIFIXION p.61 Hofmann CHRIST THE CONSOLER p.61 Plockhorst THE LIGHT OF THE BIBLE p.62 THE LAST SUPPER Hofmann p.63 THE SERMON ON THE MOUNT Do e p.63 THE OMNIPRESENCE OF THE CHRIST Hofmann / p.64		
Teacher						
Course XII Student						
Teacher						

				Hofmann p.61 CHRIST THE CONSOLER Plockhorst p.61 THE LIGHT OF THE BIBLE p.62 THE LAST SUPPER Hofmann p.63 THE SERMON ON THE MOUNT Do e p.63 THE OMNIPRESENCE OF THE CHRIST Hofmann p.64				
Teacher								
Course XII Student								
Teacher								
WESTMINSTER GRADED COURSE Student								
Teacher								PRIZE OF THE PROPHETS Sargent p.42
WESTMINSTER INTERNATIONAL COURSE Student								
October Teacher								
November Teacher								
December Teacher								



MERSON. 1846-

REPOSE IN EGYPT

BROWN'S FAMOUS PICTURES. NO. 729

following:

Hofmann's picture shows the protecting angel. It shows Joseph and Mary and Jesus on the way. Mary and Jesus are on the beast of burden. Joseph is leading and also on guard against danger. Flockhorst's picture of the flight shows them resting while on their way.<sup>1</sup>

If high school pupils are considered unable to observe these facts, surely the teacher must have some perception! But nothing is said of the message of either painting. The pictures are used not for teaching, but only as a passing interest.

The second series of pictures, reproductions not integrated in the lesson, are printed, without the identification of title or artist, beside the review questions in the last lesson of the quarterly. Some of the pictures suggest the answer expected in the review and some are merely for illustration.

Of the two pictures which are real art, "Sir Galahad" is well used in an illustration in the text, but the quarterly does not suggest that the class study or even see the picture. Sargent's painting is mentioned only as a pattern for costumes. Thus none of the pictorial art is really used for teaching.

. . . . .

1. Loc. cit.

#### D. The Results of the Survey

At first glance over these charts, one outstanding observation is easily made. There is an appalling lack of variety in the use of the fine arts in these representative courses. It is evident that the greatest use of the arts is of unintegrated quotations and lists of suggested readings. The reader may see by checking the use of the arts through each quarterly, that one method is dominant in each book with few variations to arouse interest. Clearly, the pupil has no reason to look forward to the new or unexpected in the methods used in his book. Any change of procedure or variety of presentation must depend upon the ingenuity and creativity of the teacher. This is more evident when all the material in the quarterlies is considered. In one book,<sup>1</sup> every lesson is based on a short problem-story. The form and teaching method of each lesson is identical. The other quarterlies are found to follow the same trend, some with more or less variety.

Examination of the quarterlies reveals also incomplete identification of the works to which reference is made. It was found necessary to ascertain names of authors and artists, and to identify by title many pictures and poems, in order to prepare the charts used in

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1. Closely Graded Course X, Part 1, Student's book.

this study. It was also necessary to discover in what collections certain poems and essays are found, for the quarterlies gave no aid in locating the suggested materials. Since material not easily found is not likely to be used, the lack of identification of certain of these materials defeats the very purpose of their inclusion in the quarterlies.

Another fact which this study reveals is that very little of the fine arts material used in these quarterlies is integrated into the lesson. Each quotation found in the text of the lesson is represented on the charts as integrated, so that every use is recognized. The study of these references shows the pitiful barrenness in these courses of the classics of our civilization. Furthermore, of the references recorded, the greater part are but illustrations, not actually the basis for teaching. Of the references which are really integrated in the teaching method, those which are used in the best way are the creative dramatic interpretations. These are based directly on the Bible or on lesson material. The fact that these references are creative, places them in a slightly different classification from the field of the fine arts with which this thesis deals. Although in the practical application of this study, creative arts will not be considered, they are to be recognized in a survey of this type, for it is evident that they contribute much

to the teaching method of the quarterlies in which they are used. Handel's oratorio, "The Messiah," is presented in a vital way, and "The Other Wise Man," by Van Dyke, is well integrated. Apart from these few citations, however, the references found are really minor illustrations used in lessons which are based on Biblical material or problem life-situations. The fine arts are found to a limited extent in these courses for seniors, but they are not used in the actual teaching method or as a basis for teaching.

The final outstanding observation to be made from this study has appeared in essence in each of the foregoing. It is evident from a study of the prepared courses for the Christian education of seniors that the fine arts are used in any way only to a limited extent. Recognizing the influence of Christianity on the arts throughout the centuries and the contribution of the fine arts to the growth and spirituality of the Christian Church,<sup>1</sup> it is to be realized that senior young people are being deprived of experiences and appreciation which would greatly enrich their lives and enhance their spiritual growth. An approach to Christian educating which challenges interest is being ignored, and a vital means of interpreting Christian truths to young people is being

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1. Cf. Philip Schaff: History of the Christian Church, Vol. III, pp. 540-1

slighted.

#### E. Summary

The problem of this chapter has been to determine to what extent the fine arts are now used in the formal Christian education of seniors. The basis of the study was a survey of the autumn quarter of five representative courses of study for the Christian education of seniors in the church school; namely,

The Church School Closely Graded Courses,  
The Standard Graded Lessons,  
The Christian Life Course,  
The Westminster Departmental Graded Materials, and  
The Westminster International Uniform Series.

The pupil's and teacher's books have been examined, and every reference to any work in the field of the fine arts has been recorded, classified, and charted according to the course, the form of art, and its use in the textbook.

This study reveals that the Christian education materials for seniors lack variety in their use of the fine arts and in their approach to the lesson, lack complete identification of the works to which reference is made in the textbooks, lack integration of the fine arts as a basis for teaching, and altogether make little use of the fine arts for either lesson teaching or interest reading.





BROWN'S FAMOUS PICTURES. NO. 105

THE ANGELUS

FROM PAINTING BY MILLET. 1814-1875

CHAPTER III

THE NEED FOR THE USE OF THE FINE ARTS  
IN THE  
FORMAL CHRISTIAN EDUCATION OF SENIORS

## CHAPTER III

### THE NEED FOR THE USE OF THE FINE ARTS IN THE FORMAL CHRISTIAN EDUCATION OF SENIORS

#### A. Introduction

The need for the use of the fine arts in the formal Christian education of seniors should be viewed from three aspects. First, the emotionally appreciative nature of the adolescent and his interests in the realm of the arts present both opportunity and responsibility to educators. The character and attitudes of young people in middle adolescence may be deeply influenced by well-presented teaching from the fine arts. Christian educators cannot ignore a field to which adolescents are naturally so open. Second, the demand for the fine arts in high schools indicates the recognition of the values of the arts by the progressive secular educators of today. With the shift in educational purpose from giving knowledge to molding life, the arts have become recognized as a most valuable and really necessary element of the high school curriculum. Again, Christian educators cannot slight this field, prominent as it is in the plans of educators for the life-building program of the secular secondary schools.

In the third aspect, there is a vital place for the fine arts in the Christian education curriculum as one means of satisfying definite demands in the teaching. Three particular needs which the use of the fine arts may help to meet will be considered in this study; the ever-present necessity to arouse and sustain interest in the material for Christian education, the desirability of securing appreciation of the contribution of the fine arts to Christianity and to each individual Christ,<sup>ian</sup> and the need for teaching in a new and vital way the messages of the Bible.

#### B. The Need for the Fine Arts in the Life of Seniors

The very nature of the adolescent demands that he have contact with the fine arts. The awakening of appreciation of all that is beautiful is a phenomenon of this age. Tracy writes of it thus:

Turning now from nature to art I am inclined to say, in view of all the evidence, that strictly speaking, in the deeper sense, the love of the beautiful, and the enthusiasm for the creations of the artistic faculty, really awaken with the adolescent years. . . . the sources of aesthetic feeling seem to deepen and expand, so that beauty in all its forms makes a new appeal and calls forth a stronger and more intense response.<sup>1</sup>

This is a depth of appreciation peculiar to the

. . . . .

1. Frederick Tracy: The Psychology of Adolescence, p. 150

adolescent age<sup>1</sup>; in fact, the youth sometimes loses interest in creative work in the arts because his power of expression cannot satisfy his deep feeling.<sup>2</sup> The whole realm of the arts is embraced by the adolescent's awakened appreciation: there is great interest in poetry; music makes its strongest appeal to this age group<sup>3</sup>; church architecture draws response to its beauty<sup>4</sup>; and pictorial art has deep influence.

A most telling experiment on the influence of pictorial art was carried out in a Cincinnati high school. At a Christmas program six living pictures were presented: Raphael's "Madonna of the Chair" and "Madonna Granduca," Correggio's "Holy Night," "Worship of the Wise Men" by an unknown modern artist, Whistler's "The Mother," and "A Modern Madonna" by Welsh. Reproductions of the pictures were hung in the classroom, and the students of five classes were asked to write papers answering the question, "What does the group or any special picture remind you of or make you think of?" Class discussion or comment was avoided so the papers would really reflect the thoughts of the students.<sup>5</sup>

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1. Cf. Thomas Munro: "Adolescence and Art Education"; in William Sener Rusk (ed.): *Methods of Teaching the Fine Arts*, p. 44
2. Cf. Tracy, op. cit., p. 154
3. Cf. Lawrence A. Averill: *Adolescence*, pp. 199 and 201
4. Cf. Mary E. Moxcey: *The Psychology of Middle Adolescence*, p. 175
5. Cf. Margaret C. Lusby: "The Silent Influence of Pictures," *Education*, October, 1936, p. 71

The study of the papers led to the following conclusion:

The result indicated capacity for high thinking if exposed to a high experience. The indication of a memory of fine past experiences which must have been silently at work in conduct reaction suggests boundless possibilities of character formation through emotional art experiences.<sup>1</sup>

If such influence is evident in this type of presentation of worth while pictures, we have a right to expect even greater influence from pictures presented in relation to some study, story, or activity, and particularly from pictures whose message is interpreted by the young people under skilled guidance.

For Christian educators it is most significant that, though this was a secular experiment carried out in a secular high school, the resulting recommendations are directed to the church school as well as to secular schools.

The spiritual sense open to the aesthetic and capable of a high interpretive quality through art experiences revealed as in the answers, is a practical plea for large, finely colored reproductions of religious masterpieces in schools and Sunday Schools. These, with dramatic religious art programs involving living pictures of masterpieces, accompanied with music and poetic oral interpretation are the final recommendations of this study.<sup>2</sup>

The adolescent is alive to beauty. Our senior young people respond to the messages and influence of art, music, poetry, and other of the fine arts. Christian

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1. Lusby, op. cit., p. 73
2. Loc. cit.

educators cannot afford to ignore such a potent force in presenting life-molding messages of the Bible.

C. The Need for the Fine Arts  
in the Secular Education of Seniors

The place and function of the fine arts in secular secondary education have undergone a change in the last twenty years. In curriculums suggested for the high schools by Pringle in 1922,<sup>1</sup> creative arts, mechanical, and free-hand drawing were the only art subjects included. There was no art appreciation. Now free-hand drawing is no longer offered and art appreciation has replaced it in the curriculum.<sup>2</sup> This indicates a significant change of attitude by educators, both toward the purpose of secondary education, and toward the value of art. An educational leader of today writes:

High School has the responsibility of developing the best emotional, intellectual, and physical potentialities of American Youth.<sup>3</sup>

How different is this view from that of the old academic standard or the vocational preparational curriculum which followed it! Educational leaders are

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1. Cf. Ralph W. Pringle: Adolescence and High School Problems, pp. 205-8
2. Cf. Indianela Willcuts: "Analyzing Art Objectives in the High School"; Montana Education, November, 1938, p. 2
3. Kathryn Kellett: "Art as Integrating Factor in the High School"; National Education Association Addresses and Proceedings, 1933, p. 521



D 408



PRAYING HANDS: Drawing

THE UNIVERSITY PRINTS  
BOSTON

ALBRECHT DÜRER. 1471—1528  
GERMAN SCHOOL



urging that such an objective demands the inclusion of the arts among high school courses.<sup>1</sup> The realization of this demand at once recognizes the power of the arts in developing a well-rounded character, and also indicates the purposes of the art courses. Training in creative work does not appeal to students unless they have special talent or look forward to an artistic vocation. If creative art is the only type of course offered in secondary schools, comparatively few of the students will be reached by the cultural courses. However, with the life-building view of education, the courses in the arts have higher ideals than in the era of free-hand drawing. Alfred J. Haller states that art "assists the pupil to understand the phases of life about him."<sup>2</sup> Florence Hale considers an even higher aim. She speaks of the arts as "cities of refuge" for bewildered, overwrought adolescents. She also states:

Today, not only in training for the right use of leisure time, about which we are hearing on all sides, but even more as a means of fortifying our children mentally and spiritually, music and art, the cultural subjects, must be taught better than ever before.<sup>3</sup>

Secular education recognizes also the possibil-

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1. Cf. Thomas H. Corner: "Pictorial Art and Education"; Baltimore Bulletin of Education, September, 1932, p. 21
2. Haller, "Integration of Art with Other High School Subjects"; Baltimore Bulletin of Education, September, 1931, pp. 8-9
3. Florence Hale: "Importance of Art and Music in the New Education"; National Educational Association Official Report, 1933, p. 273

ity and necessity of the integration of art with other high school subjects.<sup>1</sup> In the experience-centered courses of progressive high schools, art is almost always integrated into the program, and is often dominant in an apparently unrelated course.<sup>2</sup> Such integration of the fine arts in courses usually considered entirely separate from the arts not only inspires, but challenges the Christian educator. In similar ways we may make the fine arts a vital part of Christian education; we may take advantage of their great appeal to the adolescent nature and may make use of their power in molding Christian life and character.

D. The Need for the Fine Arts  
in the Christian Education of Seniors

Before considering the needs which are found in the Christian education program for senior young people, it is advisable to define our final purpose. Erwin L. Shaver states:

The ultimate goal of Christian education has always been the same—to produce disciples worthy of the name of Christian.<sup>3</sup>

. . . . .

1. Cf. Haller, op. cit., p. 10
2. Cf. Paul B. Diederich: "The Cooperation of Art Teachers in Other Courses and Activities of the Secondary School"; National Education Association of the United States Proceedings, 1938, pp. 383-4
3. Erwin L. Shaver: How to Teach Seniors, p. 12

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If the work of church schools in past years is carefully analyzed, this goal is discovered to be the actual end toward which all Christian education has been aiming, however at variance with each other different programs may appear. Teachers who taught Bible stories and memory verses were doing so in order that Bible standards might be dominant in the lives of the pupils. In experience-centered schools teachers were approaching the same goal through the life-experience method. Today Christian life, with all that the term includes, is recognized as the aim of Christian education.<sup>1</sup>

1. The Need of Stimulating Interest in  
the Material for Christian Education

As soon as such a goal is set, however, problems arise. Any teaching which is to be translated into life must have the interest and whole-hearted acceptance of the student. Examination of books on the subject of religious education reveals an emphasis on "interest"—often as a problem to be faced, sometimes in relation to positive principles and adjustments, and at other times permeating the whole discussion without introduction as a separate element. The problem is definitely present. Christian education must stir the interest of young people if its teaching is to be effective in life.<sup>2</sup>

. . . . .

1. Cf. Paul H. Vieth; How to Teach in the Church School,  
p. 164

2. Cf. *ibid.*, p. 147

Christian education leaders have worked out different means of meeting the need of stimulating interest in Christian education materials. The application of Christian principles to present-day problems of youth is one solution<sup>1</sup>; the purposeful-activity type of program, planned and worked out by the seniors under guidance, is another. Such programs are not as yet in use everywhere. However, there is a means of arousing and sustaining interest which will serve in any type of program. All Christian leaders, whether they are making use of the above suggestions, or whether they are making use of purely Biblical instruction, should recognize the value of the fine arts as a means of reaching senior young people.

a. The Appeal of the Fine Arts  
to the Adolescent Nature

The adolescent's appreciation of the fine arts has been discussed previously. The nature of this age group responds deeply to the beauty and emotional appeal of the arts.<sup>2</sup> Bailey goes so far as to say that religion cannot be taught without this appeal to the emotions.<sup>3</sup> Through the effect of this appeal we are assured of the interest of the students.

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1. Cf. Closely Graded Course X, Part 1
2. Cf. Albert E. Bailey: The Use of Art in Religious Education, pp. 90-1
3. Cf. *ibid.*, p. 9

b. The Possibilities of Variety  
in the Use of the Fine Arts

Besides the appeal of the arts to the nature of senior students, there are other recommendations for their use in arousing and sustaining interest in the class lessons. The possibilities of limitless variety are an essential consideration. The element of surprise is one of the teacher's great aids in securing and maintaining interest. Vieth says:

The surest way to kill interest is to begin every session with the same words. Sweep your pupils off their feet with a surprise attack on some front which will so quicken their interest that the let down which so often comes just before the lesson will not occur.<sup>1</sup>

Nor is the approach to the lesson the only use for the fine arts. The message of the lesson may sometimes be most effectively taught from a picture, a poem, or a cantata. The teacher who plans carefully for variety in this way, using different means—various forms of the fine arts, problem life situations, purposeful study, and creative work—and using these means in different ways—for approaches, illustrations, teaching bases, or conclusions—will find little difficulty in interesting the class in the lesson material.

. . . . .

1. Vieth, op. cit., p. 85

c. The Suitability of the Fine Arts  
to Integration into Any Type of Lesson

Another vital recommendation for the use of the fine arts in securing and sustaining the interest of the students is their suitability to integration into any type of lesson. The fine arts, with their integral relationship to life, are closely related to almost all secular high school subjects. Alfred J. Haller points out the interdependence of art with biology, physics, literature, history, and geography. The beautiful designs which art students select from biology studies, and the contribution of appreciation of beauty, neatness, and skill in drawing which art brings to biology is one example of such interdependence.<sup>1</sup> Christian education leaders, too, are recognizing the even more vital relationship of the fine arts with Christian education. Not only are the arts suited to integration with the subject matter, but they also are well adapted to use in any method. Shaver cites a senior project using art<sup>2</sup>; Bailey suggests a study of the Apostles' Creed through art,<sup>3</sup> and points out how pictures may be used to draw out and guide a clarifying discussion of Christian truths.<sup>4</sup>

Thus the teacher who will use the fine arts

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1. Cf. Haller, op. cit., pp. 8-9
2. Cf. Shaver, op. cit., pp. 21-2
3. Cf. Bailey, op. cit., pp. 84-88
4. Cf. *ibid.*, pp. 81-84

carefully and in a balanced plan has at her command an easily integrated force which has endless possibilities of variety and which appeals naturally to senior young people.

## 2. The Need of Securing Fullness of Life for Seniors

A second problem in Christian education arises out of the fullness of the goal—a Christian life. How is a true Christian life to be developed in the individual? The Christian life in the first decades after Pentecost meant purity of life and heart, joyous fellowship and sharing, and hope produced in two ways: by the teachings of Jesus based on the accepted standards of the Old Testament, and by the impact of the death and resurrection of Jesus as preached by those who had known Him personally. Today Christian education does not accept an infallible authority in Moses and the Prophets, and has not the enthusiasm and authenticity of eyewitnesses to produce both faith and life. We have, however, beyond the writings of those witnesses, the history of the church in the world and the expressions through almost twenty centuries of those who have studied and lived Christianity and have left their message of its meaning for future generations.

Part of the abundance of the Christian life is the appreciation and understanding of these messages of the centuries. Albert E. Bailey says, "Art has no message

for a shallow soul."<sup>1</sup> However, we are certain that he would agree that through contact with the Christian message and with Christian art the shallow soul may gain depth and sincerity, for he himself continues:

Youth is the golden time in which to seek these treasures of experience; for if once our heart is schooled to search for the deep things of life, if it is satisfied early with the beauty of the Lord our God, then like the Psalmist of old, we shall rejoice and be glad all our days.<sup>2</sup>

Apart from the fuller response to Christianity which the arts bring into a life, there is that in man's nature which renders him desolate if his life is barren of the appreciation of, or the power to create beauty. Mrs. Greenbie tells the tragic story of a man who had lived an exemplary, unselfish life, but who said at the age of forty:

What I have discovered is that by honestly following the best one knows and has been taught, by living well to the best of one's ability, by disdaining idle pleasures and mean things, one may wake up and discover in middle life that all goodness has done for one is to narrow one's heart, make empty one's days, and lead one up a blind alley with nothing in front but a blank.<sup>3</sup>

What a tragic awakening! And how true of so many people who have never been introduced to the beauty of life. They have lost the fullness of life as had this disillusion-

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1. Albert E. Bailey: The Gospel in Art, p. 21
2. Loc. cit.
3. Marjorie Barstow Greenbie, "Leisure and the Happy Life"; International Journal of Religious Education, May, 1936, p. 12



sioned man. "He had absolutely no arts,"<sup>1</sup> says Mrs. Greenbie. She includes both the arts and religion in her solution for the empty, purposeless life:

People don't want just to be amused. They want their hours to be really filled. Genuine activity in relation to something larger than themselves will fill them. Love will fill them. The fine arts and the pursuit of knowledge will fill them. The sense of growth and self realization will fill them. Religious emotion sincerely felt and religious ritual sincerely carried out will fill them. Behind the new interest in leisure, there is a deep and heart-felt want. People are saying, 'The things we have striven for no longer satisfy. Give us something better.' By something better they do not mean gadgets and boondoggling. They mean something which the church might well take the lead in trying to find.<sup>2</sup>

For a double reason the fine arts are recommended as an element in the Christian education of seniors to secure fullness of life. First, because they bring the soul to a greater response to God. Second, because they bring to the soul a richness without which life is empty and purposeless. If Christian education is to be true to its aim, it must awaken to these considerations.

### 3. The Need of Assuring Christian Living in Seniors

In his book, "The Curriculum of Religious Education, G. H. Betts states, "Only as religion becomes a part of the day's work, play, study, business, love, solitude

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1. Loc. cit.

2. Ibid., pp. 36-7

does it fulfill its definition as fullness of life."<sup>1</sup>

How is our Christian religion to become such an integral part of life? How is the transfer from classroom to character, from faith to life to be achieved? This is the ultimate problem of all Christian education. It is recognized by anyone who has heard as an excuse for church neglect, "I don't belong because there are so many hypocrites in the church." The charge cannot be denied; nor may it be put lightly aside. It must arouse Christian educators to seek every means that may aid in making Christianity the dominant element of life.

The fine arts may be considered one of the most effective forces in translating lessons into life. The "Iowa Plan" of "Character Education Methods" states:

Conduct moves surely in the direction of its dominant imagery. Its mental pictures are its pillar of cloud and pillar of fire. See that the mind of every child is attracted to the best pieces of art; is entangled in the plot of wholesome novels, plays and movies; is resonant with proverbs, poetry, precepts and wise sayings; is vibrant with the rhythm and melody of the best music; is inspired with the admiration of great personalities and is self-hypnotized by the thought of noble deeds.<sup>2</sup>

Great force is attributed to the fine arts in the lives of children—force which Christian education is seeking. This is not the theoretical conclusion of adults. Adolescents

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1. George Herbert Betts; The Curriculum of Religious Education, p. 259
2. Edwin D. Starbuck (Chairman) et al.: The Iowa Plan—Character Education Methods, p. 2

themselves speak of the influence of music, poetry, and art in their lives. An adolescent girl once wrote:

I saw a picture on the wall  
As I walked slowly through the hall.  
I had come there with heart  
So full and overflowing that a part  
Of me called out for understanding  
To something that I hoped would bring  
Me comfort and a sense of peace  
And make my black despair to cease.  
And then I saw a picture on the wall  
And I stopped walking through the hall.<sup>1</sup>

Such appreciation and response make us see from the senior's own point of view the welcome influence and power of art. Christian education will become far more effective in the lives of senior young people if this great force is carefully integrated into the church school program.

#### E. Summary

To determine if there is an actual need for the use of the fine arts in the Christian education of seniors, the problem must be viewed from three aspects: the response to the fine arts by the nature of adolescents of senior age, the value placed upon the fine arts in secondary secular education by educational leaders today, and the definite needs in Christian education which the fine

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1. Elizabeth Alexander, quoted in Gloria D. Glover: "Silent Teachers in the Home"; International Journal of Religious Education, February, 1939, p. 6

arts may help to meet.

The awakening of the appreciation of beauty evokes in the adolescent a deep response to the fine arts. This response is recognized by secular educators in the high value they place upon the fine arts courses for character building and for fortifying senior young people spiritually.

The ultimate goal of Christian education, true Christian living, raises problems in teaching which the fine arts may help to meet. First, the fine arts are an aid to the teacher in arousing and sustaining interest in the lessons because the arts are of deep interest to the adolescent, they have possibilities of almost limitless variety, and they are easily integrated into any type of curriculum or method. Second, the fine arts are essential in giving seniors a full Christian life through understanding, not only of Biblical truths and their application to youth's problems today, but also of the great expressions of Christian faith and living which have come to us from men and women who have loved and lived Christ and have left their messages of the meaning of Christianity for later generations. Finally, the fine arts are an invaluable aid in translating lessons to living, in building Christian character from Christian truths. Thus recognized, the fine arts should certainly be an integral part of the Christian education of senior young people.

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SIC TRANSIT GLORIA MUNDI  
*Tate Gallery, London*

THE UNIVERSITY PRINTS  
BOSTON

WATTS. 1817-1904

CHAPTER IV

HOW THE FINE ARTS MAY BE USED

IN THE

FORMAL CHRISTIAN EDUCATION OF SENIORS

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A. Introduction

The problem of how the fine arts may be used in the formal Christian education of seniors must be viewed in relation to three aspects: the selection of material from the fine arts, the teaching of the fine arts, and the integration of the fine arts into the program of the church school. Each of these aspects is vitally related to the problem. The importance of selecting material with great care is stressed constantly by educators.<sup>1</sup> The need to ascertain the use of truly great art, and of art which is suited in all ways to the situation and to the teacher's purpose, is apparent. Also evident is the fact that for the best use of the fine arts they must be taught rather than presented. And finally, in order that they may be used most effectively, the fine arts must be definitely integrated into the Christian education program of the

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1. Cf. Albert E. Bailey; Art and Character, p. 133;  
Sherwood Gates; Youth at Worship, pp. 12-13

church. To study how the fine arts may be used in relation to these three aspects is the purpose of this chapter.

### B. The Selection of Fine Arts Materials

The selection of materials from the fine arts is a most important problem for the teacher of a senior class in the church school. If the fine arts are to contribute to Christian education in the ways that have been suggested, there are certain qualifications to which they must conform.

The church school teacher has two primary concerns: the message and the spiritual values. A selection without a definite message has neither challenge for the senior nor balm for his soul. Even the most beautiful art cannot reach to the heart without a message. For the Christian educator, the message is definitely essential.

However, a selection with a message may be of no value to the teacher of seniors if it has not spiritual truth. Concepts learned through the fine arts are lasting. The teacher must reject material the teaching of which may have to be unlearned. As an example, "Invictus" presents a stirring challenge to adolescents to live above circumstances, discouragements, and temptations. However, the Christian teacher must reject it because the



spiritual teaching is not only unchristian, but untrue. The adolescent's whole-hearted response to the heroic in such a selection makes essential the teacher's care in such a choice.

Another determining factor in the selection of the fine arts for Christian teaching is the question, "Is it good?" The teacher who does not know the elements of good poetry or the laws of art will do well to study introductions to the arts or explanations of their forms. The one who does so is really deepening his own appreciation. This is a fascinating field which has been presented in a popular manner. Ruskin presents the laws of art for the uninformed.<sup>1</sup> Laurie Magnus effectively introduces the uninitiated to the form and beauty of poetry.<sup>2</sup> The interested teacher will find a new world open to him through the public library—a world to which he has the privilege also of introducing his students. However, whether the teacher delves into the realm of criticism or not, he must be sure to use only selections which are good.

In considering his senior class, the teacher must take care to choose selections which are graded to the character and capacities of middle adolescents. The subject must be interesting, the selection must have

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1. Cf. John Ruskin: The Elements of Drawing and the Elements of Perspective, pp. 141-94
2. Cf. Laurie Magnus: Introduction to Poetry

appeal to the personality of the senior, and it must be neither too elementary nor too difficult for his intellectual capacity.

These principles for the selection of the fine arts for the Christian education of seniors may seem to limit the field. However, the arts are rich in material which measures up to the strictest qualifications. The material is available. The teacher needs but to select that which fits his immediate purpose, and use it in such a way that it may reach to the hearts of the students.

### C. Teaching the Fine Arts

In the study of the use of the fine arts in church schools the actual teaching of these arts must be considered. Although there is no need to go extensively into the educational psychology of middle adolescence, there are certain principles of education which must be kept in mind.

#### 1. Principles of Education

General principles of the education of seniors are elemental to all secondary education. These will be considered but briefly, and as a preparation for the more consideration of the principles of Christian education.

### a. Principles of Secular Secondary Education

Dr. Luella Cole has summarized six essential characteristics of good, motivating teaching as follows:

It must relate drill to some desired purpose and must eliminate sheer monotony as much as possible; it must be interesting; it must give the adolescent mental exercise; it must stir his imagination; it must allow him to feel and develop his independence; and it must provide him with as many explanations as he can understand.<sup>1</sup>

Each of these characteristics is evident in good Christian education, but must be applied with purposes and considerations slightly different from those of secular education. Each teacher should think through these standards, determine how they apply to his particular class of seniors, and endeavor to keep his teaching at the highest educational level.

### b. Principles of Christian Education

In addition to the application of Dr. Cole's principles of education to the specific realm of Christian education, certain principles of teaching religion must be considered. The goal of Christian education, to produce Christian living, demands that there be an appeal to the emotions and the will in all teaching. Religion cannot be taught without stirring the emotions,<sup>2</sup> and especially is this true of Christianity with its basic

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1. Luella Cole; Psychology of Adolescence, p. 448

2. Cf. Bailey, The Use of Art in Religious Education, p.9

foundation of love. The will also is elemental to Christian education. One of the great tragedies of life is the drifting soul—who knows, but has never willed. The teacher must direct his lesson toward definite outcomes in the lives of his pupils. He must stress the necessity of decision in the Christian life. Without the appeal to the emotions, Christian teaching is valueless; without the appeal to the will, it is meaningless.

The present-day emphasis upon practice in Christian living demands that education go beyond the lesson. The leader must have opportunity to apply the truths of the lesson to life situations. He should be able to see the effect of his teaching in the students' attitudes and actions while they are in everyday experiences of work and play. The activity program brings such experience into the classroom. Other programs may need supplementary experiences in which the teacher and students may share everyday life.

The intensely personal nature of religion requires that the teacher consider and plan constantly for the individual. Burkhart stresses the need for individual counseling.<sup>1</sup> Such work, of course, must be done outside of class. In the classwork, however, the teacher can make the messages and challenges so definitely personal that

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1. Cf. Roy A. Burkhart: Guiding Individual Growth, p. 27

each individual consciousness will be reached. This can, and must be done, without ever touching upon confidences from members of the class. Individual emphasis means also that there must be out-of-class contact for teacher and pupil. Clubs, social and sport activities, and calling in the homes aid in solving this problem. Whatever the means, however, the teacher must come to know each pupil—know him both to understand him and to have his confidence. The individual emphasis is essential in Christian education, and especially in the Christian education of middle adolescents.

The senior teacher may find himself burdened with one task which is not his by right but only through the failure of others to recognize a great need. The relation of the senior to the church may mean the success or the failure of Christian teaching in his life. The senior group must be a vital part of the church so that each senior who is a member of the church is conscious of a challenging and satisfying share in the church life.

Weigle expresses this need thus:

Religious education means growth in Christian living through guided experience therein. It means the development of Christian attitudes, Christian purposes, Christian standards of conduct, Christian convictions, a Christian way of life in each succeeding stage of the enlarging experience of childhood, youth, and maturity. The fulfilment of the Church's educational purpose requires nothing less than continuous fellowship in the whole of its life and work.<sup>1</sup>

. . . . .

1. Luther A. Weigle, in *The Teaching Work of the Church*, p. 42

If the church does not recognize the necessity for training in coöperative fellowship, the teaching of the seniors must make the need evident. Without an integral relationship of the senior to the church, Christian education is incomplete.

Though these principles of education and of Christian education are not exhaustive and have not been fully elaborated in this study, they will serve as guiding lines for the teaching and integrating of the fine arts in the Christian education of senior young people.

## 2. Application of the Principles of Education to Teaching the Fine Arts

The application of the principles of education to the teaching of the fine arts must be made with recognition of the purpose of the arts in Christian education. The arts are used in Christian teaching to present a Christian message in a vital and an appealing way. The message, therefore, is the primary consideration.

The teacher who uses the fine arts in presenting a message or a challenge to seniors must have an appreciation which arises from an understanding of the arts. He must know the laws of composition for painting and the standards of form for poetry. The teacher will find it helpful to read books on the appreciation of the fine arts which are not highly technical, but which give the reader an intelligent approach to the arts. Also, the teacher

who is interested in learning of the fine arts will gain much from observation and from conversation with musicians, dramatic directors, and other specialists in the field. Courses treating the arts from a popular approach are often available. The teacher who takes advantage of such opportunities not only prepares himself better for his teaching, but opens to his own soul a new world of beauty.<sup>1</sup>

Since there is usually no time during the class hour for a study of the technical elements of the fine arts, the teacher may provide extra-class sessions for this subject. The organist of the church may be invited to lead in the study of music. Others may present a study of their fields. A radio program on the appreciation of music or art may be the center of study. Such programs as those of Walter Damrosch and Bernard Meyer offer excellent possibilities. If the atmosphere of the sessions is one of fellowship, and if the approach is not too technical, the studies may become an outstanding feature of the class activities.

There are many methods of using the fine arts, but basic to almost all of them is a real study of the selection. There are times when a message may be pre-

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1. Suggested books are: Bailey, Art and Character; Magnus: Introduction to Poetry; Henry Edward Krehbiel: How to Listen to Music

mented by the leader rather than searched out by the class. In a story the message is given without study, and in a worship service presented by adults a picture or a poem may be interpreted for the young people. However, if the seniors present the worship service they should study each element included in it. Similarly, in the use of the fine arts in a project or with a published lesson, a real appreciation of the work should be achieved through study. Thus it is essential that the leader be able to teach the fine arts well—to work out the message of the material with the students so that it may be most meaningful to them.

After presenting the characteristics of the adolescent age, Professor Munro continues:

What sorts of experience, in the realm of art, are most closely in line with these traits of adolescence?

In the first place, they suggest a study of the personalities and biographies of artists, in relation to their works: of the feelings and motives, the personal relationships, which led them to produce the kind of works they did.<sup>1</sup>

Munro further brings out the fact that such study must not become a mere search for interesting stories about artists, nor an exposé of the unsavory element in their lives.<sup>2</sup> However, as the knowledge of Rembrandt's

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1. Munro, "Adolescence and Art Education," pp. 36-7

2. Cf. *ibid.*, p. 37



storm of soul gives deeper meaning to his painting, "The Storm," so the study of the lives of Michelangelo, Tennyson, and Browning gives a greater depth to the appreciation of their works. If the teacher searches out the background of paintings, he will find many apparently non-religious pictures which have a truly great message for adolescents. If carefully directed, the study of artists may make a real contribution to the classwork.

#### a. Teaching Pictorial Art

The principles of education which are applicable to classwork are apparent in the method which Dr. H. H. Powers uses in teaching pictorial art. His informal account of the method gives a clear description of the use of pictures in the classwork:

I get my class around a big table and hand to each one fifteen or twenty carefully selected cheap prints. . . . Two prints chosen by the teacher are laid side by side and everybody looks at them. To get the class to look at them—not glance at them, but look at them long and hard, noting their details and characteristics—is half the battle. . . .

'Miss Brown, what difference do you see between these two pictures?' Miss Brown is embarrassed. She sees several differences, but she is quite sure they are not the ones you are after. Probably they are not. It takes some encouragement to get her to name one. 'Yes, that is good. Does anyone see another difference?' Answers come more easily now. Interest becomes keen, and you get answer after answer, mostly inconsequential, but finally comes one that you are waiting for. 'Yes, let us consider that a bit. Which is the better? Why did Leonardo make it that way?' Again you will get answers that are wide of the mark, but generally, if you give them time, you will get one that is significant, one that embodies a princi-

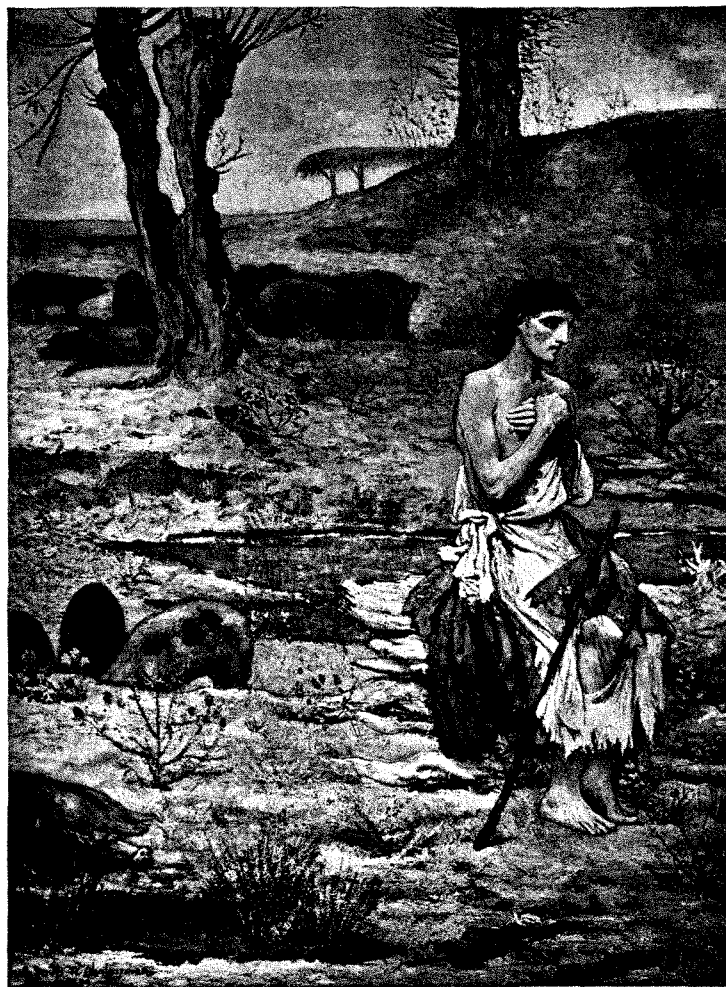
ple of art. Now is the time to formulate this principle and show its wider application. You will get such a listening as is rarely vouchsafed to the teacher. You have used half an hour for something that you could have told them in three minutes, but it is not a waste of time. The method takes time . . . It takes leadership, too. The leader must know where he is going and must guide the errant quest to his goal. All the same, he will be surprised at times to find that the class is leading him, and that among the miscellany of their random answers, there will occasionally be a flash of insight that will be to him a revelation.<sup>1</sup>

The characteristics of good teaching as summed up by Dr. Cole<sup>2</sup> are evident in this class procedure. The opportunities for mental exercise, use of the imagination, and development of independence are apparent. Interest and purpose are aroused by the pictures themselves, as well as by the method of study. However, Dr. Powers has carefully avoided distractions to interest and attention. He points out the danger of distracting attention from the class discussion by using only one picture instead of individual pictures. In passing a picture around the class, the leader is turning attention away from his teaching. The teacher must choose the methods which will avoid distraction and which will provide for the best use of the class time.

Considering this method of teaching in the light of the principles of Christian education, the teacher

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1. H. H. Powers: "The Teaching of Art"; in Rusk, Methods of Teaching the Fine Arts, pp. 217-9
2. See page 45



*PUVIS DE CHAVANNES: THE PRODIGAL SON*



DÜRER: THE PRODIGAL SON

realizes that certain adaptations must be made. The church school teacher, while not ignoring the laws of art, is not teaching art for art's sake. The message of the picture is his dominant concern. The laws of art will enter the discussion as they contribute to the understanding of the message, but not as the primary interest of the class. The teacher himself must have some knowledge of good art: the laws of composition, color elementals, and characteristics of sincerity in the work.<sup>1</sup> The class may well study such material in out-of-class sessions. The adolescent must have sufficient background to be able to recognize good art if he is to develop any independence in art appreciation.

The teacher may wish to use two pictures for contrast, as suggested by Powers. In Christian education such contrast should be used only to bring out the message of each picture. If only one picture is used, any simple question which calls for observation may start the discussion, as "What interests you in the picture?" or even, "What do you see in the picture?" Questions may be used to stimulate discussion when necessary; the teacher will find, however, that an atmosphere of conversation and of sharing ideas is far more conducive to good contributions than is a question-and-answer recitation.

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1. Cf. Ruskin, Elements of Drawing and Perspective, pp. 113-194

Dr. Powers' recognition of contributions is worthy of note. By accepting all contributions as good (excepting those actually wrong), even though they do not lead to the desired point, he overcomes the ever-present student fear of saying the wrong thing. For the best Christian teaching, such fear must be eliminated from the class atmosphere.

As the class develops perception and appreciation of the messages of pictures, their study may be more independent. However, the values of sharing in the study of a picture are never outgrown. One gains depth of appreciation through contact with another's experience.

#### b. Teaching Poetry

In the teaching of poetry, the leader finds the same problems as in teaching pictorial art. He must help the students to perceive what is there, to delight in the beauty and character of the work, to respond to the feeling of the poet, and to open their hearts to the message.

Seniors who have had experience in speaking choirs are well prepared to study and to appreciate both poetry and the words of musical compositions. In recapturing the poet's experience through creative oral interpretation, the student feels with the poet the message which he has expressed. For a class with no background of speaking-choir experience, the teacher may read the

poem aloud creatively while the class follows from individual copies.

The essence of the study of poetry is in discovering what the poet has said, learning what he meant, and finding what the message means for the student. In studying poetry, as well as other forms of the fine arts, care must be taken to subordinate analysis to appreciation. The opening question may be, "What lines do you like?" or, "What appeals to you?" rather than, "What metaphors has the poet used?" From such an approach the discussion proceeds immediately through the sharing of appeals and meanings to the realization of the message and the response of the student to it. As the message is brought out it may be related to the question or lesson of the hour.

### c. Teaching Music

To gain the deepest appreciation and understanding of music, one must sing it. The one who expresses his praise and adoration of God has a richer experience than one who cannot give outward expression to his feeling. In the study of a hymn it is possible to secure this expression. The class should sing or hear the music before the study, have access to the music during the study, and express for themselves the message of the hymn in worship after the study. Each type of hymn requires a different treatment. Quiet, devotional hymns may be sung

in the classroom as the conclusion of the lesson or as the closing prayer. On the other hand, ringing hymns of triumph or challenge need the power of many voices to carry their message. The teacher must plan according to the nature of the hymn.

In the study of an oratorio, cantata, or musical drama, a recording may suffice for the first and second hearings, but for the worship experience after the study an actual presentation in the proper setting should be heard if it is at all possible. If a recording is used for the last presentation, it should be made truly worshipful by the accompanying service.

The procedure of study is similar to that for pictorial art. First, hearing or singing the composition, then sharing responses, creatively reading the words, listening to themes in the music, thinking out the ideas and feelings of both the words and the music, and finally expressing the message by hearing or singing the composition in true worship. This type of study is for life—each time thereafter the song is heard, the message is sung anew into an understanding and receptive heart.

#### d. Teaching Prose Literature

Stories comprise such a vital form of education that the teaching is in the mere telling. In a good, well-told story, the message is never missed. The teacher



who is not a good story-teller should use every means available to learn the art. He may read books on story-telling,<sup>1</sup> take courses, prepare stories, and practice telling them to any or to no audience; it is all worth while, for stories have such a great place in Christian education. Not only are they important in the classroom for illustration, approach, or conclusion to the lesson, and in the worship service to give life to the talk, but in times of fun and fellowship the story becomes a bond between teacher and class.<sup>2</sup>

Books are too long to be studied in their entirety during the class period. If the teacher ignores this form of the fine arts, however, he deprives his students of rich experience. A good synopsis may be used as a story, or a familiar book may be the basis of study. The teacher will find it greatly to his advantage to know the public school course for his students. They may have studied books which could be vital to the class study. By choosing a book which has been studied and analyzed in school, the teacher saves much time, and benefits from the more intensive study that is possible in secular

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1. Suggested books are: Katherine Dunlap Cather: Religious Education through Story-Telling; George Albert Coe: A Social Theory of Religious Education, pp. 198-204; Margaret W. Eggleston: The Use of the Story in Religious Education; Hugh Hartshorne: A Manual for Training in Worship
2. Cf. Shaver, How to Teach Seniors, p. 161

schools. Many books used in the secondary schools are found on the lists for interest-reading in different church school quarterlies. If the teacher makes use of such books in the lesson, he finds the correlation with the secular study most productive.

#### e. Teaching Drama

Drama presents a number of difficulties when used in the classroom. Usually a synopsis is the best presentation for actual classroom work. It must be treated almost as prose literature--the story told, with special excerpts read to, or by the class. However, in relation to out-of-class activities, drama may be used most effectively. The presentation of a fine play or pageant makes a deep impression on the participants. If the practice and presentation are closely related to the class study, the enterprise may have a deep spiritual value.

Often a drama which has been discussed in class may be attended by the students in a group as the climax of their study. The study makes the drama much more meaningful to the students, and the presentation in its vividness and beauty gives motivation and power to the Christian principles discovered in the study.

Almost every church has extra-class dramatics, but often the dramatic work is not closely related to the classwork. The teacher who makes use of the Christian

teaching in the play or pageant not only enriches the value of the drama, but adds vital force to his teaching. This integration of the values of extra-class activities is one of the most productive ways of using the fine arts.

In the consideration of the methods of teaching the fine arts in senior classes certain essentials for the teacher are evident. The teacher must incorporate into his use of the fine arts the principles of secular and of Christian education. The teacher must have a background knowledge of the fine arts, and must provide some study of the elements of the arts for the class. The actual class process consists in general of: perceiving what is in the work, sharing that which interests and appeals to the students, seeking meanings, and through all this, coming to a realization of the message and expressing the response to the message in worship.

#### D. Methods of Integrating the Fine Arts

The problem of how the fine arts may be integrated into the Christian education of senior young people must be considered in relation to the methods and program of the church school. For the purpose of this study, three general groups will be considered: programs using purposeful activities or projects, programs following prepared courses into which the fine arts may be introduced,

and programs where the work is so closely controlled that the best means of using the fine arts is in worship services, a club, or other out-of-class activity. These types of program include almost every situation in the church schools.

It is immediately evident that the program of the three groups overlap in many respects. A club program in one school may approximate the purposeful activity classwork of a more progressive school. The preparation of a worship service might be part of the classwork of the first two groups. However, for the purpose of this thesis, such grouping serves as a general classification of program which will guide the study of how the fine arts may be integrated into the classwork of the church schools. The plan of this study, following the needs of these three groups, will include: the use of the fine arts in projects or purposeful activities, the integration of the fine arts into lessons based on prepared courses, and the preparation of worship services using the fine arts. The advantage of using the arts in all these ways with the same group is evident and may be applied to his own teaching situation by the teacher.

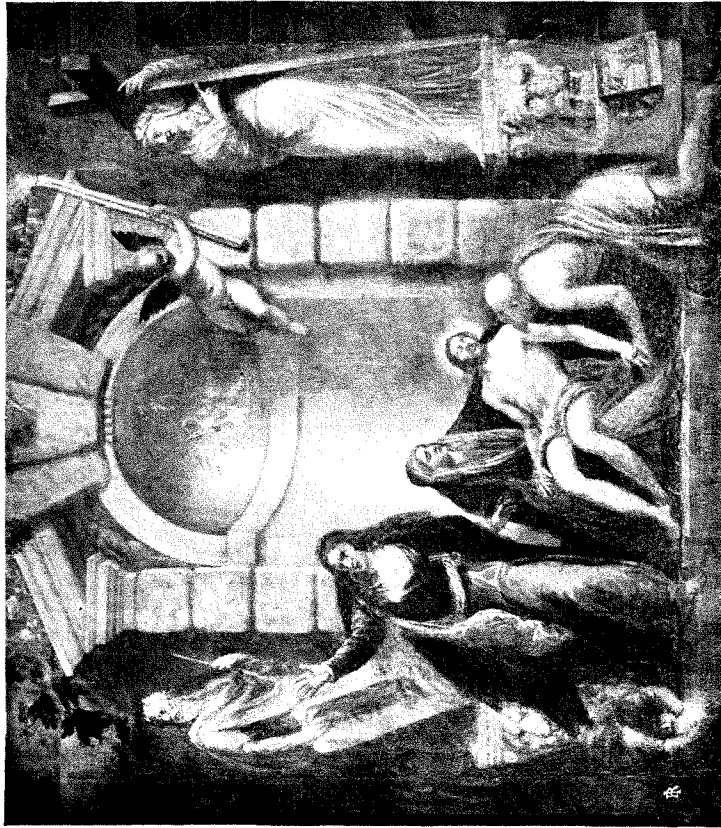
#### 1. The Use of Fine Arts in Purposeful Activities

The nature of purposeful activities in Christian education is greatly varied, ranging from handwork

to study and worship, and from service to dramatics. In this wide field there is a definite place for the fine arts. The creative aspect of the activity is so often emphasized that the need for the fine arts is overlooked. However, creative work needs to be supplemented with the finest work which the world has produced in the field. Both the fine arts and the creative arts are essential to the progressive program.

There is one principle which must underlie the use of the fine arts in the activity program, and that is that the work must be truly Christian. The secular schools are intensely interested in character education and in social justice. There is provision wherever possible for training in these realms. The church must have a distinctive element in its training if it is to avoid merely duplicating the secular work. This distinctive element is found in the Christian approach through the teaching of the Bible. Activities in which Bible study is inherent will be found to provide the most effective training for life. The fine arts are so closely related to the Biblical material that the combining of the fine arts and Bible teaching forms a natural integration.

There are two types of activities in which the fine arts may be considered: those in which the fine arts are primary, and projects on other subjects in which the arts have a place.



TITIAN: PIETA

### a. Fine Arts Projects

The general types of activity in which the fine arts are dominant are illustration, worship, dramatics, study, and appreciation. The motivation of service in some of these projects includes them among service projects, but the type of activity falls under the five-fold classification. Study, of course, enters into each type of project, but the suggestions are classified under study only when no other type of project is included in the enterprise.

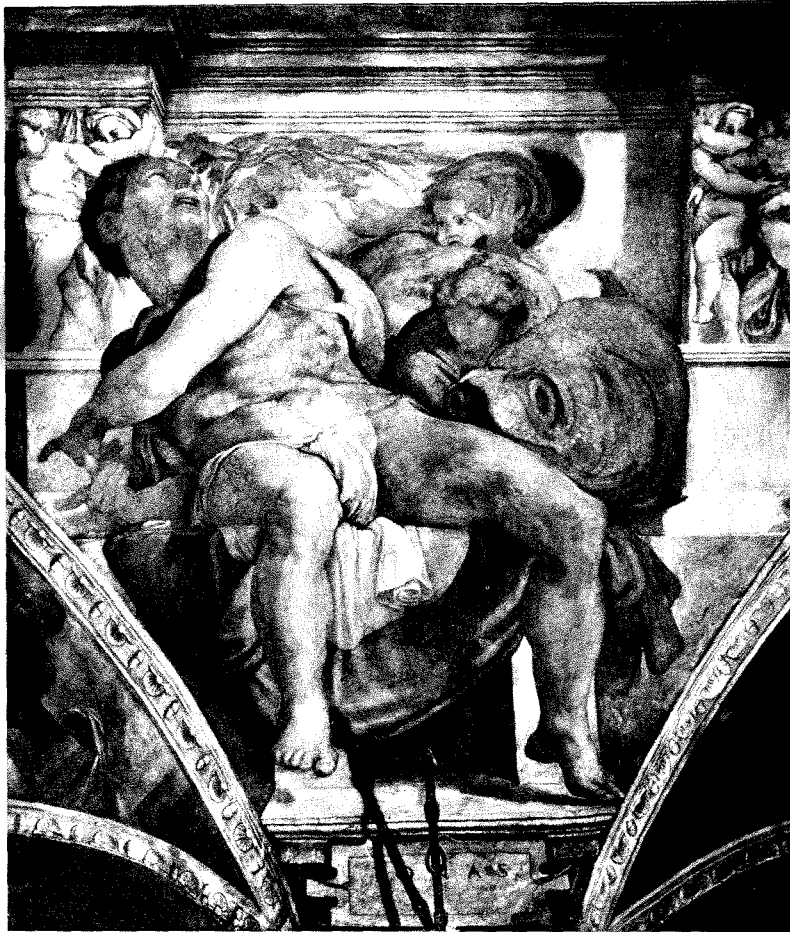
(1) Illustration. In the field of illustration there are a number of possibilities. Making a book illustrating the life of Christ is cited by Shaver.<sup>1</sup> A large book with wooden covers, illustrating the life of Christ with pictures, hymns, poems, and stories, makes a worth-while gift for a children's ward in a hospital, or for a mission school. Seniors enjoy the altruistic, esthetic, and creative elements of such a project. They benefit from the Bible study involved and from the selection and interpretation of the fine arts material, as well as from the motivation.

Another fine arts activity which is based upon Bible study is picturing the Apostles' Creed as suggested

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1. Cf. Shaver, How to Teach Seniors, pp. 19-20

C 117



THE PROPHET JONAH  
*Ceiling, Sistine Chapel, Vatican, Rome*

THE UNIVERSITY PRINTS  
BOSTON

MICHELANGELO. 1475-1564



by Albert Bailey.<sup>1</sup> In this, Bible study is again correlated with the arts.

Illustrating the great events of the Christian world is a productive project. A number of elements enter into the work—an evaluation of history, Bible study, and a study of the fine arts.

Making a series of posters on great men and women of the Bible or of the church may be meaningful not only to the class, but to the department and perhaps the whole church school also. Consideration and evaluation of Christian character enters into the study in this project.

(2) Worship. In the field of worship the preparation and presentation of worship services is the outstanding project. The training in worship in such a project is invaluable to each student.

In the same realm, planning a fine arts worship calendar (for each month if not for each week), and studying the elements of worship is most worth while.

As a service project in the field of worship, the seniors may plan a series of half-hour worship services for shut-ins. With the aid of a portable phonograph they could present them in the homes.

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1. Cf. Bailey, The Use of Art in Religious Education, pp. 84-8. Bailey lists masterpieces of art which illustrate the creed.



BROWN'S FAMOUS PICTURES. NO. 1692

PETER AND JOHN

BURNARD

(3) Dramatics. The presentation of a religious drama may be a rich experience for the class. Such a project may be a service for the church.

(4) Study Projects. The fine arts provide extensive material for study projects. A few suggested subjects will serve to identify the field.

The Contribution of Music (Art, Poetry,  
Literature, Drama, Sculpture) to the Church

How Art Reveals Man's Belief

The Saints and Martyrs of the Church

What Suffering Can Mean in the Christian Life

"Invictus"—studying and rewriting

The Sculptor's View of Death

The Beauty and Meaning of Church Architecture

Symbols of our Faith

(5) Appreciation. The fine arts are particularly suitable for appreciation projects. Such projects must include study as the first step, in order that the students may be prepared for the appreciation experience. Opportunity is usually the determining factor in the use of this type of project. The teacher must be constantly watching for presentations of drama and music, and for exhibitions of painting and sculpture. A knowledge of the music program for the church services in advance is a great aid in arranging for appreciation experiences.

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THE SURRENDER OF BREDA  
*Prado, Madrid*

THE UNIVERSITY PRINTS  
BOSTON

VELASQUEZ. 1599—1660

Suggested projects are:

Seeing an original great painting or  
an original piece of noted sculpture

Hearing an oratorio or cantata

Attending a religious musical drama

Visiting beautiful churches of different  
style of architecture, as a study-tour  
with explanations of symbols

b. The Fine Arts in Other Projects

Since the fine arts are such a vital part of  
life, they enter into apparently unrelated subjects and  
may contribute much to projects on various themes. A few  
suggestions of the use of the fine arts in projects on  
various subjects will indicate how they may be integrated.

In a project on war and peace: Study from  
pictures "Greed," "Propaganda," and  
"Forgiveness between Nations."

In a project on a mission study of an  
Oriental Country: Have a slide program  
on "Christ in Oriental Art."

In a project on a book of the Bible: Study  
or have a program on "The Place of the  
Book in Art and Music."

In a project on worship: Study the contri-  
bution of the fine arts to worship.

Instead of studying or having a program on cer-  
tain of the subjects listed above, the suggestion might  
be changed to making a collection of pictures, or making  
a scrapbook. These studies suggest others, for each sub-  
ject is full of possibilities.

## 2. The Use of the Fine Arts with Prepared Courses

The fine arts may be integrated easily into lessons based on prepared courses. Each part of the lesson may be enriched by a picture, poem, or hymn. In such use of the arts, however, variety is the keynote of success. Since there is variety in the forms of the fine arts and also in the possible uses of the arts, the teacher can easily keep the element of surprise in the classwork.

### a. The Fine Arts in the Approach

Interest must be captured at the very beginning of the lesson.<sup>1</sup> A picture, story, or poem is sure to quicken interest. In the use of the fine arts as the approach to the lesson, the teacher must be careful to select works which will stimulate discussion, and, of course, which will definitely work into the subject. In assuring these two factors, the teacher knows that he is using material which may be truly an integral part of the lesson. His only concern now is to build the lesson on the approach so that the whole is really a unit.

### b. The Fine Arts as Illustrations

The fine arts provide rich material for illustrations of two types. A short quotation or a reference

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1. Cf. Vieth, How to Teach in the Church School, p. 85

to a hymn or a book may be used to explain or emphasize a point in the lesson. Often some passing illustration, if vivid and definite, will impress a student so deeply that he will never forget it.

Pictures have a further use in illustration in that they may present the details of a scene in Bible times. In some cases the usual conception of a scene from the life of Christ is false because of a painter's setting of the event. A literal portrayal may correct the wrong idea and at the same time emphasize one of the messages of the picture. An example of this is in Da Vinci's "Last Supper" which portrays the scene as if it had happened in Leonardo's day. Tissot's picture is true to fact, thus emphasizing a minor message of Leonardo's painting—that the communion table is for all Christians everywhere. Thus for the double use of clarifying truths of the lesson and for picturing Biblical scenes correctly, illustrations from the fine arts have an integral part in the lesson.

#### c. The Fine Arts as the Teaching Basis

There are many works in the field of the fine arts from which may be drawn the whole message of the lesson. A picture or a poem thus used as the teaching basis of the lesson will always be deeply meaningful to the student. Kirchbuck's "Cleaning the Temple" is a picture in



BROWN'S FAMOUS PICTURES. NO. 93

SISTINE MADONNA  
*Dresden*

RAPHAEL. 1483-1520



which all the elements of the lesson message are found. If the lesson is taught from the picture, comparing the picture with the Bible accounts of the incident, the message will have both vitality and power, and the student will receive a deep impression of the majesty of Jesus' personality as well as new appreciation for the House of God.

Bailey<sup>1</sup> says in relation to pictures which embody the message so completely:

. . . countless . . . 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, more to be desired than fine gold. Seeing leads to feeling, to loving, to aspiring; and if we are still spiritually sensitive to higher living, the artist becomes to us both prophet and priest and his work becomes a sacrament.<sup>1</sup>

#### d. The Fine Arts as the Conclusion

As the conclusion of the lesson, the fine arts may be used powerfully to present the message in an unforgettable way, to challenge a response in life to the message, or to give the students a means of expressing their response. When used in one of these ways a poem or hymn must not be put in as an afterthought. It must be an integral part of the lesson—the lesson being incomplete without it, and really building up to it. The teacher

. . . . .

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

should express the relation of the poem to the message according to the need of the class. If the students have responded to the message, as evident in their attitude, a word or two is sufficient: "Someone has expressed this thought in a beautiful way"; or, perhaps, "Let us express our decision by singing together—" If more of an introduction be needed, the teacher may tell the meaning of the message in the life of the poet or artist. The class itself is the determining factor in relating the conclusion to the body of the lesson.

### 3. The Use of the Fine Arts in Worship

One needs only to glance through orders of church services to realize the great contribution of the fine arts to corporate worship. In New Testament times "psalms, hymns, and spiritual songs, singing with grace in your hearts unto the Lord"<sup>1</sup> was a recommendation to the church. Music has always played a great part in the worship of the church. It is a vital power:

Think of what music means to the human soul and what it can do. It cannot be merely a soulless form of physical energy—or the result of mechanical evolution the only purpose of which is to stimulate the nerves. It is rather a door opening into the Infinite. It is a medium of communication between spiritual beings. God, Himself, speaks to His children through music.<sup>2</sup>

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1. Colossians iii.16

2. Cynthia Pearl Maus: Christ and the Fine Arts, p. 19

This one form of the fine arts has been almost indispensable to the church. Weigle says, "Without music worship has seemed imperfect if not impossible."<sup>1</sup> There is a place for the other forms of the fine arts in worship; each offers its own contribution. However, certain principles should be observed in the integration of the fine arts into worship services.

Christian educators recognize the need for adolescents to prepare and conduct the worship services of their department under the guidance of adult leaders.<sup>2</sup> This calls attention to two principles for the integration of the fine arts. First, the materials selected for the service should be meaningful to the group, appealing to the adolescent and understood by him. Second, the materials selected should be meaningful to the ones planning and conducting the service. Only as the poem or picture has brought its message to the heart of the leader can he present the message in a meaningful way to others.

Sherwood Gates emphasizes the need of selecting music (applicable to all elements of the service) so that it may be truly worshipful.<sup>3</sup> The necessity of assuring thoughts that are inspiring and that turn the heart from

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1. Luther Allan Weigle and Henry Hallam Tweedy: Training in the Devotional Life, p. 33
2. Cf. Sherwood Gates: Training Adolescents in Worship, p. 14; and Weigle, op. cit., p. 68
3. Cf. Gates, Youth at Worship, p. 13

self to God, and the need of securing music that is religious rather than jazzy or sentimental are urged by Christian educators.<sup>1</sup> The selection of really worshipful music is essential to true worship.

Another principle in the integration of the fine arts into worship services is that each poem or hymn must contribute something vital to the particular service in which it is to be used. Educational leaders in the last few years have assumed the practice of building each worship service around a theme.<sup>2</sup> In such a service each element must not only be in harmony with the theme, but must lead to the desired outcome indicated by the choice of the theme. A definite contribution to this end must be evident in each selection from the fine arts.

A final principle in the use of the fine arts in worship is one which cannot be stressed too strongly. The preparation of a worship service must not become the composition of a beautiful program of poetry, music, story, and art. The heart of the service is worship, which must not be confused with esthetic inspiration. Dr. Weigle distinguishes between worship and thought thus:

In worship God is directly addressed. That is the difference between worship and thought. It is im-

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1. Cf. Gates, Training Adolescents in Worship, pp. 6-8
2. Cf. Frank D. Getty: Planning a Church Program for Seniors and Young People, p. 16; Hugh Hartshorne, A Manual for Training in Worship, pp. 13-14

portant that we think about God and observe His works and ways, and that we arrive at as clear and true convictions concerning Him as we can. But such thinking is not in itself worship. Worship seeks acquaintance with God, not merely knowledge about God.<sup>1</sup>

He continues to describe worship:

Worship engages the whole person. It involves a movement of intellect and will toward God, as well as loving Him and feeling His presence.<sup>2</sup>

With this view of worship in mind, one perceives the dominant place which prayer must hold in a worship service, and also the place of Scripture which provides the greatest motivation to prayer and to prayerful living. A program atmosphere must never detract from the spirit of worship.

Though it is possible for the unspiritual use of the fine arts to detract from worship, each form of the arts has a great contribution for the service. Poetry, music, stories, quotations from prose literature, and drama have long been recognized as having a vital place in the worship service. The use of pictures has gained recognition in late years until now they are advocated widely. Slide programs and living pictures are causing much comment. The arts should be given their place in worship.

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1. Weigle, op. cit., p. 7
2. Loc. cit.

### E. Summary

The problem of how the fine arts should be used in the Christian education of seniors must be approached from three aspects.

The selection of material is essential to the effective use of the fine arts. In his choice of material the teacher should consider certain qualifications: the selection must have a message, it must teach spiritual truth, it must be good art, and it must be graded to the character and capacities of middle adolescents.

The teaching of the fine arts is basic to almost any use of them in Christian education. For the best teaching of any of the arts, the principles of secular and Christian education must be applied to the classwork. With such application of educational principles, the procedure of teaching any of the fine arts follows a general form. In a classroom atmosphere of fellowship, the class discovers "what is there" by hearing or looking at the selection. Then in a conversational sharing of interests and appeals, in discussing meanings, and in hearing themes (in the study of music), the class develops an understanding and appreciation of the message. After the presentation of the message, the students' response to it is expressed in worship. The procedure must be adapted not only to each form of the fine arts, but also to each selection.

In the integration of the arts into Christian education, three types of programs must be considered. Purposeful activities offer great opportunity for the use of the arts both in fine arts projects and in projects on other subjects. The possibilities of fine arts projects lie in different types of activities: illustration, worship, dramatics, study, and appreciation. In projects on other subjects the fine arts may be integrated through short, subsidiary projects, in special study, and in fine art programs.

The fine arts may be well integrated into lessons based on prepared courses. The arts may be used in every part of the lesson: as the approach, for illustration, as the teaching basis, and as the conclusion.

Every form of the fine arts may make a great contribution to worship. Certain principles must guide the use of the arts in this realm, however. The materials should be meaningful both to the group and to the leader; they should be carefully selected to assure arts which are really good and which are truly worshipful; they should contribute to the desired outcome of the service; and they should be presented in a spirit of worship. If used according to these principles, all the fine arts may have a vital place in the worship service.



SOORD: THE LOST SHEEP



CHAPTER V

OUTLINES FOR THE USE OF THE FINE ARTS  
IN THE  
CHRISTIAN EDUCATION OF SENIORS

CHAPTER V

OUTLINES FOR THE USE OF THE FINE ARTS

IN THE

CHRISTIAN EDUCATION OF SENIORS

A. Introduction

The theoretical study of the use of the fine arts in the Christian education of seniors is incomplete without a practical application. In order to meet the problem of actually planning the use of the fine arts in teaching senior young people two studies comprise this chapter. Plans are worked out for three courses. In a coördinated program course plans are presented for classwork, worship, and club program on the subjects, The Life of Christ (from the transfiguration through the ascension as given in the Gospel by Mark, and Representative Characters in the Old Testament. This Old Testament course is presented as purposeful activity. The third course is presented as picture interpretations for use in topical studies applicable to a course on The Christian Life, which material is presented for use in a prepared course. Since these three subjects are basic to any senior Christian education program, this study is believed to be both practical and usable.



FROM PAINTING BY ZIMMERMANN

CHRIST AND THE FISHERMEN

BROWN'S FAMOUS PICTURES, NO. 230

The second study is the listing of sources of the fine arts suitable for use in the teaching of seniors, with suggestions for the leader in regard to opportunities for special presentations of the fine arts.

B. Plans for the Use of the Fine Arts  
in the Christian Education of Seniors

The plans for the use of the fine arts in the Christian education of seniors are presented for three courses of study. An attempt has been made to suggest as wide and yet as practicable a field as possible. For this reason, two courses are taken from the Bible, and one from topical subjects relating to life today. Each course is treated in a slightly different way, in order that the study may be helpfully suggestive.

1. Plans for the Use of the Fine Arts  
in a Course on the Life of Christ

The plan for the course on the Life of Christ is suggested for the second half of a twenty-six week course. The plan is arranged for the January-February-March quarter according to the calendar for 1940, with Easter on March 23. It is assumed that the class has studied the life of Christ, as presented in the Gospel by Mark, through the confession of Peter (8:30). In order to present a co-ordinated program of classwork, worship, and purposeful

activity, the class is expected to lead one worship service a month for the senior department, and to meet once a week for activities associated with the classwork and for the preparation of the worship service. In the week-day hour for this course short projects are presented since a unified activity is suggested for the second course.

a. Explanation of the Plan of the Course

The classwork follows the Gospel of Mark from 8:31 to the end of this book. From the transfiguration incidents are selected which may be taught effectively from the fine arts. In the thirteen lessons the arts are used in each part of the lessons, and the arts most suitable to the average class situation have been selected. Stories, poetry, and pictures are the most easily used arts for the classroom. Sculpture may be taught through pictures, and hymns which are familiar may be taught without instrumental music or recordings by recalling the music without hearing it or by singing it softly. Books and dramas may be presented as stories or as reviews. The club program on The Nazarene<sup>1</sup> is suitable for a class study, but has been included for the club because of the time limit of the quarter. In the classwork for this quarter, pictures include paintings, sculpture, and church architecture. Poetry and hymns are also included, so

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1. Cf. Sholem Asch: The Nazarene, as a suggested source.

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JEANNE D'ARC  
*Metropolitan Museum, New York*

BASTIEN-LEPAGE. 1848-1884

THE UNIVERSITY PRINTS  
BOSTON

there is reasonable variety. The teacher may wish to introduce elements other than the fine arts in order to secure further variety. Three lesson plans are presented in full in order to suggest the procedure. The others are presented in brief outline.

The club program is the outgrowth of the class study. It is assumed that in the autumn quarter service projects were carried out so none has been included for this course. The study of Christian symbolism<sup>1</sup> is assumed to be the outcome of interest in Christmas customs and symbols. This interest is the basis for the first worship service which the class conducts. The study is carried out as a study-project with a study of the field, selection of material suitable for the worship service, and the planning of the service itself. This project forms the basis for the presentation of the classwork for the third Sunday in the course. The incident of James' and John's request is approached from the question, "Are ye able?" resulting in a study of the apostles and how they lived and died for the church. The study is illustrated by pictures of the

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1. Material on church symbolism may be found in the following sources: George Willard Benson: The Cross; A Handbook of Christian Symbols and Stories of the Saints, pp. 1-36; Charles C. Jatho: The Church Visible, pp. 41-48; Madeleine Sweeny Miller: My Hobby of the Cross; William Fredric Rothenburger: The Cross in Symbol Spirit and Worship, pp. 115-146; John F. Sullivan: The Visible Church, pp. 228-246.



ARMITAGE: THE REMORSE OF JUDAS



statues of martyrs and apostles in the jambs of cathedral and church portals.<sup>1</sup> The subsequent club project is the outgrowth of this study, climaxing in the presentation of the worship service, "Are Ye Able?"

The book study is the result of emphasis on Judas in the class study of the Last Supper. The teacher or some one accustomed to reviewing books should give the report, but members of the class may prepare other presentations in relation to Judas; one could interpret Prell's picture, "The Corruption of Judas," and another, Armitage's "Remorse of Judas." Poems and stories should be contributed by other members of the group.

The date of the next worship service is the determining factor of the subsequent study. Since it is to be presented on Palm Sunday, the triumphal entry is the foundation thought. The class study on Gethsemane may raise the question, "Why didn't Jesus choose to be acclaimed king, and what was involved in His choice?" From such a consideration, and from familiar music and pictures, the worship service, "Through Suffering to Triumph," may be planned. The class should search for materials independently, but the teacher should always have on hand

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1. Stories of Christian martyrs may be found in the following: Clement: A Handbook of Christian Symbols and Stories of the Saints; William Byron Forbush (ed.); Fox's Book of Martyrs; Arthur James Mason: The Historic Martyrs of the Primitive Church.

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SIR GALAHAD  
*Private Collection*

THE UNIVERSITY PRINTS  
BOSTON

WATTS. 1817—1904

carefully chosen selections to supplement theirs. In studying the material the class should be led to recognize the best and to use it effectively to present the message of the service.

The experience of hearing "Parsifal" on Good Friday is one never to be forgotten. If the class is fortunate enough to have the opportunity of hearing fine singers in a finished presentation of the musical drama, the opportunity is not to be overlooked. Tickets should be purchased as soon as announcement of the drama is made, but the study of the story and music should shortly precede the presentation.<sup>1</sup> "Parsifal" is perhaps too long for a class just beginning to enjoy the fine arts, but a group of seniors who have learned to appreciate and really experience the feelings of the composer of great music will respond, not only to the exquisite music, but to the message as well. If the class is unable to attend a presentation, a quiet service may be arranged for the class using recordings, or the class may study the musical drama one week, and present a service for their friends or parents on Good Friday.

The study of "Parsifal" leads into the subsequent project for the next worship service. After a com-

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1. For an interpretation of Wagner's Parsifal, see Ernest Newman: Stories of the Great Operas and Their Composers, pp. 124-157



BROWN'S FAMOUS PICTURES NO. 1839

RAISING THE DAUGHTER OF JAIRUS

A. KELLER

parison of "Parsifal" with Tennyson's "Idylls of the King," the class may study Abbey's paintings of the "Grail Legend," preparing a service using the music of "Parsifal" with the pictures by Abbey.

The quarter's program as planned is based almost entirely upon the use of the fine arts. If the class has planned to study the Life of Christ through the fine arts, or in the fine arts, such a program is not too concentrated. However, for a class not vitally interested as yet in the arts, the teacher should approach the study from other fields, selecting from the fine arts enough material to awaken the seniors' appreciation of them. The essential concern is to plan for the individual class according to their appreciation, interests, and needs whether that means integrating other material with the fine arts or using a program such as the one presented.

#### b. Lesson Plans

Plans for the thirteen lessons on the Life of Christ follow on pages 83 to 113 inclusive.

# CHART VI - PLAN FOR THE COURSE ON THE LIFE OF CHRIST FROM THE GOSPEL OF MARK

NO.	REF. IN MARK	CLASS STUDY	WORSHIP	CLUB ACTIVITIES
1.	9:2-29	THE TRANSFIGURATION Approach: Hymn, "Come Christians Join and Sing" Teaching Basis: Painting, "The Trans- figuration" by Raphael		Study Christian Symbols in the Church
2.	10:17-22	THE RICH YOUNG MAN Teaching Basis: Paintings, "Christ and the Rich Young Man" by von Gebhardt; "Christ and the Rich Young Man" by Hofmann; "For He had Great Posses- sions," by Watts Conclusion: Poem, "God's Dreams" by Clark		Prepare the worship service
3.	10:35-40	JAMES' AND JOHN'S REQUEST Approach: Hymn, "Are Ye Able?" Illustration: Picture of the Apostles in the Portal of Amiens Cathedral	"Symbolism Study the place of martyrs in Chris- in the tian architecture Church	
4.	11:1-10	THE TRIUMPHAL ENTRY Approach: Anthem, "The Palms"		Study the lives and characters of martyrs in Christian architecture
5.	11:15-18	CLEANSING THE TEMPLE Teaching Basis: Painting, "Casting Out the Money Changers" by Kirchbach		Study men and women who have served Christ through life rather than by death
6.	12:13-17	THE QUESTION OF TRIBUTE Illustration: Painting, "The Tribute Money" by Titian		Prepare the worship service
7.	14:12-25	THE LAST SUPPER Teaching Basis: Paintings, "The Last Supper" by Michael	"Are Ye Able"	Hear a book review of "The Nazarene" by Sholem Asche and interpreta-

6. 12:13-17 THE QUESTION OF TRIBUTE  
Illustration: Painting, "The Tribute Money" by Titian  
Prepare the worship service
7. 14:12-25 THE LAST SUPPER  
Teaching Basis: Paintings, "The Last Supper" by Tissot, by da Vinci, by Zimmerman  
"Are Ye Able"  
Hear a book review of "The Nazarene" by Sholem Asche and interpretations of Prell's painting, "The Corruption of Judas" and Armistage's painting, "The Remorse of Judas"
8. 13:32-42 GETHSEMANE  
Approach: Hymn, "Into the Woods"  
Teaching Basis: Painting, "The Vision of the Cross" by Green; Hymn "Alone"  
Prepare for the worship service  
Study paintings on the Triumphal Entry, Gethsemane, and the Crucifixion
9. 15:1-15 THE TRIAL  
Teaching Basis: Painting, "Christ Before Pilate" by Munkacsy  
Conclusion: Hymn, "What will you Do With Jesus?"  
Study music for the worship service and conclude the preparation
10. 15:16-47 THE CRUCIFIXION  
Conclusion: Painting, "The Crucifixion" by Mowbray  
Study the music drama, "Parsifal" by Wagner
11. 11:1-10 PALM SUNDAY - THE TRIUMPHAL ENTRY  
Approach and Conclusion: Hymn, "Crown Him"  
"Through Suffering to Triumph"  
Hear "Parsifal"
12. 16:1-13 EASTER - THE RESURRECTION  
(Luke) 24:13-35  
Teaching Basis: Paintings, "Holy Women at the Tomb" by Ender; "The Supper at Emmaus" by Rembrandt  
Study Abbey's paintings of "The Grail Legend" and compare their story and message with "Parsifal" and Tennyson's "Idylls of the King"
13. 16:14-20 CHRIST IN THE WORLD TODAY  
(Matt.) 28:16-20  
Teaching Basis: Pictures, "The Presence" by Borthwick; "Among the Lowly" by L'Hermiste  
Conclusion: Poem, "God's Presence" by Faber  
Prepare a worship service on the theme of the Holy Grail, using Abbey's paintings, and music from "Parsifal"



BROWN'S FAMOUS PICTURES. NO. 350

RAPHAEL. 1483-1520

TRANSFIGURATION  
*Vatican*



## Lesson I

Bible Passage: Mark 9:2-29

Aim: To bring to the students a deeper realization and appreciation of the Christ, His relation to the institutions of the Old Testament, and His Mission on earth; to help them to realize the terrible need of man, the result of sin, and to realize that the need may be met only in Him.

Materials: Bibles, Hymnbooks, Pictures

Hymn: "Come Christians, Join to Sing"<sup>1</sup>

Picture: Raphael's "Transfiguration"

Use of the Fine Arts: A hymn is used as the approach; Raphael's picture as the teaching basis.

Approach: "Come Christians, Join to Sing" (hymn)

In our worship service today we sang "Come Christians, Join to Sing." Let us look at the words of the hymn again. (Read words together.) What do we mean when we speak of Jesus as "Christ our King"? We have a little difficulty thinking out just what we do mean, do we not? Perhaps we do not realize the significance of what we are singing. Do you know, after Peter had made the great confession, "Thou art the Christ, the Son of God," Jesus said to him,

. . . . .

1. The Hymnal (Westminster Press, 1933), p. 191

"Peter, you don't realize what you have said. There is a much deeper meaning to the name by which you have called Me than appears on the surface."

Jesus tried to give the disciples some idea of that deeper meaning. But more than a verbal explanation was necessary. The great experience of the transfiguration gave the disciples who witnessed it a deeper appreciation of that meaning, especially as those men looked back on the experience after the ascension of Jesus. As we look back on the experience with them, we too may have a greater realization of the meaning of "Christ, the Son of God."

#### Body of the Lesson

Taught from "The Transfiguration" by Raphael (Vatican).<sup>1</sup> Anticipated questions:

1. Why are two separate incidents in the one picture?

The lower picture, of the disciples and the family of the possessed boy interprets the upper picture of the transfiguration. (Let us see if we can work out how the artist has interpreted it.)

2. Who are the two men at the extreme left of the upper scene?

They are relatives of the cardinal who ordered

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1. For a more complete interpretation of Raphael's picture see: Bailey, The Gospel in Art, pp. 240-3; Maus: Christ and the Fine Arts, p. 250

the picture, Guiliamo de' Medici, his father, and Lorenzo de' Medici, his uncle. The cardinal wished them included in the picture, so Raphael has portrayed them as Saint Julian and Saint Lawrence.

3. Who are the people in the lower picture?

On the left are the disciples and on the right, the family of the boy. Of the disciples, Judas is at the extreme left, then James the Less, and Jude, who is pointing at the mountain. Thomas is leaning toward the boy, Simon is seated beyond him, and above, Bartholomew points toward the boy as Matthew looks intently. Seated in the foreground is Philip pointing toward the mountain, and Andrew is consulting his "Hippocrates."

The father holds the boy, and behind him is the father's brother with upraised arm. His sister is beside him. The mother kneels beside the boy, her sister kneels in the foreground. Beside the mother kneels her father and behind her stands her brother. Raphael has shown the results of sin in the feeble-mindedness of the father's family, contrasted with the strength of character shown in the mother's family.

Discussion Questions:

1. Who are the men with Christ above the mountain? What is the significance of their presence?

Moses is on the right of the picture, identified by the tables of the law which he holds. Elijah is on the

left. The significance of their presence with Christ is expressed in Matthew 5:17, "Think not that I came to destroy the law or the prophets; I came not to destroy, but to fulfil."

2. Why are the monks not overwhelmed by the transfiguration as were Peter, James, and John?

Though the monks were leaders in the Church, they had not loved and lived Christ; since their hearts were closed to spiritual things, they were neither overwhelmed nor changed by this spiritual experience. But those who know Christ personally, and approach this experience with open and ready hearts are overwhelmed with the realization of Christ's position, power, and glory, so that their spiritual lives are transformed.

3. How does the lower picture interpret the upper?

In the lower picture is the human need, result of sin, which can be met only in the Divine One who came, fulfilling the law and the prophets, to save man from sin.

#### The Conclusion:

Conclude with prayer challenging the class to spiritual readiness through constant contact with Christ, and to a realization, working out in their lives, of Christ, the fulfilment of the law and the prophets, the only Savior from sin.



BROWN'S FAMOUS PICTURES. NO. 188

CHRIST AND THE RICH YOUNG MAN

HOFMANN 1824-1911

## Lesson II

### The Rich Young Ruler

Biblical Passage: Mark 10:17-22

Aim: To challenge the class to a whole-hearted, heart-reaching following of Christ.

Materials: Bibles, pictures, poem.

Use of the Fine Arts: The pictures are used as the teaching basis.

#### Body of the Lesson:

Taught from "Christ and the Rich Young Man" by Hofmann.<sup>1</sup> Supplementary pictures: Von Gebhardt, "Christ and the Rich Young Man,"<sup>2</sup> and Watts, "For He Had Great Possessions."<sup>3</sup>

#### Anticipated questions (for Hofmann's picture):

1. Why doesn't the young man look up at Christ?

He is deciding against Christ, and cannot meet His eyes. He is looking at Christ's hands which are pointing to a path he does not wish to follow.

2. In what is Christ interested?

In the picture He is interested in the young man.

. . . . .

1. An excellent reproduction is in the Riverside Baptist Church, New York. For more complete interpretation see Bailey, The Gospel in Art, pp. 254-7, 437-8.
2. For more complete interpretation see ibid., pp. 257-9
3. For more complete interpretation see ibid., pp. 260-2 and Maus; Christ and the Fine Arts, p. 291.

The man's soul is at stake in his decision; it is with him that Christ is dealing. But this does not mean that Christ is not vitally concerned over the poor. His compassion is constantly evident in the records of His life. The gesture of His hands leads our eyes to the poor, their suffering, their need. In the hands, themselves, is given the challenge, the command to "sell whatsoever thou hast, and give to the poor," and to "take up the cross, and follow Me."

Discussion Questions:

1. How would you characterize the young man?

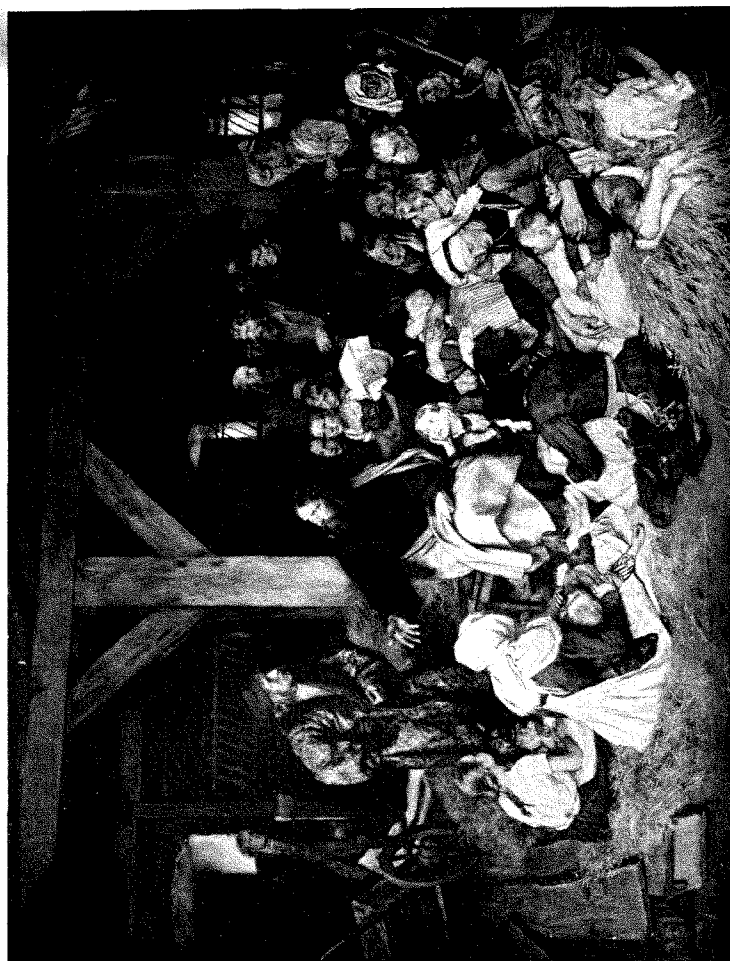
He is self-righteous, self-full, indifferent, untouched by the suffering and needs of others. He is a man of good intentions, but without the character to carry them out.

2. What do the hands of Christ and of the young man tell us?

Christ's hands show Him to be strong, purposeful, concerned for others, touched by human need, willing to give of Himself for them. The young man's hands show him to be refined, indolent, indifferent, self-centered, and withholding.

3. What is Christ's spiritual challenge to the young man?

The challenge is to give up that which is dearer to him than is Christ, to replace love of self in his



VON GEBHARDT: CHRIST AND THE RICH YOUNG MAN



heart with love of Christ and his fellowman, and to serve and follow Christ as He would lead.

Discussion questions for Von Gebhardt's picture:

1. How do you suppose the young man happened to approach Jesus here?

Bailey suggests that he might have been the landlord's son and the people, the tenants.<sup>1</sup>

2. What do you suppose Jesus is saying to the young man?

Bailey interprets the picture to indicate that Jesus feels the man has not "looked into his own life very deeply," and he suggests that Jesus is saying, "Here are these needy folks—your tenants, who till your soil and create your wealth. There is no heaven for you till you do justice by them."<sup>2</sup>

Point out that in this picture social justice is the issue. In Hofmann's the spiritual experience is pictured. Here, the need of the poor is shown. There is portrayed the spiritual struggle of a soul for life or death.

Discussion questions for Watt's picture:

1. How has the artist portrayed the vanity of this man?

. . . . .

1. Cf. Bailey, The Gospel in Art, p. 259

2. Loc. cit.



WATTS: "FOR HE HAD GREAT POSSESSIONS"

The artist has shown the man's vanity by his rich dress, the silk, the velvet, the fur, and by the many rings on his fingers. (He has portrayed his self-indulgence by the man's corpulency. There is no self-denial here.)

2. How does the hand characterize the man?

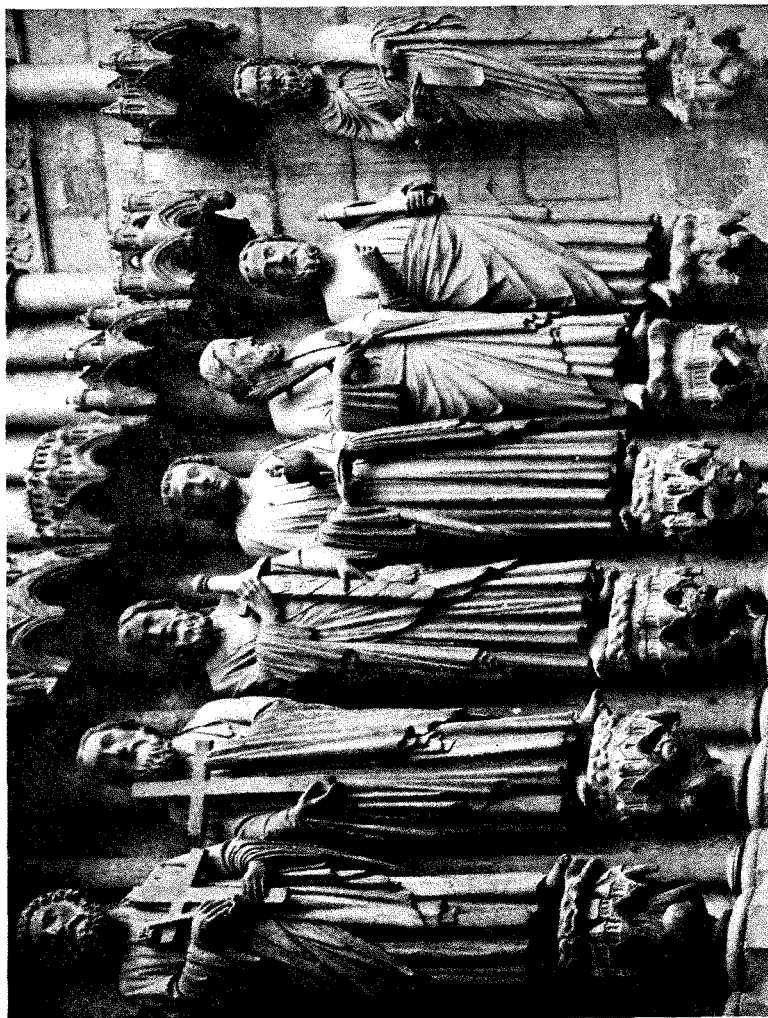
It shows him to be grasping, cold, cruel. He "has shrunk to the compass of a silurian instinct. He has atrophied to a claw."<sup>1</sup>

Conclusion of the Lesson:

Conclude by reading "God's Dreams."<sup>2</sup> God's dreams have not been realized in the world today. How can they be realized in us?

. . . . .

1. Bailey, op. cit., p. 261
2. Maus, op. cit., p. 632



APOSTLES  
*Portal of Beau Dieu, Cathedral, Amiens*

FRENCH GOTHIC  
FIRST HALF, XIII CENT.

THE UNIVERSITY PRINTS  
BOSTON

Lesson III

Are Ye Able?

Biblical Passage: Mark 10:35-40

Aim: To challenge the students to follow Christ, having counted the cost.

Materials: "Are Ye Able?" (hymn)<sup>1</sup>

Accounts of the lives and deaths of the apostles.

Pictures of the door jambs of cathedrals showing statues of martyrs.

Use of the Fine Arts: A hymn is used as the approach; a picture of church architecture is used for illustration.

Approach (From the Hymn, "Are Ye Able?"):

We often sing the hymn, "Are Ye Able?" Let us read the words together. Where does the thought of this hymn come from? Turn to Mark 10, and follow as I read, starting at the thirty-fifth verse.

Body of the Lesson:

Discuss the meaning of "drinking the cup," and being "baptized with the same baptism." Refer to the meaning of the cup in the communion service. Come to the statement of the meaning through discussion—that the

. . . . .

1. No. 205 in "The New Hymnal for American Youth" (pp. 170-1)

disciples had to be able to suffer with Christ even unto death if they were to be glorified with Him. Note their ready answer. What do you think was in the minds of James and John when they answered?

Turn to Acts 12:1-3. Read with the class. Show a picture of statues of the apostles on the jamb of a cathedral portal. (Each member of the class should have a print.) Let the class find James' figure by his symbol of a sword. Explain John's symbol by telling the legend concerning him. Draw from class discussion the difference between James' "cup" and John's. Help the class to realize that the "cup" is not the important consideration, but, for us as for them, the essential part is willingness to drink the cup whatever that may mean. For a few it may mean dying for Christ, as it did for James, but for all of us it means living for Christ. Word the challenge as a question to be answered in the heart of each student, "Do I love and trust my Lord Jesus Christ enough to follow Him to the uttermost, enabled by His strength and power to drink the cup which I am given?" "Can I tell Him right now that I am willing--able?"

Conclusion:

Let us sing the song, "Lord, We Are Able," as the expression of our decision and prayer.

## Lesson IV

### The Triumphal Entry

Biblical Material: Mark 11:1-10

Aim: To help the students to understand the significance of the triumphal entry; to help the students to realize Jesus' Divinity.

Materials: Recording of "The Palms" and copies of the words for the students. Bibles.

Use of the Fine Arts: "The Palms" is used as the approach.

Approach:

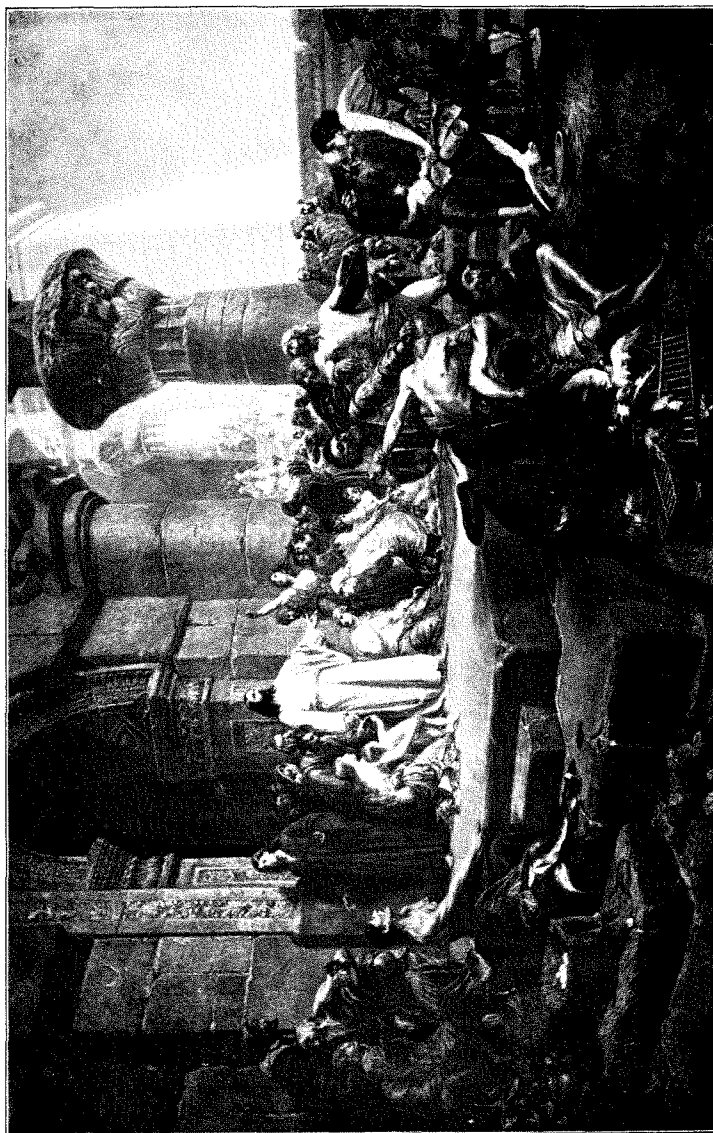
Hear the recording of "The Palms" as the students follow the words.

Questions on the "Palms":

1. What picture have the people in mind?
2. How does the song fit your idea of the triumphal entry?

Have one student (appointed in time to prepare) read Zechariah 9:9-10. Comment on the singing of this passage in the temple services throughout the year. Stress the hope of Israel in their promised Messiah.

Later emphasize the spontaneous outburst into song and praise as the people recognize Jesus' fulfillment of Zechariah's prophecy.



BROWN'S FAMOUS PICTURES. NO. 1567

CASTING OUT THE MONEY CHANGERS

KIRCHBUCK



## Lesson V

### Cleansing the Temple

Biblical Material: Mark 11:15-18

Aim: To help the students to a reverence and full appreciation of the House of God; to present the majesty and moral dignity of Jesus in His cleansing of the Temple.

Materials: Bibles. Pictures: Kirchbuck's "Casting Out the Money Changers"<sup>1</sup>

Use of the Fine Arts: The picture is used as the teaching basis of the lesson.

Picture Study: Discussion Questions:

1. What are the functions of the architecture?

The Egyptian pylon symbolizes the age of religion. By repeating the lines of Christ's figure, it emphasizes His strength and immovability.

The Temple symbolizes the consummation of Judaism. As the Temple is worn and old, so Judaism had served its purpose and must be superseded by Christianity.

The massive architecture gives a telling background for Christ, of timeless authority, omnipotent strength, ability to stand forever. Herod's Temple did not stand long and so could not be used to symbolize the power

. . . . .

1. For more complete interpretation of this picture see Bailey, The Gospel in Art, pp. 287-90; Maus: Christ and the Fine Arts, p. 675

to endure as could the Egyptian temple. The fact that the Jerusalem Temple is not used also indicates that the artist is interested in emphasizing the moral grandeur of Christ and in making that message applicable to every people.

2. Why are the women and children here?

Women and children are included in the scene to show that only those who were guilty of desecrating the Temple were driven out. The child does not fear this One whom stalwart men flee.

3. Show how the artist has characterized Christ.

His position expresses dignity, authority, command. His attitude is that of righteous indignation. His gesture is forceful, yet restrained; He has perfect self-control and control of the whole situation. The lack of a scourge reveals His power, His immobility, His majesty. The moral grandeur of His personality accomplishes what would ordinarily require the strength of an armed force.

C289



THE TRIBUTE MONEY  
*Gallery, Dresden*

THE UNIVERSITY PRINTS  
BOSTON

TITIAN. 1477—1576  
VENETIAN SCHOOL

## Lesson VI

### The Tribute Money

Biblical Material: Mark 12:13-17

Aim: To show Jesus' character through His response to the baiting of the Pharisees and Herodians; to help the students to determine that they will "render unto Caesar the things that are Caesar's and unto God the things that are God's."

Materials: Bibles. Pictures: Titian's "The Tribute Money."<sup>1</sup>

Use of the Fine Arts: Picture used for illustration for the first aim.

#### Picture Study:

##### 1. Contrast Jesus and the Pharisee.

<u>Jesus</u>	<u>The Pharisee</u>
Nimbus	None
Well-kept hair and beard	Close-cut hair and bushy beard
Fair complexion	Swarthy
Three-quarter face	Profile
Smooth brow	Bluffing wrinkles on forehead
Beautiful, kind, patient eyes	Squinted eyes
Fine nose	Beaked nose
Strong mouth	Mouth hidden
No ornaments	Ornament hanging from ear
Graceful hand showing refinement, yet strength	Dark, rough, gnarled hand and arm

##### 2. Characterize the pharisee.

Crafty, cruel, insidious, coarse, scheming.

3. Characterize Christ.

Patient, kind, gentle, wise, tender, and forgiving.

The character of each is imprinted on his face by his thoughts, his actions, his life.

. . . . .

1. For more complete interpretation see Bailey, The Gospel in Art, pp. 291-3



BROWN'S FAMOUS PICTURES. NO. 169.

THE LAST SUPPER  
*Santa Maria della Grazie, Milan*

FROM PAINTING BY LEONARDO DA VINCI. 1492-1518

Lesson VII  
The Last Supper

Biblical Material: Mark 14:12-25

Aim: To make the incident vitally real for the seniors;  
to reveal further the character of Jesus, especially  
His attitude toward Judas.

Materials: Bibles. Pictures: Tissot's, da Vinci's, and  
Zimmerman's pictures of "The Last Supper." If possi-  
ble, colored postcards of da Vinci's picture and details,  
the four groups and the sketch of Jesus. The sketch  
particularly is essential.

Use of the Fine Arts: Pictures for teaching basis.

Picture Study: (Discussion questions for da Vinci's pic-  
ture).<sup>1</sup>

1. What moment has the artist portrayed?

Jesus has just said, "One of you will betray Me."

2. What is each of the disciples saying?

Simon: "Did I understand Him?"

Thaddeus: "It is preposterous! How could it be?"

Matthew: "He said it, though. He said, one of us."

Philip: "Lord, Thou knowest my heart. Say it is not I."

James: "How unspeakable!"

Thomas: "Jesus, tell me, is it I?"

John: (silent in distress)

Peter: "Ask Him who it is, John. I must know."



ZIMMERMAN. 1852.

THE LAST SUPPER

BROWN'S FAMOUS PICTURES. NO. 2007



Judas: "Does Jesus know all about it? Will He tell?"

Andrew (silent, raising hands in protest)

James the Less: "Tell him to ask Jesus, Peter."

Bartholomew (staring in silence)

3. What does Jesus' face tell us of His attitude?

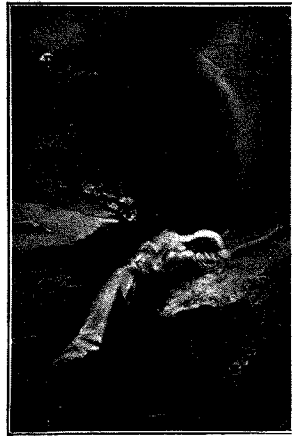
Jesus is broken-hearted over the realization of Judas' perfidy. His face shows a refined, sensitive, emotional but disciplined character. There is no trace of anger or even indignation toward Judas. His overwhelming sorrow at Judas' sin bears no condemnation, but reveals perfect willingness to forgive. His love for Judas is not changed. It is expressed in Jesus' utter sadness.

Show Tissot's picture when it is relevant to the discussion, in connection with the room or the table, to illustrate the scene as it probably actually occurred.

Compare Zimmerman's picture with da Vinci's. What does his picture add to the other? How has he characterized Judas? Close the discussion with question three on da Vinci's picture.

. . . . .

1. For more complete interpretation see Bailey, *The Gospel in Art*, pp. 301-4; Maus, *Christ and the Fine Arts*, p. 288; Nathana L. Clyde, *Discovering God in the Beautiful*, p. 122



VISION OF THE CROSS  
By Taylor Green

"O my Father, if it be possible,  
let this cup pass from me: never-  
theless not as I will, but as Thou  
wilt."  
Matthew XVI, 39.

## Lesson VIII

### Gethsemane

Biblical Material: Mark 13:32-42

Aim: To help the students to realize the full meaning of Jesus' prayer in the garden and the complete self-less love Jesus expressed for us in His choice.

Materials: "Into the Woods My Master Went,"<sup>1</sup> "It Was Alone the Savior Prayed."<sup>2</sup> (hymns) Picture: Green's "The Vision of the Cross." A slide lantern or reflector is probably necessary because the picture is too expensive for the class to have individual prints.

Use of the Fine Arts: "Into the Woods" is used as the approach; "Alone" and "The Vision of the Cross" are used for the teaching basis.

#### Approach:

As (Mary) plays the music of this song, let us read the words and try to feel this experience with Jesus. Tell us what you felt. How did Jesus feel when He went into the woods? What was His experience "in the woods" according to this song? As we study today, let us see if this song has told us of the experience.

#### Body of the Lesson:

Follow as I read from Mark 13:32. (Read with expression, endeavoring to portray with your voice the experience.)

## INTO THE WOODS

Into the woods my Master went,  
Clean for-spent, for-spent;  
Into the woods my Master came,  
For-spent with love and shame.  
But the olives they were not blind to Him,  
The little gray leaves were kind to Him,  
The thorn tree had a mind to Him,  
When into the woods He came.

Out of the woods my Master went,  
And He was well content;  
Out of the woods my Master came,  
Content with death and shame.  
When death and shame would woo Him last,  
From under the trees they drew Him last,  
'Twas on a tree they slew Him last,  
When out of the woods He came.

—Sidney Lanier

Show the picture of Christ in the garden. Tell the message rather than drawing it from the class. The discussion might detract from the spirit of the subject.

"Note the beauty of the scene, the moonlight through the olive tree. How quiet a place, so quiet that it is lonely. Note the still figures of the sleeping disciples on the grass in the distance. In the foreground the figure of Jesus is prone on the ground in an abandon of struggle. No beautiful drapery, no richly colored robe. The soul conflict is so great He is physically exhausted. His head is not lifted in adoration as he prays, it is bowed with the weight of a terrible decision which must be made. His outstretched arms reach rigidly for relief. He is in the throes of agonizing prayer.

"What is the struggle? The cross before Him. Can He go on, knowing not only the agony awaiting Him, but the burden of the world's sin bearing down upon Him, separating Him from God? Can He, God-Man, with man's weakness under the most cruel and bitter suffering of the cross, with God's abhorrence of all that is unholy, evil, sin; can He make Himself sin for the world and pay the penalty alone?

"Only love could send Him to the cross; God's love for all men. And when we feel that accepting Him is but a small thing with which to gain eternal life, remember that the price was overwhelming but it was paid by love.

We need not die, He suffered in our place; but we can live, returning love for love, in fellowship, obedient as He leads."

Have the recording of "Alone" played while the picture is still shown, and close with prayer.

. . . . .

1. In "The Church School Hymnal for Youth," p. 104
2. No. 172 in "Christian Service Songs"

## ALONE

It was alone the Savior prayed  
In dark Gethsemane;  
Alone He drained the bitter cup  
And suffered there for me.

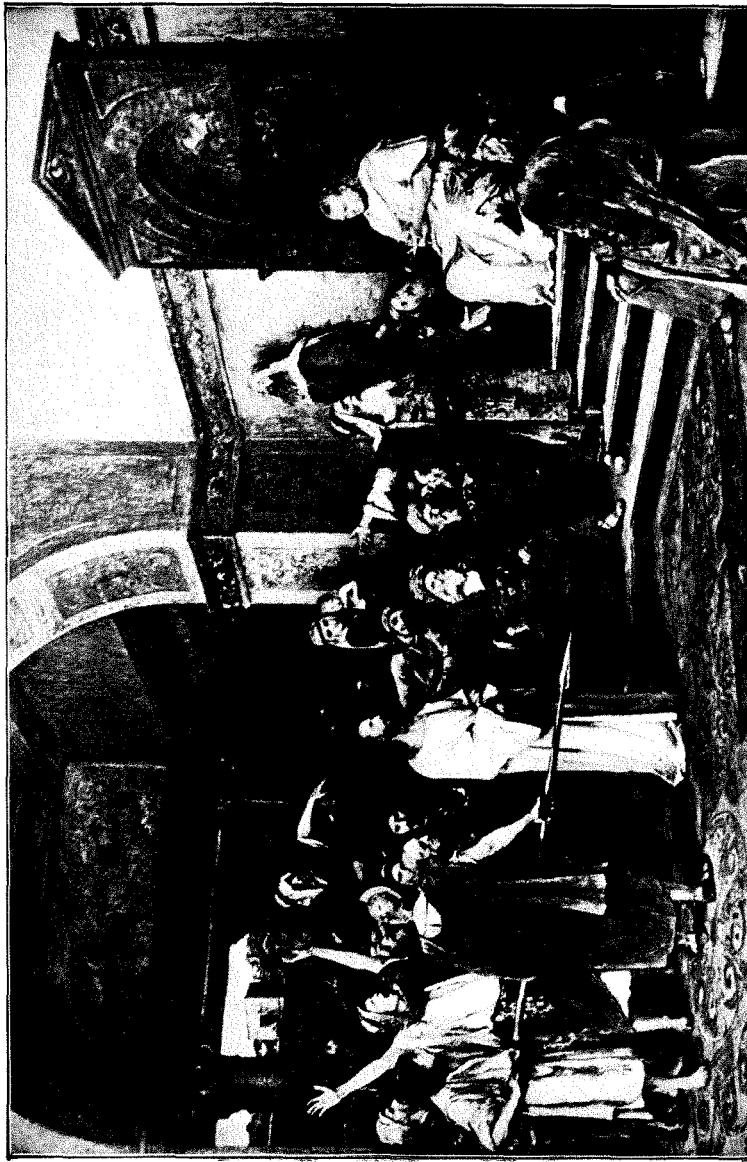
It was alone the Savior stood  
In Pilate's judgment hall  
Alone the crown of thorns He wore,  
Forsaken thus by all.

Alone upon the cross He hung  
That others He might save;  
Come, give your all in gratitude,  
Nor leave Him thus alone.

Can you reject such matchless love?  
Can you His claim disown?  
Come, give your all in gratitude,  
Nor leave Him thus alone.

Alone, alone,  
He bore it all alone;  
He gave Himself to save His own,  
He suffered, bled and died, alone, alone.

—Ben. H. Price



BROWN'S FAMOUS PICTURES. NO. 91

CHRIST BEFORE PILATE

FROM PAINTING BY MUNKACSY



Lesson IX

The Trial

Biblical Material: Mark 15:1-15

Aim: To help the students to see the illegality of Jesus' trial; to show Jesus' innocence; to help the students to realize that Jesus was the Judge, the others were on trial.

Materials: Bibles. Picture: "Christ before Pilate," by Munkacsy.<sup>1</sup> Hymn: "What Will You Do with Jesus?" as the conclusion.<sup>2</sup>

Use of the Fine Arts: The picture as the teaching basis; the hymn as the conclusion.

Picture Study:

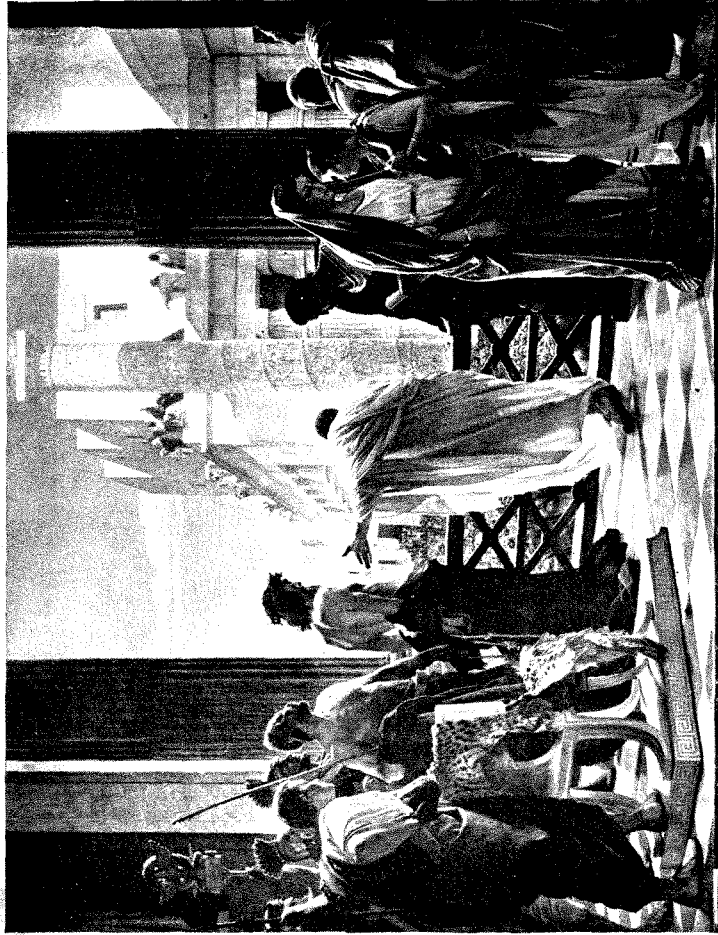
1. Identify people who interest you in the scene. Describe them.

The orator—gesticulating and shouting to cover the fact that he has nothing to say.

The Pharisee behind him--standing against the wall, superior, self-righteous, above it all.

The Pharisee, one of the money changers, on Jesus' left--seated pompously, challenging Jesus by his look to speak up and say anything if He dares.

The mother and child—a single contrasting note of love and sympathy, which would be carried on in the next generation and on down the centuries, in spite of



CISERI: "ECCE HOMO"

the outcome of the trial or the action of either Jews or Romans.

The two men shouting in the crowd—probably paid rabble-rousers.

The Roman soldier—symbol of the power which could have protected Jesus.

2. How has the artist portrayed Christ? Pilate?

Christ is portrayed as an intellectual man, righteous and fearless. He is calm, perfectly controlled. He is in no way ingratiating or cringing, but stands with all the dignity of one who knows His power but does not stoop to use it. His face is strained with weariness and suffering, but His expression is almost judicial as he looks intently at Pilate.

Pilate has a strong face, but a shoe-button head. His hands play nervously, he is frowning in indecision, His eyes are not focussed, he is seeing only inwardly. His jaw is set with the intensity of his emotion as he considers the outcome.

3. Who is the Judge?

Christ. Each person in the picture is on trial. Every person today who comes in touch with Christ must answer the question, "What will you do with Jesus?" And in the answering his soul is on trial. We, too, are on trial. Let us listen to a song which expresses it.

Conclusion:

Hear the song, "What Will You Do With Jesus?"  
Have a moment of silent prayer, and close with sentence  
prayers, asking for grace to make the right decision.

. . . . .

1. For a more complete interpretation see Bailey, The Gospel in Art, pp. 336-9; Maus, Christ and the Fine Arts, pp. 357-363.
2. No. 499 in "Hymns of the Christian Life"

## WHAT WILL YOU DO WITH JESUS?

Jesus is standing in Pilate's hall—  
Friendless, forsaken, betrayed by all!  
Hearken! what meaneth the sudden call!  
What will you do with Jesus?

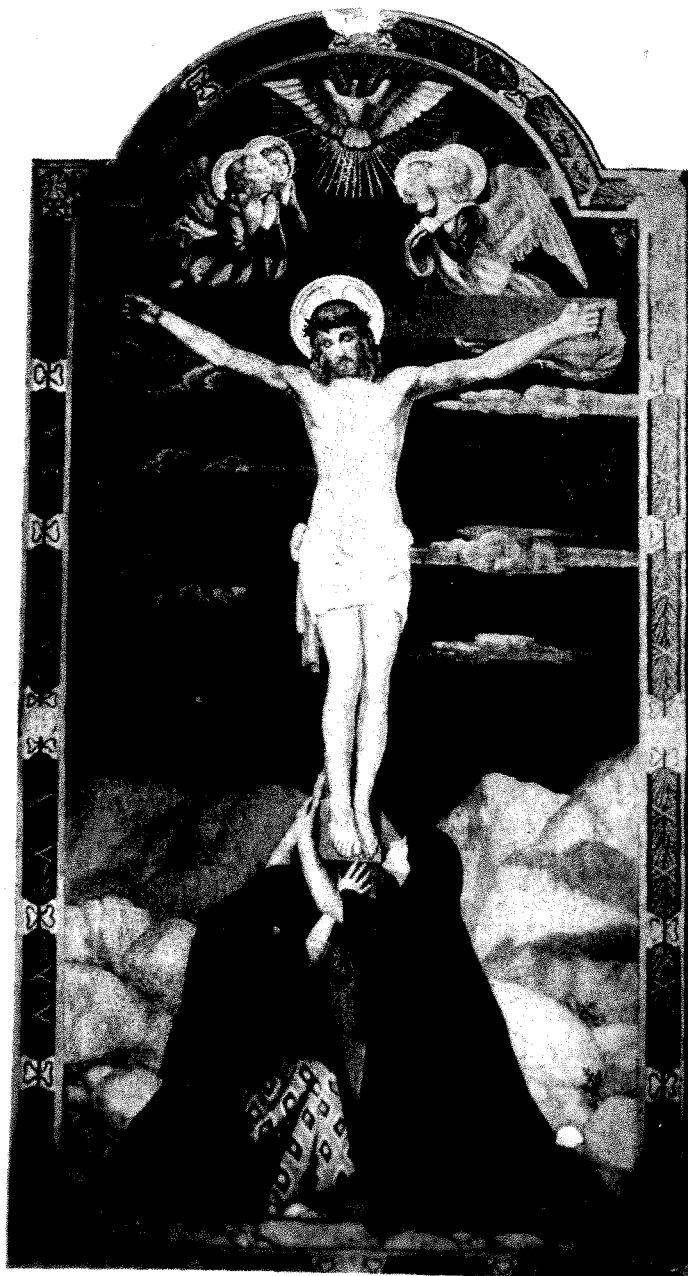
What will you do with Jesus?  
Neutral you cannot be;  
Some day your heart will be asking,  
"What will He do with me?"

Jesus is standing on trial still,  
You can be false to Him if you will,  
You can be faithful through good or ill:  
What will you do with Jesus?

Will you evade Him as Pilate tried?  
Or will you choose Him, whatever betide?  
Vainly you struggle from Him to hide:  
What will you do with Jesus?

"Jesus, I give Thee my heart today!  
Jesus, I'll follow Thee all the way,  
Gladly obeying Thee!" will you say:  
"This will I do with Jesus!"

Anon.



Lesson X

The Crucifixion

Biblical Material: Mark 15:16-47

Aim: To help the students to see God's plan for the salvation of man, promised at the time the curse on sin was pronounced.

Materials: Picture, "Mowbray's "The Crucifixion."

Use of the Fine Arts: The picture used as the conclusion.

General Plan of Study:

Discuss the need of sin, the fall of Adam. See the provision for the forgiveness of sin in the Old Testament. Note how the Old Testament looks forward to the perfect sacrifice for sin. See in the Gospels the Lamb of God who was slain for our sins.

Conclusion:

Few artists have painted the wonder of God's plan in their portrayals of the crucifixion. Usually they are seeking to arouse our sympathy. But this is one picture which expresses a different feeling. See how quiet and calm the background is. The clouds are white against a dark blue sky. Grief is expressed, an intense sorrow that is so restrained it is all the more poignant. But it is sorrow that waits and watches. The two women have not left, desolate, realizing that "it is finished." In their



BROWN'S FAMOUS PICTURES. NO. 1549

CHRIST ON CALVARY

MUNKACSY. 1844-1900



grief they cling to the cross, they wait by the One they love.

See how peaceful is the Christ. No more agony. His suffering is over. And it is not in vain, not without hope. Look at the border of the picture. Here the artist has interpreted his painting. Heads of wheat--what message do they bring? "Except a grain of wheat fall into the earth and die, it abideth alone; but if it die, it beareth much fruit" (John 12:24). His death is to bear fruit! And what is the message of the bow-knot, the symbol of love? "For God so loved the world, that He gave His only-begotten Son, that whosoever believeth on Him should not perish, but have everlasting life." His death bearing the fruit of eternal life for us through the love of God--if we will only accept.

What a wonderful message of hope for man! What a precious revelation of God's love for us. Let us accept God's salvation through His Son and enter into eternal life today.

Close with a prayer of thanksgiving for the salvation and hope which we have in our Lord Jesus Christ.

Lesson XI

"Crown Him"—Palm Sunday

Biblical Passage: Mark 11:1-10

Aim: To bring to the students a realization of what it means to crown Jesus Christ as the king of their lives, and to help them to do so.

Materials: Hymn, "All Hail the Power of Jesus' Name."

Use of the Fine Arts: The hymn used as the conclusion.

General Plan of the Lesson:

Approach from the meaning of Palm Sunday. Give a message on giving all to Christ, trusting absolutely in Him, and living in fellowship and love with Him.

Conclusion:

Let us sing "All Hail the Power of Jesus' Name" to express our decision to make Jesus Christ the Lord and King of our lives. Or:

In the service at eleven O'clock we are going to sing the hymn, "Crown Him." Let us hope that each one of us will sing with new meaning and new dedication as we ask Christ to be King of our lives.



ENDER: HOLY WOMEN AT THE TOMB

## Lesson XII

### He is Risen — Easter

Biblical Material: Mark 16:1-13, Luke 24:13-35

Aim: To help the students to realize anew the meaning of Easter.

Material: Pictures: Ender's "Holy Women at the Tomb,"<sup>1</sup>  
and Rembrandt's "The Supper at Emmaus."<sup>2</sup>

Use of the Fine Arts: Pictures used as the teaching basis.

#### Picture Study:

(Discussion questions for "Holy Women at the Tomb":)

1. Describe the emotions expressed in the figures.

The angel—the beauty of holiness, strength and authority, a worthy messenger to tell the message of the resurrection to the world.

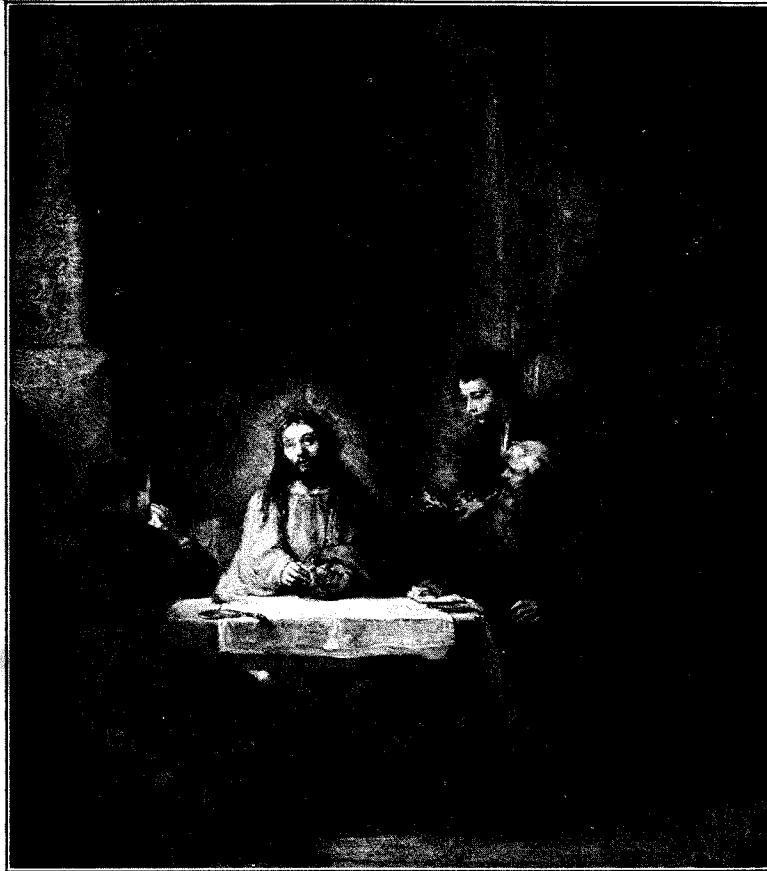
The young woman—Mary Magdalene, startled, taken aback, almost fearful.

The older woman—Mary the mother of Jesus, more self-control, experienced because she is older, comforting the other with a touch of her hand. Astounded, yet eager to hear the message of the angel.

Salome—self-centered, thinking of her own loss. Filled with grief, has not seen the angel yet.

2. What truth does the artist interpret, and how?

The truth interpreted is that the resurrection



*REMBRANDT: THE SUPPER AT EMMAUS*

was not a local event. The women in the scene are not natives of Palestine, but of the artist's country, Norway. They are peasants, as is evident from the artist's painting of their feet, large, rough, solid, almost masculine; typical feet of those who farm and toil. Not only do these women live in another place, but they live in another age of the resurrection morning. The artist has painted his message—that the resurrection, and Jesus' presence in the world, was not for one part of the world, not for one group of people, but is for every country, every generation, every person, "the whole creation." (Mark 16:15). It is universal.

Discussion Questions for "The Supper at Emmaus":

1. Why did Jesus appear to these two men, who are not mentioned before in the Gospels?

These men had been all the "third day" in Jerusalem. They had heard the excited accounts by the women of the angels and the empty tomb. They had heard the story of Peter and John who saw the linen clothes and the napkin with its folds undisturbed. And yet Cleopas and his friend could not believe. Did Jesus, in appearing to them, speak also to those centuries later which would find it impossible to believe the resurrection? See how carefully He approaches them, hearing their whole story before He deals with them. Then, in eager explanation, He leads them through the prom-

ises of His coming, death, and resurrection in the Old Testament, climaxing in the revelation of Himself, the Risen Lord according to the Scriptures. Those of us who find the resurrection difficult to believe, must go with Christ along the road to Emmaus, seeking Him in the Scriptures until our eyes are opened and we know Him.

2. How has Rembrandt portrayed the Risen Christ?

Christ's face is one of sorrow. The suffering He has borne is still etched on His countenance. Yet the sorrow is not only for the memory of the past, He is looking into the future. As Bailey expresses the heart of His sorrow:

The death and resurrection of Jesus are not the consummation of his work, but only the commencement. Set free now from the limitations of time and place, he must begin that vaster work which stretches out before his vision till the last syllable of recorded time, the task of bringing a Universe to God! The weariness and pain of it are at this moment uppermost; yet even now he fixes his eye on that far-off divine event toward which he knows the whole creation moves; and breaking the bread of life to these two doubting ones, he vanishes to renew the task with others who need him. And these two will rise at once, return whence they came, and begin their part in the salvation of the world.<sup>3</sup>

. . . . .

1. For more complete interpretation see Bailey, Gospel in Art, pp. 390-3; Maus, Christ and the Fine Arts, p. 429
2. For more complete interpretation see Bailey, op. cit., pp. 406-8; Masters in Art, June, 1900, pp. 23-25
3. Bailey, The Gospel in Art, pp. 407-8



THE PRESENCE

"... And Lo, I Am With You Always Even Unto The End of  
The World." Matthew XXVIII, 20. By A. Borthwick



### Lesson XIII

#### Christ in the World Today

Biblical Passage: Mark 16:14-20, Matthew 28:16-20

Aim: To help the students to realize that our risen and ascended Lord is present with us today.

Materials: Pictures, Borthwick's "The Presence" and L'Hermitte's "Among the Lowly."

Use of the Fine Arts: Pictures used as teaching basis.

#### Picture Study:

(Discussion Questions for "The Presence"<sup>1</sup>.)

1. What is the significance of the scene at the altar?

The elevation of the Host signifies the "real presence" of Christ in the communion elements.

2. Tell the story of the woman kneeling in prayer.

She does not go up to the service at the altar. Perhaps she is so bowed with grief that she must pray alone. Can it be that she feels unworthy to worship with the communicants of the church, or has she lost faith in the ritual and doctrines of the Church? She kneels in a quiet corner of the great cathedral pouring out her heart to God, in prayer alone. But is she alone? As she prays, One draws near to her, with hand outstretched in loving sympathy. It is the radiant "Real Presence"! He is not only in the



AMONG THE LOWLY

LEON A. L'HERMITTE (1844-)

FRENCH

METROPOLITAN MUSEUM, N. Y.

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PRINTED IN U. S. A.

altar service. He comes to any heart lifted to Him in need—to the heart that is open to Him. Not only at the altar is He found, but in the place of need.

Discussion Questions for "Among the Lowly"<sup>2</sup>:

1. How does the family merit the presence of Christ?

Not by wealth, position, or power do they merit the presence of Christ, nor by their works in His name. It is only through their open-hearted, simple devotion.

2. What would the presence of Christ, as in this home, mean in your own home? How would His presence affect your life, your actions, your conversation? How do we realize the spiritual presence of Christ in our lives?

Conclusion:

Close with the poem, "God's Presence,"<sup>3</sup> repeating the last verse as a prayer.

. . . . .

1. For a more complete interpretation see Albert Bailey: "Borthwick; The Presence"; The Upper Room, January-February-March 1940, pp. 2-4
2. For more complete interpretations see Bailey: "Christ Among the Lowly"; The Upper Room, October-November-December 1937; Maus, Christ in the Fine Arts, pp. 700-1
3. James Mudge: Poems with Power to Strengthen the Soul, p. 223 (verses 1, 2, 6)

## GOD'S PRESENCE

But God is never so far off  
As even to be near.  
He is within; our spirit is  
The home he holds most dear.

To think of him as by our side  
Is almost as untrue  
As to remove his throne beyond  
Those skies of starry blue.

For thou hast made this wondrous soul  
All for thyself alone;  
Ah! send thy sweet transforming grace  
To make it more thine own.

—Frederick William Faber



BROWN'S FAMOUS PICTURES. NO. 730

MERSON. 1846-

ARRIVAL AT BETHLEHEM

### c. Suggested Pictures

A series of pictures suggested for use on the Life of Christ follows. Those designated with an asterisk are interpreted in this thesis.

Fra Angelico: "The Annunciation"  
Rossetti: "The Annunciation"  
Merson: "Arrival at Bethlehem"  
Raphael: "Sistine Madonna"  
Lerolle: "Arrival of the Shepherds"  
Burne-Jones: "The Star of Bethlehem"  
Merson: "Repose in Egypt"  
Hunt: "Finding Christ in the Temple"  
Cornicelius: "Temptation of Jesus"  
Zimmerman: "Christ and the Fishermen"  
Millet: "The Sower"  
Millaïs: "The Evil One Sowing Tares"  
Keller: "Raising the Daughter of Jairus"  
Raphael: "The Transfiguration"\*  
Hofmann: "Christ and the Adulteress"  
Soord: "The Lost Sheep"  
Puvis de Chavannes: "The Prodigal Son"  
Durer: "The Prodigal Son"  
Rodin: "The Prodigal Son"  
Tissot: "The Prodigal's Return"  
Hofmann: "Christ and the Rich Young Man" \*



BROWN'S FAMOUS PICTURES. NO. 1744

GEIGER. 1849-

THE KISS OF BETRAYAL

von Gebhardt: "Christ and the Rich Young Man" \*  
Watts: "For He Had Great Possessions" \*  
Kirchbach: "Casting Out the Money Changers" \*  
Titian: "The Tribute Money" \*  
Prell: "The Corruption of Judas  
Brown: "Christ Washing Peter's Feet"  
Tissot: "The Last Supper"  
da Vinci: "The Last Supper" \*  
Zimmerman: "The Last Supper"  
Geiger: "The Kiss of Betrayal"  
Green: "The Vision of the Cross" \*  
Harrach: "Denial of St. Peter"  
Armitage: "The Remorse of Judas"  
Ciseri: "Ecce Homo"  
Munkacsy: "Christ before Pilate" \*  
Beraud: "The Way of the Cross"  
Mowbray: "The Crucifixion" \*  
Munkacsy: "The Crucifixion"  
Titian: "Pieta"  
Ender: "Holy Women at the Tomb" \*  
Burnand: "Peter and John"  
Rembrandt: "The Supper at Emmaus" \*  
Bloch: "Come unto Me"  
Borthwick: "The Presence" \*  
L'Hermitte: "Among the Lowly" \*



d. Worship Services

WORSHIP SERVICE I

Theme: Symbolism in the Church

Prelude

Call to Worship: The Lord is in His holy temple: let all  
the earth keep silence before Him. Hab. 2:20.

Hymn: "I Love Thy Kingdom, Lord" (248)<sup>1</sup>

Poem: The Church of God<sup>2</sup>

Thou, whose unmeasured temple stands,  
Built over earth and sea,  
Accept the walls that human hands  
Have raised, O God, to thee.

May erring hands that worship here  
Be taught the better way;  
And they who mourn and they who fear,  
Be strengthened as they pray.

May faith grow firm, and love grow warm,  
And pure devotion rise,  
While round these hallowed walls, the storm  
Of earthborn passion dies.

Prayer

Talks (by members of the class):  
"The Symbolism of the Church"<sup>3</sup>  
"The Symbolism in our Church"

Period of Directed Prayer:

1. Thanksgiving for Christ
2. Thanksgiving for the Church
3. Thanksgiving for the beauty and the  
symbols of the Christian church
4. Dedication to the Christ of all life

Hymn: "In the Cross of Christ I Glory" (117)

Benediction

. . . . .

The references follow Worship Service II.

WORSHIP SERVICE II

Theme: "Are Ye Able?"

Prelude

Invocation and Lord's Prayer

Hymn: "Brightly Beams Our Banner" (201)

Scripture: Mark 8:34-38

Prayer (by the leader)

Talk: "Martyrs for Christ" (by a member of the class)<sup>4</sup>

Hymn: "Faith of Our Fathers! Living Still" (203)

Talk: "Living Witnesses for Christ" (by a member of the class)

Hymn: "Stand Fast for Christ Thy Saviour" (218)

Talk: "We Live for Christ" (by the leader)

Choir: "Are Ye Able?"

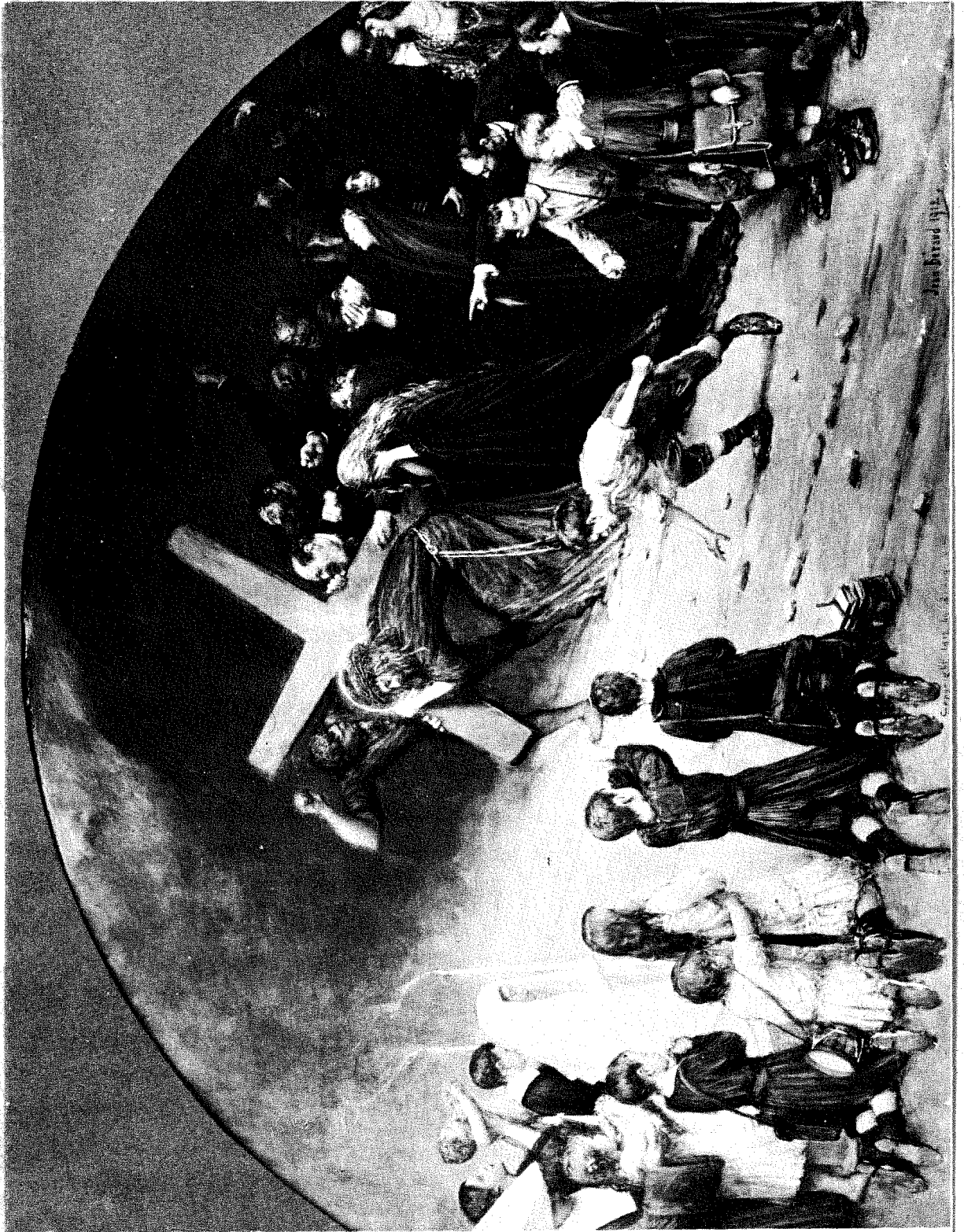
Benediction

Period of Meditation

Postlude

. . . . .

1. The hymnal used for this series of worship services is "The Church School Hymnal for Youth." Numbers in parentheses indicate the number of the hymn in this hymnal.
2. The New Hymnal for American Youth, p. 337
3. See note 1, p. 79
4. See Note 1, p. 80



WORSHIP SERVICE III

Theme: Through Suffering to Triumph

Prelude: "The Palms" by Faure-Buck

Call to Worship: Palm Sunday<sup>1</sup>

He is coming! He is coming!  
We hear triumphal shoutings from the eager marching throng;  
We catch the thrilling music of the children's lifted song;  
The very stones are throbbing to break into acclaim,  
And all the hills exultant to re-echo back his name.  
Break all our fronded branches and strew them in his way,  
Our strength and all our beauty belong to him to-day.

Prayer

Hymn: "When, His Salvation Bringing" (114)

Message: "Through Suffering to Triumph: An Interpretation  
(by the leader) of:

"The Triumphal Entry" by Dore (background music, "The  
Palms").

"The Vision of the Cross" by Green (background music,  
the suffering theme from Wagner's "Parsifal").

"Way of the Cross" by Beraud (background music, "Alone"  
or "'Tis Midnight and on Olive's Brow").

(background music, "Worthy is the Lamb" from  
Handel's "The Messiah").

Anthem: "Worthy is the Lamb" from "The Messiah" by  
Handel

Scripture: Revelation 5:11-14

Hymn: "Crown Him with Many Crowns" (134)

Benediction:

Unto Him that sitteth on the throne, and unto  
the Lamb, be the blessing, and the honor, and the  
glory, and the dominion, for ever and ever. Amen.

(Rev. 5:13).

Postlude: "Hallelujah Chorus" from "The Messiah"

. . . . .

1. The New Hymnal for American Youth, p. 323



THE PROPHET EZEKIEL  
*Ceiling, Sistine Chapel, Vatican, Rome*

THE UNIVERSITY PRINTS  
BOSTON

MICHELANGELO. 1475—1564

2. Plans for the Use of the Fine Arts  
in a course on Old Testament Characters.

The plan for the course on Old Testament characters is presented without any relation to the preceding course. It is assumed, however, that in some previous session the class has chosen to survey the Old Testament utilizing an approach through representative characters. The selection of a unifying activity, at the same time, of making a wooden poster-book indicates the need of studying the characters from pictures and perhaps other forms of the fine arts. In order to secure variety in the class studies, music, poetry, and pictures of sculpture are used as well as paintings, though a picture is suggested for each character in order that the poster-book may be complete.

a. Explanation of the Plan of the Course

The worship services for this course are assumed to be planned for one month during the quarter rather than for one Sunday in each month. The consecutive month of services makes possible the planning of the worship around a general theme for the month of which each weekly theme is an integral part. Since this course is planned for any quarter in the year, no allowance has been made for seasonal observances. However, as in the preceding course, the worship services are the outgrowth of the class and



THE PROPHET DANIEL  
*Ceiling, Sistine Chapel, Vatican, Rome*

THE UNIVERSITY PRINTS  
BOSTON

MICHELANGELO. 1475-1564



club studies.

The nature of the subject of this course requires a synthetic study of the Old Testament. Such a broad subject necessitates a rather superficial study. However, the teacher can make even such a rapid study meaningful and vital by centering each class period on some devotional thought, and by bringing out the message of each character as portrayed in the selection from the fine arts. If the study is to be worked out by the class rather than presented by the teacher, more time than the usual class period will be necessary. Thus in this course the club work is so closely integrated with the classwork as to be actually a continuation of the class period, particularly in the first sessions. By an adjustment of time the club work may be used in class session but it is here presented as a week-day activity. However, the impetus of purposeful activity will undoubtedly make such an arrangement satisfactory to the seniors.

The actual study is based on a charted synthetic study of the Old Testament emphasizing, of course, the important characters. The choice of characters is made according to the messages of available selections from the fine arts, and according to the representation by the character of some phase or element of the Old Testament. The course, then, is composed of several types of activity: synthetic study of the Old Testament, study of the fine arts





THE PROPHET JOEL  
*Ceiling, Sistine Chapel, Vatican, Rome*

THE UNIVERSITY PRINTS  
BOSTON

MICHELANGELO. 1475-1564

relating to the characters of the Old Testament, selection of characters for the poster-book, making the poster-book, and the preparation of a series of worship services based on the study.

One lesson plan, together with a chart of the Biblical material, is presented. The chart for the second lesson is included in order that the teacher may know how to integrate the material of the first in the second. Only the interpretations of the pictures are given for the other lessons. The selections included are available at small cost, but adjustments in materials can be made when necessary.

It is anticipated that, while the class may not be able to read the whole Old Testament during the quarter, the students will look through the material to discover the general history, and the outstanding characters of each period.

The general aim is to give the students a picture of the Old Testament in its general features, outstanding characters, geographical and chronological plan, and in all God's working with man and man's relation to God.

Materials needed are a Bible, pencil, and paper for each student; a blackboard, and large map for class use; and a good chronology of the Old Testament for reference, such as that in "New Biblical Evidence" by Sir Charles Marston.

# CHART VII - PLAN FOR THE COURSE ON OLD TESTAMENT CHARACTERS

NO.	CLASS	WORSHIP SERVICES	CLUB																																				
	BIBLICAL STUDY																																						
1.	Genesis	<p>Purposeful Activity: Making a wooden poster-book of Representative Characters in the Old Testament.</p> <p>Plan of Procedure:</p> <ol style="list-style-type: none"><li>1. Survey the Old Testament (to be done in class study).</li><li>2. Study selections from the fine arts relating to the important characters discovered.</li><li>3. Select representative characters for the book on the basis of their place in the Old Testament record and the messages of the available selections from the fine arts relating to them.</li><li>4. Study more intensively the characters and the selections from the fine arts relating to them.</li><li>5. Select a legend for each character, and a picture of each for the book.</li><li>6. Prepare worship services on the biblical material and the fine arts studied. (This is not part of the project, but is a regular service for the church school. The services are the outgrowth of the class and club study.)</li><li>7. Make the poster-book.</li></ol>																																					
2.	Exodus																																						
	Leviticus																																						
	Numbers																																						
	Deuteronomy																																						
3.	Joshua,																																						
	Judges																																						
	Ruth																																						
4.	I, II Samuel																																						
5.	I, II Kings																																						
	I, II Chronicles																																						
6.	Ezra																																						
	Nehemiah																																						
	Esther																																						
7.	Job, Psalms																																						
	Song of Solomon																																						
8.	Proverbs	<p>Suggested Characters for the Book:</p> <table><tr><td>ADAM</td><td>"The First Man"</td><td>Painting</td><td>- "The Creation of Adam" Michelangelo</td></tr><tr><td>ABRAHAM</td><td>"The Nation"</td><td>Painting</td><td>- "The Trial of Abraham's Faith" von Unde</td></tr><tr><td>MOSES</td><td>"The Law"</td><td>Statue</td><td>- "Moses" Michelangelo</td></tr><tr><td>RUTH</td><td>"A Woman"</td><td>Painting</td><td>- "Ruth" Bruck-Lajos</td></tr><tr><td>SAUL</td><td>"A King"</td><td>Poem</td><td>- "Saul" Browning</td></tr><tr><td>DAVID</td><td>"A Poet"</td><td>Painting</td><td>- "David and Saul" Normand</td></tr><tr><td>ELIJAH</td><td>"An Unwritten Prophet"</td><td>Statue</td><td>- "David" Michelangelo</td></tr><tr><td></td><td></td><td>Oratorio</td><td>- "Elijah" Mendelssohn</td></tr><tr><td></td><td></td><td>Painting</td><td>- "Elijah in the Cave at Horeb" Miesner</td></tr></table>	ADAM	"The First Man"	Painting	- "The Creation of Adam" Michelangelo	ABRAHAM	"The Nation"	Painting	- "The Trial of Abraham's Faith" von Unde	MOSES	"The Law"	Statue	- "Moses" Michelangelo	RUTH	"A Woman"	Painting	- "Ruth" Bruck-Lajos	SAUL	"A King"	Poem	- "Saul" Browning	DAVID	"A Poet"	Painting	- "David and Saul" Normand	ELIJAH	"An Unwritten Prophet"	Statue	- "David" Michelangelo			Oratorio	- "Elijah" Mendelssohn			Painting	- "Elijah in the Cave at Horeb" Miesner	
ADAM	"The First Man"		Painting	- "The Creation of Adam" Michelangelo																																			
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		Oratorio	- "Elijah" Mendelssohn																																				
		Painting	- "Elijah in the Cave at Horeb" Miesner																																				
	Ecclesiastes																																						
9.	Isaiah																																						
	Jeremiah																																						
	Lamentations																																						

1. Genesis  
2. Exodus  
Leviticus  
Numbers  
Deuteronomy  
3. Joshua,  
Judges  
Ruth  
4. I, II Samuel  
5. I, II Kings  
I, II Chronicles  
6. Ezra  
Nehemiah  
Esther  
7. Job, Psalms  
Song of Solomon  
8. Proverbs  
Ecclesiastes  
9. Isaiah  
Jeremiah  
Lamentations  
10. Ezekiel  
Daniel  
11. Minor  
12. Prophets  
13. (Reports)

Plan of Procedure:

1. Survey the Old Testament (to be done in class study).
2. Study selections from the fine arts relating to the important characters discovered.
3. Select representative characters for the book on the basis of their place in the Old Testament record and the messages of the available selections from the fine arts relating to them.
4. Study more intensively the characters and the selections from the fine arts relating to them.
5. Select a legend for each character, and a picture of each for the book.
6. Prepare worship services on the biblical material and the fine arts studied. (This is not part of the project, but is a regular service for the church school. The services are the outgrowth of the class and club study.)
7. Make the poster-book.

Suggested Characters for the Book:

ADAM	"The First Man"	Painting	- "The Creation of Adam" Michelangelo
ABRAHAM	"The Nation"	Painting	- "The Trial of Abraham's Faith" von Uhde
MOSES	"The Law"	Statue	- "Moses" Michelangelo
RUTH	"A Woman"	Painting	- "Ruth" Bruck-Lajos
SAUL	"A King"	Poem	- "Saul" Browning
DAVID	"A Poet"	Painting	- "David and Saul" Normand
ELIJAH	"An Unwritten Prophet"	Statue	- "David" Michelangelo
		Oratorio	- "Elijah" Mendelssohn
		Painting	- "Elijah in the Cave at Horeb" Tissot
ISAIAH	"The Temple Prophet"	Painting	- "Isaiah" Michelangelo
JEREMIAH	"The Weeping Prophet"	Painting	- "Jeremiah" Michelangelo
HOSEA	"The Prophet of Hope"	Painting	- "The Frieze of the Prophets" Sargent

"God as The Creator"  
"God in Man"  
"God in Nature"  
"God in the Social Order"



The Union Bible Pictures.  
Old Testament Series. 7.

Jacob Wrestling With the Angel.

J. Doyle Penrose.

## LESSON I: GENESIS

Aim: To present a general view of the book of Genesis, of the characters, events, general history, geography, time span, and social order of the book; to give a realization of God's plan for man.

Approach: What is the advantage of a picture over a description of a scene? (Accept all answers but wait for, "The picture can be seen all at once.") What advantage has the description? It can give progression. We need both of these qualities in our study of the Old Testament. We want to see it all at a glance, yet we must have the progression, the cause and effect, and the working out of the book. Let us see if we can have all these qualities in a chart.

Body of the Lesson: Draw from the class the information found on Charts I and II. Let them recall or look up the material in their Bibles. Help them with references and suggestions, but let them feel that it is really their work. As they give information, work out the chart upon the blackboard, suggesting that they may want to copy it for their own use. Include any other contributions which the class offers. Have one student in charge of looking up the chronology, and one to point out geography on the large map. In summary, call attention to the Creation and the call of Abraham as outstanding events related to outstanding characters.

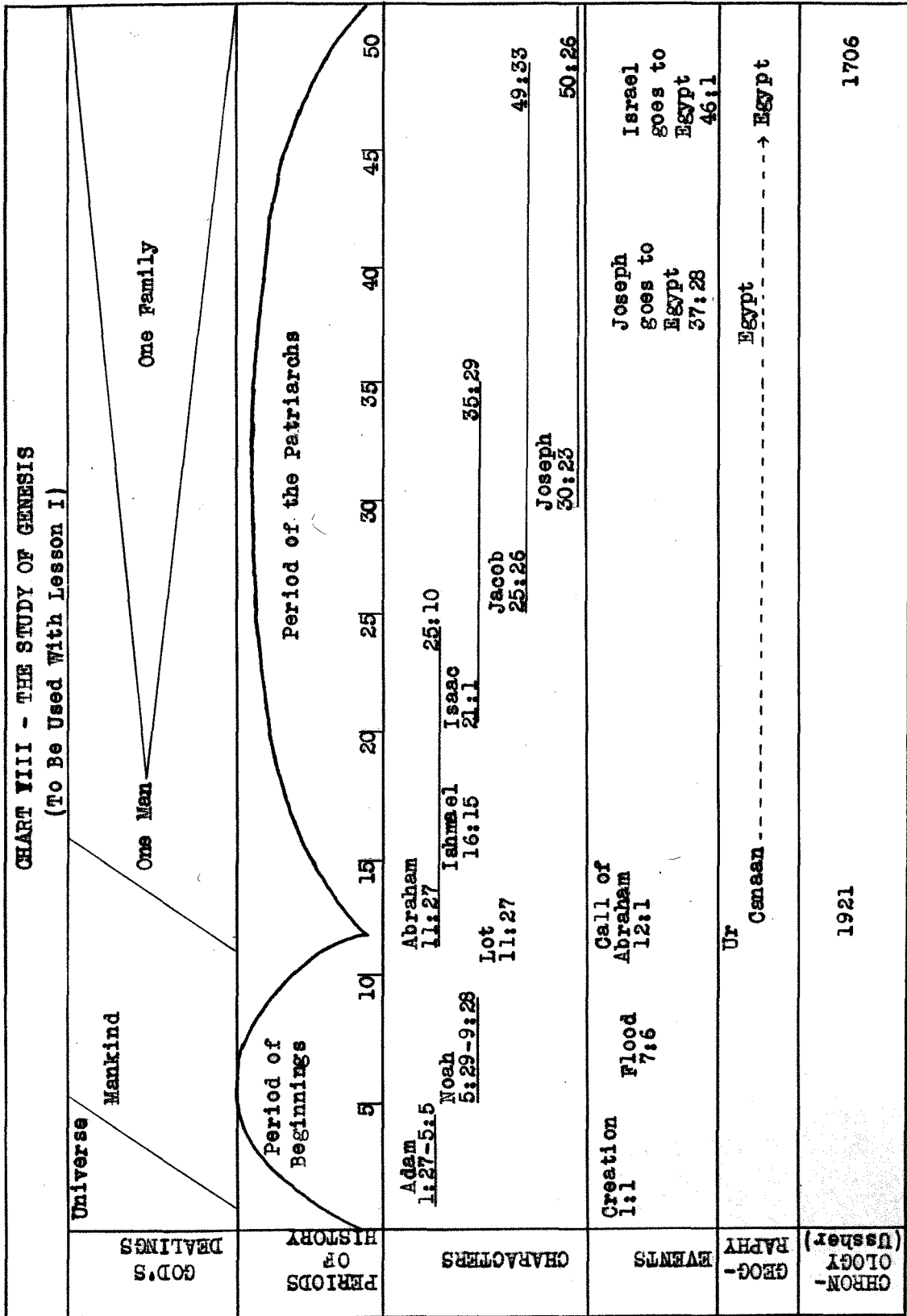


CHART IX - STUDY OF THE PENTATEUCH  
(To Be Used With Lesson II)

GOD'S DEALINGS	Mankind				
	NATION				
PERIODS OF HISTORY	Wilderness Experience				
	Patriarchs				
CHAR- ACTERS	Genesis	Exodus	Leviticus	Numbers	Deuteronomy
	Adam Abraham	Moses 2:2 Aaron 4:27		20:29	34:5
EVENTS	Creation Gen 1:1 Call of Abraham Gen 12:1	Israel to Egypt Gen 46:1	Deliverance from Egypt Ex 12:51 Camp at Mt. Sinai Ex 19:1 The Law Ex 20	Beginning of the March Num 10:11 Spies Num 13 Wanderings	
GEOG- RAPHY	Canaan	Egypt	Sinai	Wilderness	
CHRON- OLOGY	1921	1706	1491	40 yrs	1452



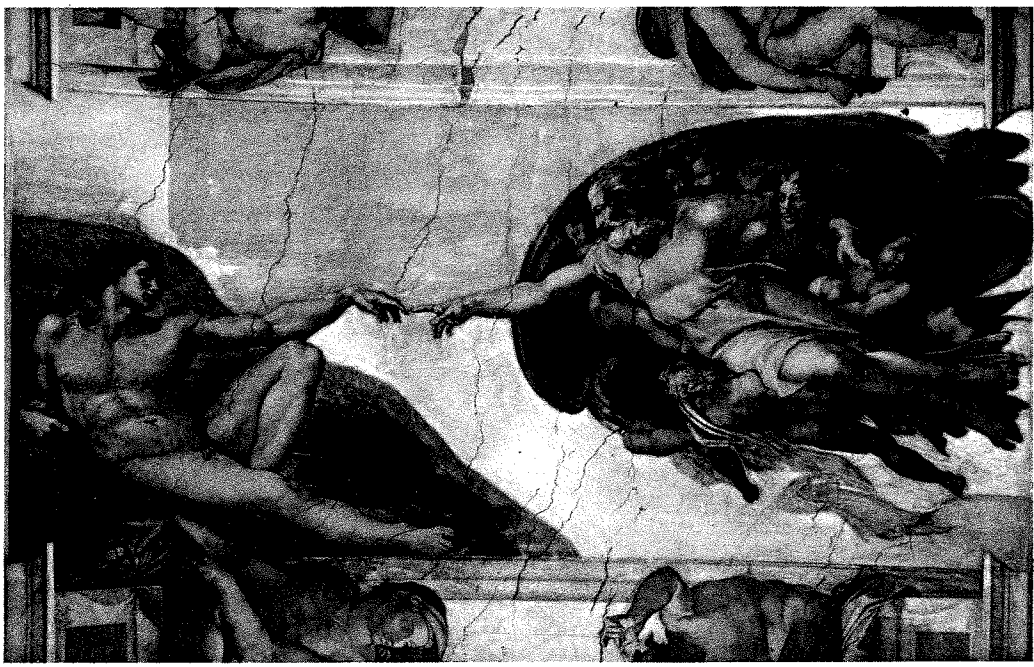
Indicate God's plan for man. Suggest the next period.

Conclusion:

Close with a brief devotional message relating to the Creation, Adam, Abraham, or his call. Remind the seniors to bring selections on the characters found in Genesis for the club meeting this week.

b. Interpretations

Interpretations of selections from the fine arts for use in a course on representative Old Testament characters are presented on pages 124 to 134 inclusive.



ADAM

From the painting  
"The Creation of Adam"  
by Michelangelo

This picture gives three aspects of God in Creation. The volitional or energy aspect is seen in the action as God projects Himself through space. Note His great vitality and His ability to arouse life in Adam. This same energy is seen in nature in a wave or a whirlwind.

The intellectual aspect of God is evident in His keen profile and focused eye as He "breathes the breath of life" into Adam, which shows God's concentration on the business in hand. Though Michelangelo has portrayed God as giving energy to Adam through the touch of His hand, he has also subtly outlined in the cloud the breath of God, or the Spirit of God breathing life into Adam. Unfortunately, most of the inexpensive prints have blurred the outline of the cloud, but it is possible to find prints which show the Spirit.<sup>1</sup> The intellectual aspect of God is seen in nature in the marvelously exact mathematics of the universe, in the infinite variety of the form of snowflakes all enclosed within the figure of a hexagon.

The emotional aspect of God is revealed so delicately by God's feeling that Adam must not be alone. He brings Eve enfolded tenderly in His arm. Note Eve's eyes, and the attitude of delicacy with which she looks upon the one who is to be her mate. Note also the joyous cherubs

accompanying Eve.

In contrast to the energy expressed in the figure of God, Adam's lack of vitality is seen in the reclining attitude, hardly strength enough to raise his hand toward God to receive life. The beauty of Adam's nude body and of his face is fitting for the one who is the height of all Creation.

. . . . .

1. The print of The Creation of Adam shows this clearly, in Donald Lord Finlayson: Michelangelo the Man, facing p. 116



The Union Bible Pictures.  
Old Testament Series. 6.

The Trial of Abraham's Faith.

Fritz von Uhde.

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copyright in United States

ABRAHAM

From the painting  
"The Trial of Abraham's Faith"  
by Fritz von Uhde

The full realm of human love and of devotion to God is expressed in this painting of Abraham and Isaac. The moment cannot be mistaken. As Abraham clasps Isaac against his heart, his whole being bespeaks the agonized love which was willing to sacrifice its most precious treasure in obedience and in devotion to God. We relive with him the sorrowful obedience, the bewilderment at the command, the dread of telling Isaac, the anguish of binding him on the altar, the horror of lifting the knife. And in Abraham's clasping of Isaac close to himself we see the unspeakable rush of joy, the burst of relief, the realization, "He is to live!"

But Abraham's heart is not turned to Isaac alone. His face uplifted to the light of heaven, he looks to God in praise and rejoicing, in new faith, in deep awakened love. "Thou didst know from the beginning it was but a test. How could I have feared! My God is a righteous God. Thou art just and holy. Thou dost not demand sacrifice of life, but sacrifice of living, obedience, and trust. Thou hast in this moment given me to see Thy heart. Oh, my God, let me walk evermore in a heart-relationship with Thee."



BROWN'S FAMOUS PICTURES. NO. 374

MICHAEL ANGELO. 1475-1564

MOSES

*San Pietro in Vinculis, Rome*

MOSES

From the statue  
"Moses"  
by Michelangelo

Michelangelo's conception of Moses is true to the Biblical account. "His attitude expresses a majestic calm and breathes the authority of him who has talked with God within the cloud on Sinai."<sup>1</sup> He has the strength of character, the physical power, and the commanding personality of the true leader of men. His eyes are fixed on the future. He visions these people in the promised land, established as a nation, but separated from the world by their devotion to the One God who has brought them up out of the land of Egypt. As his hand rests on the Law, so the nation of Israel rests on the foundation of the Law which binds them to God.

Moses is seated here, but in readiness to rise quickly to action at God's command, and lead his people forth. He is a figure of simplicity, of vitality, and of grandeur. His features bear the stamp of his people. Michelangelo has followed the Biblical portrayal of Moses, even to the horns on his forehead, attributed to him in the Douay Bible through an error in the text. In the power of his figure is "the calm energy of an exalted faith."<sup>2</sup>

. . . . .

1. Eugène Guillaume, in the Masters of Art, April, 1901
2. For the life of the sculptor, see Finlayson: op. cit.





BROWN'S FAMOUS PICTURES. NO. 1920

RUTH

BRUCK-LAJOS

RUTH

From the picture  
"Ruth"  
by Bruck-Lajos

This picture of Ruth can but remind us of her beauty of character and her devotion to her mother-in-law. The artist has beautifully portrayed her lovely face and form. One senses her humility, her willingness to serve, her self-denial. As she stops for a moment of rest her thoughts are far away. Is she thinking of her home in heathen Moab? Is she conscious of Boaz' eyes upon her, his question concerning her? It may be that both the past and the future are crowding in upon the present.

Who was this girl before she came to Bethlehem? A heathen in a foreign land, brought up in the midst of idolatry. But when the time of decision came, her choice was made for a new country, a new home, and a new God. No persuasion could turn her back. And no hardship in the new life could overwhelm her. With weary faithfulness she gleaned to support herself and her mother-in-law. No complaint at the hard work or the hot sun, no bitterness. She is worthy of regard. And reward awaits her. The love of Boaz, the wealth of his home, the position of honor. One cannot help but count as the reward she treasured most, however, the spiritual assurance that her choice was right and that she was faithful to it.



The Union Bible Pictures.  
Old Testament Series. 38.

David and Saul.

Ernest Normand.

SAUL

From the poem  
"Saul"  
by Browning

Browning has chosen the incident of I Samuel 16:14-23 for his poem on Saul. The music of David, the shepherd boy, is the theme of the poem, as David recounts his efforts to free Saul from the evil spirit which had come over him.

David's love for Saul is outstanding throughout the account. He sings first the simple tunes that the animals love, then the songs of the workers in the field. He goes on to songs of the great joys of life, and as he continues he centers in the greatness of Saul's life. He sees that Saul is aroused, but is not comforted, so he sings again to tell Saul that his greatness is not in his mortal life, but in the effect of his great deeds.

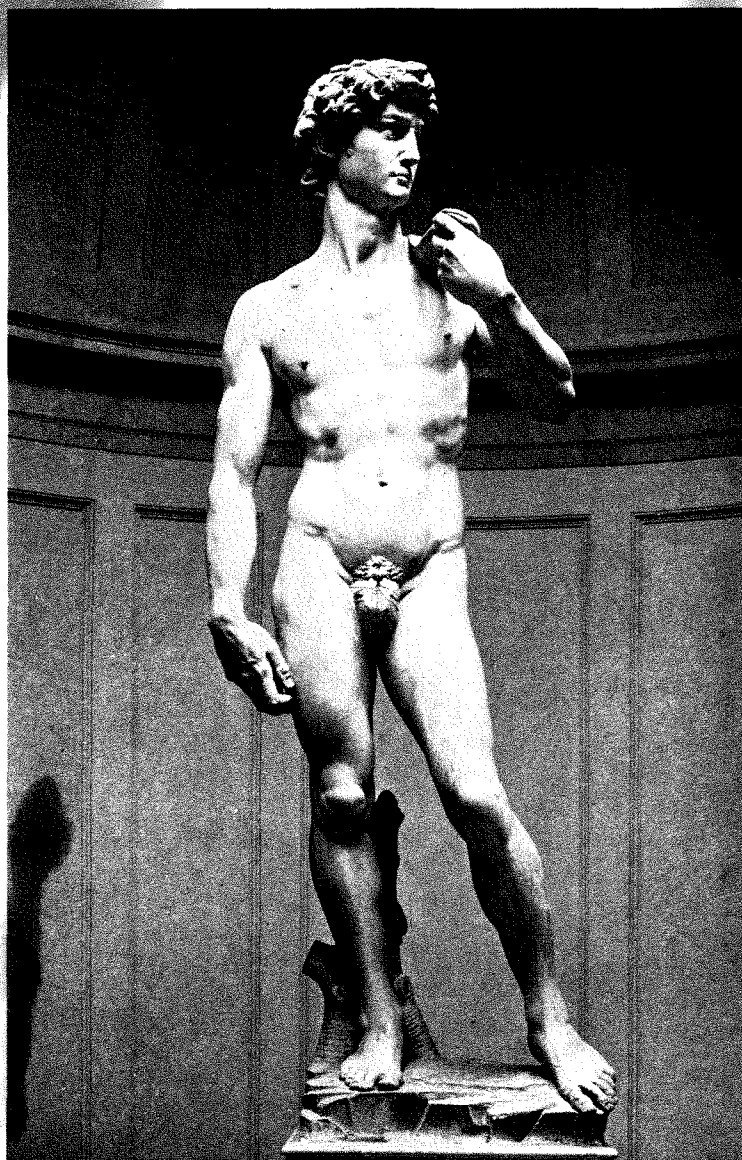
Then, through the intense and self-sacrificing love with which David is inspired for Saul, the prophetic revelation of God as an incarnation of love in Christ is borne in upon him. Yearning to give Saul greater comfort, even the assurance of a future resurrection of life, the truth comes to him. In Nature God has been revealed to him as the Almighty; in his own love, God is revealed to him as Love, infinitely strong in his power to love and be able to accomplish what David only desires to accomplish, but infinitely weak in his power to be loved, through which weakness he shall become incarnate and be the salvation of mankind . . .<sup>1</sup>

Ernest Norman's picture portrays the effect upon Saul of David's singing. Note how Saul leans forward with his arm outstretched in a tender gesture in response to David's love. This is the moment described in I Samuel 16:23, "So Saul was refreshed, and was well, and the evil spirit departed from him."

. . . . .

1. Porter and Clarke, Introductory note to Browning's "Saul," p. vi

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DAVID  
*Academy, Florence*

THE UNIVERSITY PRINTS  
BOSTON

MICHELANGELO. 1475—1564

DAVID

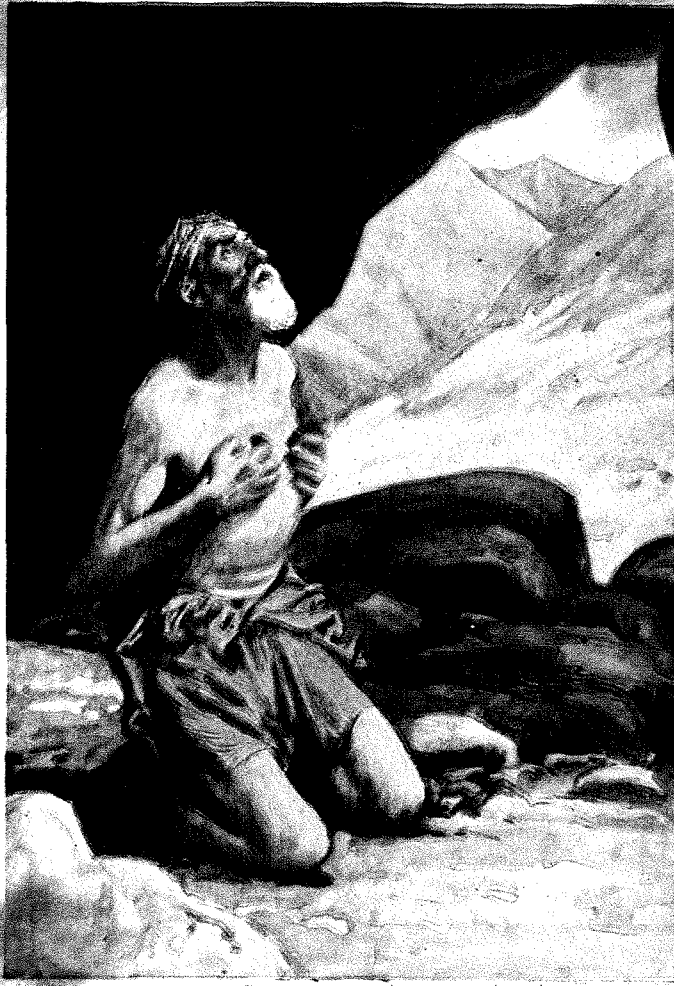
From the statue  
"David"  
by Michelangelo

The statue is of an adolescent boy in the initial act of throwing a stone from a sling. The youthful face and head and the adolescent proportions lead us to believe that the youth is about seventeen years old. But how much more than this the statue tells. This is no ordinary boy, it is David, the shepherd boy who was chosen of God to be king of Israel, and more than that, to be the king through whose line should come Messiah.

Michelangelo has caught the physical characteristics of one worthy to be king. There is strength in his body, power in his great hands. His muscles are well-developed. He has fine balance, and in spite of the adolescent awkwardness, he has true grace. His features are fine, his eye piercing.

Spiritual characteristics are evident also. Courage is here, and self-conquest. David's character is stamped on his face. He can withstand temptation, he has tenacity of purpose. Every line of his body indicates determination realized. Yet, he is not hard; he has rare patience. Finally, above all else, he has moral strength. He prepared himself through boyhood to become a man; he was chosen a king! He lived a life of beauty in his youth; he wrote the most beautiful poetry the world has known.

ELIJAH IN THE CAVE AT HOREB.



T. 152—The J. C. Ptg. Co., J. C., N. J. Copyright by de Brunoff, 1904.



ELIJAH

From the oratorio  
"Elijah"  
by Mendelssohn

The oratorio "Elijah" is one of the greatest masterpieces of religious music.

The music begins with Elijah's dramatic prophecy of the drought and continues through the life of the prophet to his ascent into heaven. The dramatic intensity of the oratorio and its variation from the usual form of oratorio almost identifies the work as a sacred opera. There are several dramatic scenes. The appeal of the stricken people, "Help, Lord," the raising of the widow's son, the contest with the priests of Baal, which is one of the most intense scenes in the work, the coming of rain, the denouncing of the worship of Baal with the consequent wrath of Jezebel and the people, and the final scene of Elijah's ascent to heaven. In all these tense incidents, the music portrays the feeling of the words with telling effect. In the contest with the priests of Baal, the music itself turns pagan with their frenzy; then smoother and slower for Elijah's dignified appeal, "Lord God of Abraham."

"Elijah" includes the "most exquisitely beautiful vocal trio in existence, the pure and serene 'Lift Thine Eyes,' sung a cappella by the watching angels. There are other very beautiful selections: "If with all your hearts," "Be not afraid," "He watching over Israel." Each part of the oratorio ends with a magnificent climax. The pathetic plaint, "It is enough," leads to the experience of the cave, which Tissot has pictured. The cry of the prophet is portrayed, "I, even I only, am left." The experience in the cave is the turning point of the oratorio, from which it progresses to the finale.





THE PROPHET ISAIAH  
*Ceiling, Sistine Chapel, Vatican, Rome*

THE UNIVERSITY PRINTS  
BOSTON

MICHELANGELO. 1475—1564

ISAIAH

From the painting  
"Isaiah"  
by Michelangelo

The motif of Michelangelo's painting of Isaiah is inspiration. The figures back of the prophet are messengers of inspiration whispering their messages in his ear. The whole picture carries out the motif. The graceful body of the prophet, the flowing lines of his robe, the grace of the columns, the upreach of the figures above, add to the atmosphere of inspiration. Furthermore, the position of Isaiah himself contributes to the suggestion. His finger in the book is significant; his arm curving upward, the turning of his head, his listening attitude, and the suggestion that he is ready to rise give the observer a most definite realization of the artist's theme. The picture is one of subjective experience.

One wonders why the artist did not paint a picture having to do with Isaiah's message. However, it would be difficult to choose the dominant motif of Isaiah's character or message. His was a message of awful justice and of wondrous love, depressing surroundings, and inspiring Messianic hope. Sargent has portrayed Isaiah's response to his vision in the Temple. Michelangelo encompasses all in his message of inspiration.



THE PROPHET JEREMIAH  
*Ceiling, Sistine Chapel, Vatican, Rome*

THE UNIVERSITY PRINTS  
BOSTON

MICHELANGELO. 1475-1564

JEREMIAH

From the painting  
"Jeremiah"  
by Michelangelo

"The Weeping Prophet" could well be the subtitle for Michelangelo's portrayal of Jeremiah. Despair is seen in every line. The figures in the background droop in sympathy. The massive figure of Jeremiah is weighted down with an unseen burden—despair. His powerful shoulders were made to stand straight and mighty, but they are bowed down. His hands were intended for the great gestures of eloquent preaching, but they hang limp. See his head sunk on his chest, held by a powerless hand. Even the folds of his garment droop downward. His crossed legs, his feet, pushed back under the chair, tell the story—he could not rise easily if he tried.

This is not the Jeremiah who saw the vision of the almond tree, and had the message that God is awake and is in control. This is the Jeremiah who cried (4:19):

My anguish, my anguish! I am pained at my very heart; my heart is disquieted in me; I cannot hold my peace; because thou hast heard, O my soul, the sound of the trumpet, the alarm of war.



THE PROPHETS (Left Side)  
*Public Library, Boston*

THE UNIVERSITY PRINTS  
BOSTON

SARGENT. 1856—  
AMERICAN PAINTING

HOSEA

From the painting  
"Frieze of the Prophets"  
by Sargent

Hosea is a prophet of hope. But he is a prophet who suffered much. His face is our key to his life and character. In his face is seen a powerful will, a brilliant intellect, and feeling to a supreme degree. It is a long face, with a long chin and firm mouth, revealing physical beauty and intelligence—the perfection wrought through suffering. The enveloping hood, shielding the face, betokens restraint of emotion.

Hosea had suffered dreadfully. He was overwhelmed by his wife's infidelity, her brazen adultery. But in his love there was perfect willingness to take her back. On his youthful face is etched the tragic suffering and the peace that has come when the one whom he loves is restored to him. His experience, and his response to the experience is a perfect example of God's forgiveness and love.

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THE PROPHET ZECHARIAH  
*Ceiling Sistine Chapel, Vatican, Rome*

THE UNIVERSITY PRINTS  
BOSTON

MICHELANGELO. 1475—1564

c. Suggested Pictures

A series of pictures suggested for use on the Old Testament follows. Those with the asterisk are interpreted in this thesis:

Michelangelo: "The Creation of Adam" \*

von Uhde: "The Trial of Abraham's Faith" \*

Penrose: "Jacob Wrestling with the Angel"

Mestrovic: "Moses"

Michelangelo: "Moses" \*

Bruck-Lajos: "Ruth" \*

Normand: "David and Saul"

Starr-Canziani: "David Brought before Saul"

Michelangelo: "David" \*

Dicksee: "Ahab and Elijah"

Tissot: "Elijah in the Cave at Horeb"

Blake: "The Book of Job"

Sargent: "Frieze of the Prophets"

Michelangelo: "Isaiah" \*

Michelangelo: "Jeremiah" \*

Michelangelo: "Ezekiel"

Michelangelo: "Daniel"

Newman: "As I Was by the Side of the Great River"

Newman: "Daniel Praying"

Michelangelo: "Joel"

Michelangelo: "Jonah"

Michelangelo: "Zechariah"



d. Worship Services

WORSHIP SERVICE I: GOD IN THE WORLD

Theme: God in Creation

Prelude: Selections from "The Creation" by Haydn

Call to Worship:

O come, let us worship and bow down;  
Let us kneel before the Lord our Maker.  
Know ye that the Lord, he is God:  
It is He that hath made us, and we are His;  
We are His people, and the sheep of His pasture.  
Ps. 95:6; 100:3

Hymn: "O Worship the King" (29)<sup>1</sup>

Scripture: Psalm 148

Prayer (by the leader)

Hymn: "The Spacious Firmament on High" (53)

Interpretation of Michelangelo's "The Creation of Adam"

Anthem: "The Heavens are Telling" from "The Creation" by Haydn

Unison Prayer (prepared by members of the class)

Postlude: Selections from "The Creation" by Haydn

. . . . .

1. The hymnal used in these worship services is "The Church School Hymnal for Youth." The number in parentheses following each hymn title is the number of the hymn in this hymnal.



WORSHIP SERVICE II: GOD IN THE WORLD

Theme: God in Man — Conscience

Prelude: "Meditation" by Barnes

Call to Worship:

(Leader:)

Who shall ascend into the hill of the Lord?  
And who shall stand in his holy place?

(Response:)

He that hath clean hands, and a pure heart;  
Who hath not lifted up his soul unto vanity,  
And hath not sworn deceitfully.

Hymn: "Rejoice, Ye Pure in Heart" (139)

Unison Prayer:

"O God, whose power is made perfect in weakness, we would find our strength in Thee. Through right thought of Thee, give firmness to our thinking. Impart courage to our hearts because we hear Thy call coming to us with no uncertain sound. Kindle within us that flame of holy love which burns out all that is wrong and base. Strengthen our wills, that undiscouraged we may face duty as high privilege. Grant us the confidence of Jesus who set his face steadfastly to do Thy will. In His name we pray. Amen."<sup>1</sup>

Responsive Reading (Commandments with Responses);<sup>2</sup>

Leader: I am the Lord thy God; thou shalt have no other gods but me.

Response: We cannot serve God and mammon. Let us worship the Lord our God, and him only let us serve.

Leader: Thou shalt not make to thyself any graven image, nor the likeness of anything that is in heaven above, or in the earth beneath, or in the water under the earth; thou shalt not bow down to them or worship them.

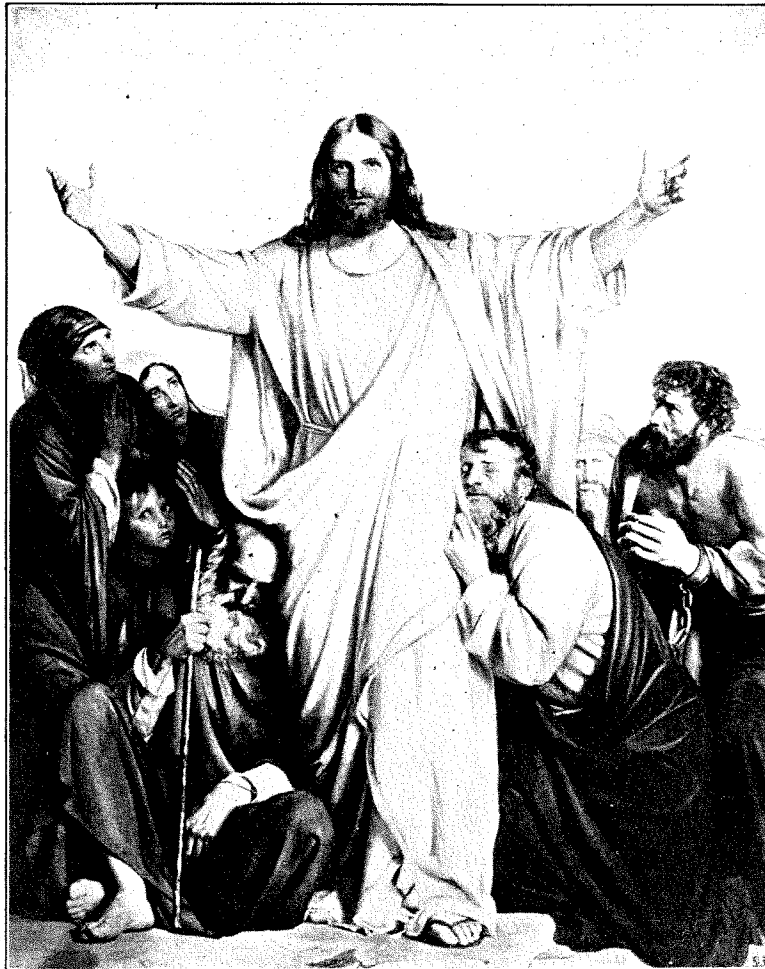
Response: God is a spirit; and we who worship him must worship him in spirit and in truth.

Leader: Thou shalt not take the name of the Lord thy God in vain.

Response: Let us swear not at all; neither by heaven, for it is God's throne; nor by the earth, for it is his footstool.

Leader: Remember that thou keep holy the Sabbath day.

Response: The Sabbath was made for man. Let us follow him who said, Come ye yourselves apart, and rest a while.



WILDE'S BIBLE PICTURES. 695. CARL BLOCH. 1834—  
"COME UNTO ME ALL YE THAT LABOR."

Leader: Honor thy father and thy mother.

Response: Let us be kindly affectioned one toward another with brotherly love; in honor preferring one another.

Leader: Thou shalt do no murder.

Response: Let us not be angry with our brothers. Let us love our enemies, and do good to them that hate us; that we may be the children of our Father who is in heaven.

Leader: Thou shalt not commit adultery.

Response: Let us be pure in heart, that we may see God.

Leader: Thou shalt not steal.

Response: If we have stolen, let us steal no more, but rather labor with our hands for the thing which is good, that we may have to give to him that needeth.

Leader: Thou shalt not bear false witness against thy neighbor.

Response: Putting away lying, let us speak every man truth with his neighbor for we are members one of another.

Leader: Thou shalt not covet.

Response: Let us lay up for ourselves treasures in heaven; for where our treasure is, there will our hearts be also.

Unison: O Almighty Lord, and everlasting God, vouchsafe, we beseech thee, to direct, sanctify, and govern, both our hearts and bodies, in the ways of thy laws, and in the works of thy commandments; that, through thy most mighty protection, both here and ever, we may be preserved in body and soul; through our Lord and Saviour, Jesus Christ. Amen.

Vocal Duet: "Sweet Will of God."

Interpretation of Pictures:

"Moses" by Mestrovic—the Law

"Come Unto Me" by Bloch—the Way

Prayer Hymn: "Teach Me, O Lord, Thy Holy Way" (199)

Benediction

. . . . .

1. "Church School Hymnal for Youth," p. 387
2. Adapted from "The New Hymnal for American Youth," p. 292

WORSHIP SERVICE III: GOD IN THE WORLD

Theme: God in Nature

Prelude: "Spring Song" by Hollins

Call to Worship:

Oh come, let us sing unto the Lord;  
Let us make a joyful noise to the rock  
of our salvation.

Let us come before his presence with  
thanksgiving;

Let us make a joyful noise unto him  
with psalms.

Psalms 95:1,2

Hymn: "For the Beauty of the Earth" (55)

Poem: Quotations from "The Higher Pantheism" by Tennyson

Prayer (by the leader)

Anthem: "God of All Nature" by Tschaikowsky

Scripture: Psalm 19:1-6

Hymn: "This is My Father's World" (52)

Responsive Reading: Psalm 96

Prayer in Unison (A prayer of thanksgiving prepared by  
the class.)

Hymn: "Lord, Thy Glory Fills the Heaven" (47)

Benediction

Postlude: "Sing the Lord" from "The Creation" by Haydn



THE PROPHETS (Left Center)  
*Public Library, Boston*

THE UNIVERSITY PRINTS  
BOSTON

SARGENT. 1856—  
AMERICAN PAINTING

WORSHIP SERVICE IV: GOD IN THE WORLD

Theme: God in the Social Order

Prelude: "Comfort Ye My People" from "The Messiah" by Handel

Opening Sentence: Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbor as thyself (Luke 10:27).

Invocation and Lord's Prayer

Hymn: "We Thank Thee Lord, Thy Paths of Service Lead" (287)

Poem: "God's Dreams"

Dreams are they—but they are God's dreams!  
Shall we decry them and scorn them?  
That men shall love one another,  
That white shall call black man brother,  
That greed shall pass from the market-place,  
That lust shall yield to love for the race,  
That man shall meet with God face to face—  
Dreams are they all,  
But shall we despise them—  
God's dreams!

Dreams are they—to become man's dreams!  
Can we say nay as they claim us?  
That men shall cease from their hating,  
That war shall soon be abating,  
That the glory of kings and lords shall pale,  
That the pride of dominion and power shall fail,  
That the love of humanity shall prevail—  
Dreams are they all,  
But shall we despise them—  
God's dreams!

Hymn: "Where Cross the Crowded Ways of Life" (268)

Anthem: "How Beautiful Are the Feet of Them" from "The Messiah" by Handel

Brief Interpretation of Sargent's Frieze of the Prophets

Prayer of Dedication

Prayer Hymn: "Thou, Whose Feet once Trod the Way" (270)

Benediction





THE PERRY PICTURES. 940. C.  
BOSTON EDITION.

FROM PAINTING BY WATTS. 1820-1904.

MAMMON.

### 3. Suggestions for the Use of the Fine Arts in a Course on the Christian Life

The suggestions for the use of the fine arts in a course on the Christian life or on youth's problems of today are not presented as a unit. Topics which may be presented effectively from selections of the fine arts have been chosen and are presented as separate studies which can be integrated into almost any type of course on such subjects. Of these, four are interpreted in this thesis. The teacher must adapt them to the unit in which they are used.

This series of studies is usable not only in classwork, but it is particularly adaptable to the presentation of worship services.

#### a. Interpretations

A limited group of interpretations of selections from the fine arts follows on pages 142 to 147 inclusive.



The Union Bible Pictures,  
New Testament Series, 192.

Diana or Christ?

Edwin Long.

CHOICE

From the picture  
"Diana or Christ?"  
by Long

Diana of the Ephesians was a powerful force in the days of early Christianity. She was one of the seven wonders of the world. In the days of Paul, the followers of Diana had been violent in their attempts to stop the spread of Christianity. In this picture is a young Greek girl face to face with the ultimate decision of Christ and death, or Diana and all the joys of life that the world had to offer. How could she choose in such a place? Behind her was the great arena where Christians were martyred, and where all the gaiety of life was centered. Waiting for her decision are the soldiers who will take her away if her choice denied the Greek goddess; perhaps they are temple attendants. The marked resemblance of the girl holding the box and the one making the decision suggests that they are sisters. How terrible to turn from her own family. But even more heart-breaking it is to deny her lover. He draws her arm toward the box, whispering in her ear the promises of the future—their love, their home, friends, position—surely these are not to be turned lightly aside. It is such a little thing to throw a pinch of salt upon the fire. But in the little thing is the greatest issue.

The young woman has no one to encourage her in a decision for Christ. There is no statue of Him to which she may look. Christ is in her heart. Her decision must be made through prayer. But her eyes are fixed on Him; her decision is made already as her hand indicates. She is turning from the love and even the life of this world but she is to be glorified in another world, to dwell in the presence of the One who loved her and gave His life for her.



THE PERRY PICTURES. 960.  
BOSTON EDITION.

FROM PAINTING BY BURNE-JONES. 1833-1898.  
COPYRIGHT, 1908, BY EUGENE A. PERRY.

HOPE.  
*Detail.*



HOPE

GEORGE FREDERICK WATTS (1817-1904)

BRITISH

TATE GALLERY,  
LONDON

NW 115 BROWN-ROBERTSON CO., INC., NEW YORK  
PRINTED IN U. S. A.

## HOPE

From the painting  
"Hope" by Watts.  
For contrast,  
"Hope" by Burne-Jones

What is hope? Look first at the picture by Burne-Jones. A beautiful girl is picking apple blossoms. She holds a branch of lovely blossoms in her arm, but turns from its fragrance and beauty to reach up into the tree again for another branch. Can she reach it? She hopes she can!

Is this hope? So superficial, so selfish a motive is this. Can a motive such as this influence men to live aright? Can it spur heroes to courageous deeds? Can it give purpose to life?

Look at the Hope by Watts who is far from the city, far from the help or friendliness of fellow man. She is alone on a vast sea of vapor, alone under skies that are greenish and grey. This Hope is barefooted; she is dressed very simply. Her face is beautiful, but her eyes are blind-folded. She cannot see ahead; she does not know what will befall her. Her harp has only one string left unbroken. In the sky one star shines down to light the mist about her. Yet she plays her song on the one string. This is hope; singing, with only one star for a promise. This is the hope that can buoy hearts in sadness, that can spur men to daring, that can make life worth while.





CALUMNY  
*Uffizi, Florence*

BOTTICELLI. 1447—1510  
FLORENTINE SCHOOL

THE UNIVERSITY PRINTS  
BOSTON

CALUMNY

From the painting  
"Calumny"  
by Botticelli

The story of "Calumny" is essential to an understanding of the picture. Apelles, the Ephesian, a noted painter acclaimed for his draftsmanship, was a close friend of Ptolemy Philopater. Antiphilus, a rival artist, knowing Ptolemy to be a weak-minded tyrant nursed on praise and adulation, accused Apelles of having part in a conspiracy against the throne. He charged that he had seen Apelles at dinner with Theodolus, commander of forces at Tyre. Ptolemy, being so weak-minded, did not take into consideration the artists' rivalry and did not check on the charge which could have been proved false since Apelles had not even been in Tyre. Ptolemy accordingly had Apelles punished. He repented his injustice, however, when the truth finally filtered out, and sought to make amends by giving Apelles one hundred talents and making Antiphilus his slave. Apelles painted "Calumny" to avenge himself.

On the dais sits the unjust judge, his long ears indicating his asinine character which was revealed in the fact that he did not investigate the case. Ignorance and Suspicion are whispering in his ears. They urge him to a quick judgment without waiting for an investigation. Envy, the prosecuting attorney, stands before the judge. He is a pale young man, ugly, emaciated, worn by disease. It

was for envy of his rival that Antiphilus made the charge. Calumny, dragging in the unfortunate artist, is being adorned by Treachery and Deceit. Calumny is much more effective when adorned by these two. Treachery implies the work of one who has been a friend, and therefore one whose witness would be more effective. The poor victim is completely overwhelmed by Calumny; instead of futile resistance, he only prays for mercy or for the speedy revelation and recognition of the truth.

Remorse stands apart, hands bound, for Remorse can do nothing to right the wrongs that are done. She is dressed in rags--a beggarly substitute for the strength of character which would have used judgment instead of listening to these deceivers.

Truth stands far from the judge. She is not known in the haste of slander. Truth filters out, she does not rush with frantic speed as must Calumny. Truth is nude, for Truth needs no adornment. Right stands alone. Truth is the principal thing in the picture, for it is the ultimate in the story.

The picture brings out the terrible, irreparable damage done by Calumny, the nature of Calumny--sponsored by Envy, adorned by Treachery and Deceit--the futility of Remorse, and the beauty and inevitability of Truth.

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DEATH AND THE SCULPTOR  
*Forest Hills Cemetery, Boston*

THE UNIVERSITY PRINTS  
BOSTON

FRENCH. 1850—1931  
AMERICAN

DEATH

From the statuary  
"Death and the Young Sculptor"  
by French

This beautiful piece of statuary is a memorial to a young sculptor who died at the age of twenty-two. Martin Milmore was already noted as a sculptor at the time of his death. He is portrayed here in the beauty and strength of youth, working on the Sphinx, the riddle of man. He stands at ease as he works, yet with power restrained in every muscle.

Death approaches silently. She has just alighted on the ground. Her beautiful wings are folded, but the lines of her form and the drapery of her gown suggest continued motion. Her face, beautiful in features, is shrouded by the broad hood. She carries asphodels, not the symbol of death but the symbol of life hereafter; not death, for in death is new life everlasting. How gently she stops the sculptor's work. And he looks at her fearlessly, neither shrinking nor defiant. He can look her in the eye unafraid, because his life has been pure and fine. Death is a beautiful angel calling him gently to a greater life beyond this world.

. . . . .

For an article on the sculptor's life, cf. Mentor, October 20, 1913



BROWN'S FAMOUS PICTURES. NO. 1760

CIRCE

BURNE-JONES. 1833-1898

b. Suggested Pictures

A series of pictures suggested for use in a Christian life course follow. Those with the asterisk have been interpreted in this thesis.

CALUMNY	Botticelli: "Calumny" *
CHOICE	Long: "Diana or Christ?" *
CONSCIENCE	Mestrovic: "Moses"
COURAGE	Bastien-Lepage: "Jeanne d'Arc"
FELLOWSHIP WITH CHRIST	L'Hermitte: "Among the Lowly" *
FORGIVENESS	Tissot: "The Return of the Prodigal" Velasquez: "The Surrender of Breda"
FREEDOM	Rivera: "The New Freedom"
GREED	Hoffman: "Rubbish" Hofmann: "Christ and the Rich Young Man" * von Gebhardt: "Christ and the Rich Young Man" * Merson: "Arrival at Bethlehem" Rivera: "The New Freedom" Watts: "Mammon" Watts: "Sic Transit Gloria Mundi"
HOPE	Burne-Jones: "Hope" * Watts: "Hope" *
PRAYER	Borthwick: "The Presence" * Durer: "Praying Hands" Millet: "The Angelus"
PURITY	Abbey: "The Grail Legend" (set of 15 pictures) Watts: "Sir Galahad"
SUCCESS	Watts: "Sic Transit Gloria Mundi"
TEMPTATION	Burne-Jones: "Circe"
WAR	Stuck: "War"





THE STAR OF BETHLEHEM  
*Gallerie, Birmingham*

BURNE-JONES. 1833—1898

THE UNIVERSITY PRINTS  
BOSTON



### C. Sources of the Materials on the Fine Arts

The availability of material is one of the great problems of the teacher who is anxious to use the fine arts in teaching seniors. However, unexpected resources frequently open up to one who is not afraid of the hours of searching or of the embarrassment of asking favors. Libraries and museums offer, not only much material, but information on available material. The teacher or church can build up a very helpful library of prints by cutting pictures from magazines and papers and mounting or filing them.

There are many companies from which inexpensive prints may be purchased. Among these are the following:

Art Extension Society, Westport, Conn.

George P. Brown, Beverly, Mass.

Perry Pictures Company, Malden, Mass.

Pilgrim Press, 14 Beacon Street, Boston, Mass.

New York Sunday School Commission,  
416 Lafayette Street, New York, N. Y.

University Prints, Newton, Mass.

Union Press, 1816 Chestnut Street, Philadelphia, Pa.

W. A. Wilde & Co., 131 Clarendon Street, Boston, Mass.

Brown-Robertson Co., Inc., 33 W. 34th St., New York, N. Y.

House of Art, 33 West 34th Street, New York, N. Y.

The use of lantern slides is recommended when individual prints are not available or prove impractical.

Slides may be purchased or rented from the following:

Keystone View Company, Meadville, Pa.

Board of Christian Education, 1505 Race Street,  
Philadelphia, Pa.

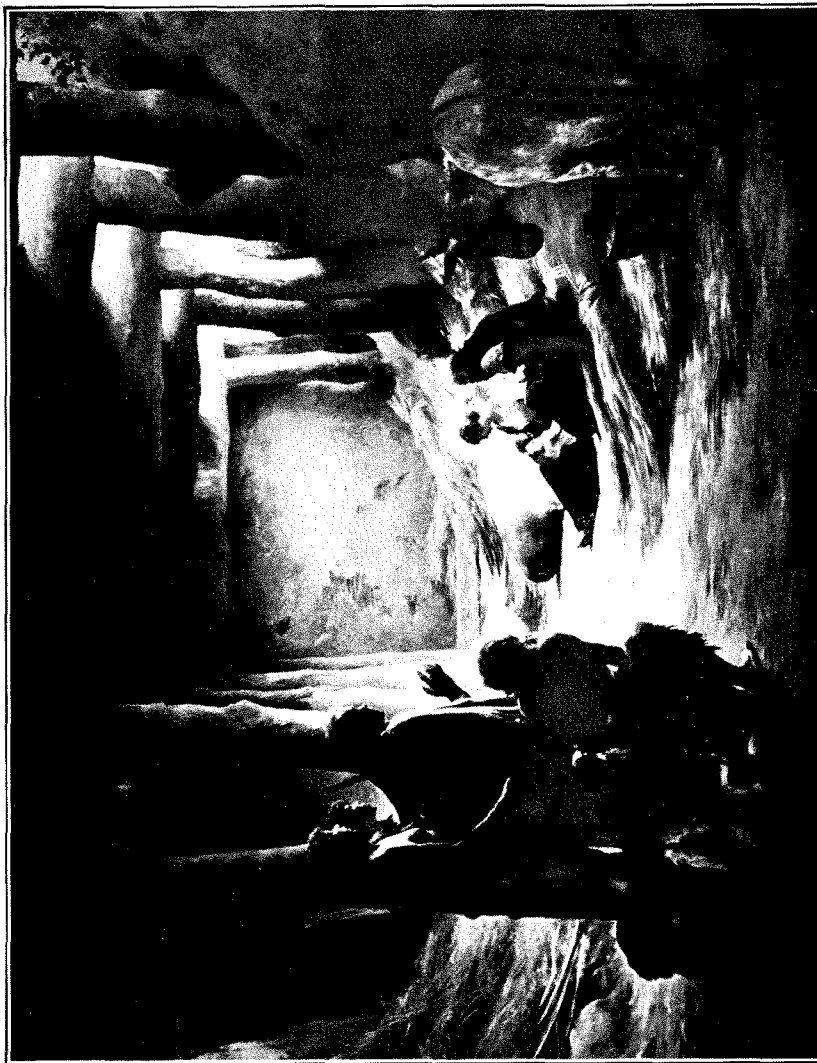
Besseler Lantern Slide Co., 131 E. 23d Street,  
New York, N. Y.

Metropolitan Museum of Art, New York, N. Y.

Bond Slide Company, Chicago, Illinois

#### D. Summary

The question of how the fine arts may be used in teaching seniors is ever present. The study of this chapter has been offered in an attempt to give the teacher material which will be applicable to his course. Lesson outlines for a course on The Life of Christ have been presented, in relation to a three-fold plan for correlated classwork, club activities, and worship services. A Similar quarter's plan has been presented on Old Testament Characters, with interpretations of selections from the fine arts. Topics related to a course on The Christian Life have been illustrated with pictures and their interpretations. A list of selections from the fine arts usable in each course has been presented with a large number of reproductions. Finally, lists of the sources of inexpensive prints of pictures, statues, and architecture, and of sources for renting or buying slides have been included. It is hoped that this material will be of value to the teacher.



BROWN'S FAMOUS PICTURES. NO. 390

ARRIVAL OF THE SHEPHERDS

LEROLLE. 1848

## **CHAPTER VI**

### **GENERAL SUMMARY AND CONCLUSIONS**

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### GENERAL SUMMARY AND CONCLUSIONS

The great demand for the use of the fine arts in the secular education of middle adolescents, and the wide appreciation of the arts evidenced by commercial and community interests indicate the value of the arts in teaching and in life. Such value in the fine arts must be recognized by leaders in the Christian education of seniors. Therefore it has been the problem of this thesis to determine to what extent the fine arts are used and should be used, and how they may be used in the formal Christian education of senior young people.

A Survey of five representative prepared courses has revealed that the Christian education materials for senior young people lack variety in their use of the fine arts and in their approach to the lesson, lack complete identification of the selections from the fine arts to which reference is made in the texts, lack integration of the fine arts as a basis for teaching, and altogether make little use of the fine arts for either lesson teaching or interest reading.

The problem of determining the need for the use of the fine arts in the Christian education of seniors has been approached from three aspects. It was recalled

that the nature of senior-age adolescents responds deeply to the beauty of the arts. It was further seen that secular educators place a high value upon the fine arts courses in the high schools as a means of character building and of fortifying adolescents spiritually. Finally, there were noticed certain definite needs in Christian education which the fine arts may help to fill. Since the arts arouse deep response in the adolescent, have possibilities of wide variety, and are easily integrated into any type of program, the fine arts can aid the teacher to arouse interest in a lesson. Since the arts themselves can bring a deep satisfaction and renewed purpose to life, they can mean to the heart opened to their message a fuller, richer Christian life. And since the fine arts are a vital force in the lives of adolescents, the use of selections from them will aid in making the teachings of Christianity effective in the lives of seniors.

To discover how the fine arts should be used in the Christian education of senior young people, the selection, teaching, and integration of material have been considered. In the selection of material, a vital message, spiritual truth, quality of art, and grading to middle adolescent character and capacities are essential. The teaching of the arts in Christian education requires an approach of study embodying the principles of secular and religious education, and of appreciation in order to in-

terpret the message so that it may draw a deep response from the seniors. The arts may be integrated into almost any type of program, but must be used with variety and real meaning.

It is thus evident that the fine arts have a vital place in the Christian education of seniors because their use in the teaching of middle adolescents is psychologically and educationally sound and because they can fill definite needs in Christian education. Though the fine arts are not now used to any great extent in prepared courses for seniors, they should be widely used. The arts should be carefully selected, well integrated, and used with great variety; and their messages presented in such a way that they will evoke a deep response in the hearts and lives of the young people.

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