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THE PLACE AND USE OF RELIGIOUS ART
IN THE LIBERAL ARTS COLLEGE CURRICULUM
WITH SPECIAL REFERENCE TO LOS ANGELES PACIFIC COLLEGE

By

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A Thesis

Submitted in Partial Fulfillment
of the Requirements for
THE DEGREE OF BACHELOR OF SACRED THEOLOGY
in
The Biblical Seminary in New York

New York, N.Y.
April 1949

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To my wife,

WILLA MARILYNN WELLS,

this thesis is lovingly dedicated.

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INTRODUCTION

THE PLACE AND USE OF RELIGIOUS ART
IN THE LIBERAL ARTS COLLEGE CURRICULUM
WITH SPECIAL REFERENCE TO LOS ANGELES PACIFIC COLLEGE

INTRODUCTION

A. The Statement of the Problem

"Art has its roots so deep in human nature that one is obliged to characterize it as an instinctive activity" of man.[1] However, among the deep roots of art are entangled the deep roots of religion. "If by religion one means the urge of the soul to make a helpful contact with unseen sources of power, religion also is an instinctive phenomenon."[2] Both art and religion are instinctive and their roots are deep in human nature; art in its earliest beginning was through and through religious.[3] If religious art is deeply rooted in human nature, what place has it had throughout history? What place does it have today in our contemporary civilization? More particularly, what place does religious art have in the colleges and universities of today?

The first aspect of the problem of this thesis is to discover the place religious art has had in the life of man throughout history. Discovering its present place in the curriculum of the liberal arts college is another phase of the problem as well as

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1. Albert E. Bailey, The Arts and Religion, p. 3.
2. Ibid., p. 4.
3. Albert E. Bailey, The Use of Art in Religious Education, pp. 13-14.

determining the potential place and use of religious art in the curriculum. The last part of the problem is to propose a course of religious art for the liberal arts college with special reference to Los Angeles Pacific College.

B. The Significance of the Problem

Today, all over the world, people are looking for something that will give satisfaction, stabilization and happiness. This is especially true among young people in the colleges and universities. As a result of World War II many young people are disillusioned. Anything that will help to build character should be introduced into the college curriculum.

Since religious art is so instinctive and deeply rooted in the human nature, it must have significant value. If the values of religious art are of such significance, they should be investigated as a possible answer to the present needs of our colleges and universities.

C. The Limitation of the Field

The realm of art is so broad that no study such as this could begin to exhaust the field. The phase of art that is to receive the primary emphasis of this thesis is religious art. Of the three divisions of religious art, pictorial, sculpture, and architecture, the interest of this study is in the first -- pictorial religious art.

In considering the place and use of religious art in the colleges, this study is concerned with the liberal arts college. In making the proposed course of religious art per se for the liberal arts college, special reference will be made to Los Angeles Pacific College.

D. The Definition of Terms

Religious art is composed of all art that deals with religion, whether it be pictorial art, sculpture, architecture or some other form. Since the emphasis of this study is upon the pictorial aspect, when the term "religious art" is used it will refer primarily to "pictorial religious art". Further clarification of the term "religious art" is given in the first part of Chapter One.

The interest of this study is in the approach to religious art in the liberal arts colleges. The emphasis of this approach is on the interpretative and appreciative aspects.

E. The Method of Procedure and Sources of Data

In order to see the importance of religious art for today, material on the history of art will be reviewed.

A background study of the curriculum will also be made in order to be better acquainted with this aspect of the liberal arts college. For this study, material on higher education will be reviewed.

A study will be made of the present place of both art and religious art in the curriculum of the liberal arts college. A

sampling process will be used in finding this information. A representative number[1] of liberal arts colleges are to be contacted through the use of a questionnaire, the results of which will be included in the appendix.[2]

After this preparatory study, a course of religious art will be proposed for the liberal arts college with special reference to Los Angeles Pacific College. Material concerning the teaching of such a course will be analyzed in order to give not only the nature of the course, but some guiding principles for its presentation. A teaching plan will be included in the appendix.[3]

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1. For a representative number, two colleges were contacted from each state as far as possible. One of these was a private and the other, a public college (public supported). A few other colleges were contacted from states with many colleges, to make the representative number one hundred.
2. See Appendix A.
3. For a lesson on a specific picture, with the use of the projector, see Appendix F.

CHAPTER I

THE PLACE OF RELIGIOUS ART YESTERDAY AND TODAY

CHAPTER I

THE PLACE OF RELIGIOUS ART YESTERDAY AND TODAY

A. Introduction

To determine the value of religious art in the liberal arts college curriculum of today, it is necessary to see what place religious art has had in history. However, before looking at the development of religious art, there should be a discussion of the relationship between art and religion. In this way the term "religious art" will become better understood. The first part of this chapter will deal with this relationship between art and religion. Then a development of religious art through the ages will be given. This treatment will not be a comprehensive history of religious art. History will be viewed in terms of periods, to see the religious elements of art in each period. The last part of the chapter will be a summary of the values of religious art.

B. The Relationship Between Art and Religion

1. The General Natures of Art and Religion

a. The Nature of Art

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

"When we contemplate Nature it suggests to us that Beauty is the vestment and expression of the Creator; that He made the pursuit of the Beautiful the Supreme Law of the Universe . . ."[1]

Man's love of beauty finds expression and satisfaction in art. Ruckstull shows the relation between man's love of beauty and art when he says, "This hunger for beauty is the creatrice of all art."[2] Keats expresses the innate love of beauty in the familiar line, "A thing of beauty is a joy forever." Emerson writes similarly, "Without the great arts, that speak to his sense of beauty, man seems to me a poor, naked, shivering creature."[3] It is evident that beauty expressed in art plays an important role in satisfying the aesthetic nature of man. In fact, art springs from man's very inborn love of beauty.

How does art find expression? It finds it mainly in the emotion, but also in a lesser degree in the intellect. Ruckstull says that, "Art is the expression in some form of human emotion."[4] Man can feel more than he can express. This is true to the old saying, "The flowering moments of the mind lose half their petals in our speech." Art expresses this feeling or emotion.[5]

In a definition of art, Delsarte shows the function of both emotion and intellect in art expression. He says, "Art is an emotion, passed through thought and fixed in form."[6] Art is an

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1. Thomas Cole, Youth, p. 93.
2. F. W. Ruckstull, Great Works of Art, p. 4.
3. Ibid., Quoting Emerson, p. 2.
4. Ibid., p. 55.
5. Rochement, Evolution of Art, p. 3.
6. Ruckstull, op. cit., Quoting Delsarte, p. 76.

interpretation and an appreciation of that love of beauty by means of the emotions and the intellect.

b. The Nature of Religion

God gave to man a love for beauty and created beauty for his enjoyment. When man sees this beauty and order, he feels that there must be some Power beyond this world that is the Creator. When man recognizes this Higher Power beyond himself to whom obedience and reverence is due, he is being religious.

Religion concerns itself with the experiences of life which are of the highest value. The philosopher Brightman says, "Every religious experience is an experience of value." He goes on to say, "Value means whatever is actually liked, prized, esteemed, desired, approved, or enjoyed by anyone at any time."[1] Religious value does not end in itself. It is instrumental to moral value and moral value in turn is instrumental to intellectual and aesthetic value.[2] Thus, in a sense, beauty leads to religion and religion, to beauty.

How does religion find expression? Religion, like art, finds its expression chiefly in the emotion, although it is based upon an intellectual faith. Religion adds feeling to thought, for it is an attitude or disposition of the heart. Religion is an immediate experience of reality, a contemplation and communion of the Divine. It is a feeling of dependence, a feeling of peace and trust.

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1. Edgar S. Brightman, A Philosophy of Religion, pp. 85-88.
2. Ibid., p. 89.

It is joy and exhuberant abundance of life.[1] Yet religion is more than merely feeling or thinking; it is also right doing. Religion is worthless unless it has a practical value in its application.

There are many similarities in the nature of art and religion. When religion finds an expression that is beautiful, then art in its purest form has arrived.[2]

2. The Affinity of Art and Religion

a. Art as the Handmaid of Religion

The connection between art and religion is as old as the history of man.[3] Because of the deep roots of both art and religion, they should both be characterized as an instinctive activity of man.[4] Bailey tells the following in regard to art as being the handmaid of religion:

> "Religion is man's need struggling for expression. Art is man's expression striving consciously for beauty. When religion finds an expression that is beautiful, art has arrived. Thus stated -- and the statements are true though not exhaustive -- the relation of religion to art is seen to be that of cause and effect. Because man is religious he becomes an artist. And while it is not true today as it once was that all art is religious, it is always true that religion creates art. Art is the eldest daughter and most constant handmaid of religion."[5]

How art has been a handmaid of religion will be indicated later in the chapter under the development of religious art.

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1. Von Ogden Vogt, Art and Religion, pp. 25-27.
2. Bailey, Use of Art in Religious Education, p. 13.
3. Ibid., p. 13.
4. Bailey, Arts and Religion, pp. 4-5.
5. Bailey, Use of Art in Religious Education, p. 13.

b. The "Oneness" of Art and Religion

At times art seems to be even closer to religion than it is as a "handmaid". Art almost seems to be at "oneness" with religion. Vogt substantiates this feeling by saying,

> "Art and religion belong together by identities of Origin, Subject Matter, and Inner Experience. Religion and art were one and the same thing before either of them became consciously regarded as a distinct human interest."[1]

The development of religious art will reveal this "oneness" of art and religion, especially in its early beginnings. It will suffice here to quote Vogt who says, "In the earliest historic times, art and religion were so closely interwoven that no one can say which was first, for they were not two, but one."[2]

When art ceases to be at "oneness" with religion, it loses the vital motivation which is imperative for great art. Della Seta goes so far as to say,

> "Art will then never arise and develop among men unless it has a foundation in religion. Art absolutely profane in origin, art born to satisfy the aesthetic taste of the spectator, art which seeks for expressiveness rather than for the material utility of its products, even if this be a spiritual utility, is inconceivable in human history and has absolutely never existed."[3]

This "oneness" of art and religion is also discovered more profoundly in one's own consciousness. In this connection Vogt says,

> "Religion is more than art and may seem to get along entirely without it, yet religionists are always saying some of the same things that artists say and artists are always testifying some of the same feelings as are religious devotees."[4]

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1. Vogt, op. cit., p. 18.
2. Ibid., p. 18.
3. Allessandro Della Seta, Religion and Art, p. 35.
4. Vogt, op. cit., p. 23.

Thus it can be seen that art and religion belong together. At times art has a very close relationship, it is at "oneness" with religion.

c. The Similarity of the Function of Art and Religion

This affinity of art and religion becomes clearer when considering the similarity of the function of art and religion. Art has the power to kindle in others emotions that are astir in the artist and latent in those to whom he appeals. This is especially true if the art be religious. Some would even deny that art performs any human function.[1] The fact that art is used so extensively in secular education proves its value in the transfer of ideas and feelings.

Art, like religion, has great influence in molding character and spiritual zeal. For instance the great missionary Zinzendorf testified that much of the religious fervor that he had came from his contact with a picture of the crucifixion. This picture had an inscription which read, "All this for thee; how much for Me?"[2] The persuasive power of this picture must have been tremendous to effect so complete a change and to motivate his entire life as it did. Art does have power to exert considerable influence on life through the transfer of the artist's own thought and feeling. The artist is a man of unusual sensitive nature. His emotions are more easily excited and his feelings run deeper than those of most people. His

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1. Albert E. Bailey, Art and Character, p. 38.
2. George S. Hickey, Art and Heart, p. 169.

intellect is stronger and he is able to observe more keenly and find more meaning in life than the ordinary person.[1] Because of the unusually keen perceptive powers of the artist, he is to be regarded as a translator, as an interpreter and as a transformer. The artist then not only sees for us, but he thinks for us. He lifts a curtain and shows us vistas of history and life, and by so doing, he sheds meaning upon our age and upon our personal problems.[2]

In speaking of the function of great art, Ruckstull says, "A work of art is great in ratio of its power of stirring the highest emotions of the largest number of cultured people for the longest period of time."[3] Religious art is well qualified to fulfill this standard of great art. Great art builds worthy ideals which direct the course of noble life.

Religion performs a similar function as does art, especially religious art. Religion builds ideals and transforms character. Religion motivates man to search for the highest values. Art and religion work together, for their function is similar. Bailey sums up this similarity well when he says, "Art and Religion have been able to serve men's deepest needs by making visually concrete and intelligible the powers, persons, beliefs, and values associated with religion."[4]

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1. Bailey, Use of Art in Religious Education, p. 38.
2. Ibid., p. 29.
3. Ruckstull, op. cit., p. 79.
4. Bailey, Arts and Religion, p. 7.

3. The Reciprocal Need of Art and Religion

From the very earliest to the present time, religion has needed art and art has needed religion. Vogt has outlined this reciprocal need very succinctly. He says that art needs religion to universalize its background of concepts, both mentally and morally, and to correct its moral content. Religion in turn needs art: (1) to be impressive and to get a hearing, (2) to be enjoyable, (3) to evoke and assist reverence, (4) to symbolize old truths, (5) to heighten imagination, and (6) to fire resolves.[1]

Concerning this reciprocal need of art and religion Forsyth says,

> "The principle of art is the incarnation of God's eternal beauty; the principle of religion is the incarnation of God's eternal human heart. Neither can do the other's work, yet their work is complimentary and I wish the artists felt more of the need which art can never fill and I wish the religious felt more of the need that art alone can fill."[2]

Therefore it is evident that art needs religion, for without religion it fails of the highest significance. Vogt pithily put it, "Religion without art is dumb."[3]

4. Religious Art, a Summary

It has been noted that the relationship between art and religion is very close. They are similar in nature, function, and they have a reciprocal need for each other. This great similarity has prompted Seta to say, "all the art of the human race is essentially

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1. Vogt, op. cit., pp. 48-55.
2. Cynthia Pearl Maus, Christ and the Fine Arts, Quoting Forsyth, p. 5.
3. Vogt, op. cit., p. 54.

religious art."[1] Perhaps this is a little strong, but all will agree with Bailey who says that "the art of Europe up 'till the Renaissance was wholly religious."[2]

Since the art of history is predominantly religious, the using of the term "religious art" is justified. It is further justified when one realizes that both the quantity and quality of art is religious art. The term "religious art" will be used in referring to any art that is centered in religion. Now that the term has been clarified and the relationship between art and religion has been considered, the development of religious art will be shown.

C. The Development of Religious Art

This historic development will be shown by viewing the different periods of history to see what contribution each has made to religious art. Far Eastern art, though rich in religious values, will not be included because it lies beyond the direct line of our historic heritage.

1. In Early Civilizations

a. Primitive Civilizations

Religious art is as old as man. In the very early times when nature was "red in tooth and claw" man felt unable to cope with the mysterious forces of the earth and air, earthquake and lightning,

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1. Seta, op. cit., p. 34.
2. Bailey, Art and Character, p. 214.

and with animals stronger and swifter than himself. Their primitive thinking evolved a notion of magic, a method by which the Spirit that lives in nature and in the elements could be compelled to serve them. The instrument of this compulsion was art, religious art. With the aid of the spirits, man could achieve success in hunting, harvesting crops, defeating enemies, curing disease and having a happy life after death.[1] Cave paintings were made not primarily for exhibition, but "to be used ritualistically in the darkest recesses of the grotto".[2] The crude drawings of animals and other objects in the caves had a magical or religious use. In this sense "the earliest historic art was through and through religious".[3] It was the primitive handmaiden of religion.

b. Egyptian Civilization

Man first attained the level of moral life, according to Professor Breasted, in Egypt. The first clear record of the emergence of conscience, which implies standards and goals, comes from the valley of the Nile. As far back as 4000 B. C. men used art to give definiteness to their imagery of things moral and religious. They used art to create emotions and to furnish insights into the meaning and destiny of life.

The basis of all Egyptian art was an attempt to satisfy the primal human hungers. One of these hungers was for happiness.

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1. Bailey, Use of Art in Religious Education, pp. 13-14.
2. Bailey, Arts and Religion, p. 5.
3. Bailey, Use of Art in Religious Education, p. 14.

This hunger was for a friendship with the divine, and in this respect art aided. The Egyptians found that there was no happiness without morality and that the heart of the universe was moral.[1] This concept can best be illustrated in "The Day of Judgment", a painting taken from the Papyrus of Hunifer now located in the British Museum. It is an illustrated edition of the Book of the Dead dating about 1500 B. C. This picture records the scene in the judgment hall of Osiris when the deceased is summoned to give an account of the deeds done in the body.

The art of Egypt is magical and hence it is religious art. The central motive of the land was the monarch and his supposed relative, the gods. The great bulk of art was to glorify their deities.[2] The flaming Sun God, Ammon, is one of their outstanding gods; thus the pyramids were built in the shape of a tongue of fire. Pharaoh, a son of Re, was enshrined in the very symbol of his father. Even the little scareb or beetle has its source in magic or religion. The statues that were carefully carved were not mere adornment, but they faithfully portrayed the deceased, in order that the soul should still have a home if time and violence should destroy the body.

Egyptian pictorial art, sculpture and architecture, all were centered in religion. Art gradually became a more intelligent

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1. Bailey, Art and Character, pp. 177-178.
2. Bailey, Use of Art in Religious Education, p. 25.
3. John C. Van Dyke, History of Painting, pp. 3-4.

handmaid of religion.

c. Grecian Civilization

"Before Praxiteles (fourth century B. C.)", Bailey says, "Greek art was wholly or predominantly religious."[1] Art gave to the sticks and stone in which primitive deities lived, progressively a more and more human shape. Eyes and ears were given that the deity might more easily see and hear the worshipper. The sculptor's aim was to make the statue attractive and a worthy embodiment for the deity. Thus the character of God became clearer and it was given in stone with more perfect expression. Later the religious was subordinated to the human beautiful and finally the former was neglected almost altogether.[2]

Since the arts were concerned with the gods of the state, the state became the patron of most of the art. It thus had the impetus that it needed. Sculpture and architecture reached perfection. The Parthenon, the most beautiful and perfect building erected in history, embodied all the beauties of character which the Greek people attributed to their patron goddess. These included strength, dignity, grace, refinement, purity, and stability. No Greek could come into the temple without feeling an uplift in his soul.[3]

The art of the Greeks was religious, especially the earlier art. Van Dyke says that the central motive of their art "was to

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1. Bailey, Use of Art in Religious Education, p. 15.
2. Ibid., p. 15.
3. Bailey, Art and Character, p. 192.

praise Helles and the Hellenic view of life, thus it was a religious motive."[1]

2. In Early Christianity

Early Christian art stands as a mediator between ancient pagan life and the epoch of true medieval art.[2] It must be remembered that Christianity was born under a triple repression. At first Judaism, the father of Christianity, from the day of the Second Commandment had been hostile not only to "graven images", but to pictorial representations as well. Secondly, in the minds of gentile believers, art was associated with paganism and immorality of the later Greeks, hence art to them was therefore taboo. Also there was the impossibility of conveying certain abstract ideas by direct representation and there was little precedent in either Greek or Roman art for the presenting of them in symbolic form. Thirdly, it began its expansion under the repression of Roman rule. Because of this repression Christianity had to adopt other modes of expression.[3] To create or to own works of Christian art would only arouse suspicion and perhaps lead to conviction and death. Under such conditions there was little motivation for the early Christians to find in art an expression of their faith. But repression seldom leads to suppression and Christianity gradually came to express itself indirectly by signs or symbols. Bailey says that this

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1. Van Dyke, op. cit., p. 5.
2. Wilhelm Lubke, History of Art, Vol. I, p. 324.
3. Bailey, Use of Art in Religious Education, p. 17.

"symbolic representation became the vehicle of early Christianity."[1] These symbols were taken for the most part from heathen sources. Greek Christians put Christian meanings into the pagan decorations that they found on the walls of their meeting places. The fish, grapevine, shepherd with a lamb on his shoulder, Orpheus going to Hades, and Jonah being swallowed by a whale were a few of the early symbols. These simple and inartistic drawings composed the beginning of Christian art.[2] Lubke says this about the early Christian art:

> "While the early Christian epoch was forced, out of sheer necessity to make use of the antique art models, the only fundamental principles which could possibly have served as bases for the new structure were saved for the times of future revival; and all that the new ideas could not conform themselves to, was stripped from the ancient treasure of art, leaving just the part, by way of a sound kernal, out of which the tree of a Christian art was destined greatly and gloriously to unfold itself."[3]

Jesus Christ is undoubtedly the greatest subject that has ever entered the domain of art.[4] Yet for the first four centuries orthodox and well instructed Christians of every social strata regarded it irreverent and profane to paint Christ in His purely human aspects. So during this period of history, Christ was represented idiographically. According to Farrar, this was the first of seven stages in the representing of Christ.[5]

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1. Ibid., p. 17.
2. Ibid., p. 17.
3. Lubke, op. cit., p. 323.
4. Joseph Lewis French, Christ in Art, p. 5.
5. For a discussion of the seven stages, see Farrar, op. cit., pp. 4-53. The seven stages are summarized as follows:
   (1) Given above.
   (2) Christ represented in Pagan Analogies.
   (3) Christ represented in Historico-symbolically by Old Testament types.
   (4) Christ represented allusively, by reference to New Testament parables.
   (5) Christ represented ideally, figures standing for Christ.
   (6) Christ represented directly with extreme reserve and reverence.
   (7) Christ represented entirely realistically. (Renaissance art)

There were internal reasons for such reserve in the painting of Christ as well as external opposition. In the first place, there was a reverent awe and intense spirituality during the first centuries. Secondly, they regarded Christ not as the afflicted human sufferer, but as the Glorified, Risen and Ascended Christ. It took the gloom of a later period to picture Christ with expressions of misery and wrath. Lastly, there was a vivid sense of Christ's near and immediate Presence. Any realistic representation would only detract from their vital, personal and rich experiences with Christ.[1]

Though the art of Early Christianity was mostly symbolic, it was filled with life, vigor, spontaneity, and sincerity. Christian art, the flower of religious art, met with much difficulty as it sent forth its roots in this period.

3. In the Middle Ages

As Christianity became more sure of itself and as it came from the underground, it seized upon the Roman arts of fresco and mosaic to adorn its places of worship. The art was still predominantly symbolic, but it was more bold in its representation. Christ was enthroned in sparkling glass over the high alters and apostles, evangelists, martyrs, and angels were conspicuous for the eyes of the worshipper. Christian art of this period, in the words of Lubke,

> "laid little stress upon the charm of physical grace or the idyllic expression of sentiment. Its stress was upon great and

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1. Ibid., pp. 61-63.

> powerful fundamental features, forcibly expressed types of sacred features, which could declare themselves unmistakably at a distance, and fill the soul of the spectator with devout reverence."[1]

After Alaric and Attila plundered Rome, law and order died and rich patrons of art ceased. Artists became shoe cobblers, ditch diggers and bandits -- anything for a living. Even the memory of some of the arts perished together with the literature, drama and music.[2] By the Tenth Century, Europe was culturally non-existent. The only thing that kept art from perishing entirely was the Benedictine Order of monks.

The art that did exist during this period was mainly Byzantine. This art was named after Byzantia, the capital of the Eastern Empire. It was an amalgamation of the art from Syria, Persia, Greece, and Rome. It appealed to the mystical mind. Coming from an Empire where the authority of the Church and State was closely allied, the Emperor was regarded as the servant of God. It was crude art of simple outlines, massing of forms, flat surfaces, decorated patterns and few but brilliant colors. There is reason for its crudeness, for religious art that embodies faith must fight theological battles. Mosaics became polemic and frescoes, stereotyped. Church councils formulated not only the creeds, but the canons of art. Thus, as Bailey says,

> "The free, creating spirit that should have emotionalized and vivified the Christian faith became the bond of orthodoxy. Patterns were stereotyped, figures and faces were standardized, subjects were prescribed, and symbols commanded."[3]

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1. Lubke, op. cit., p. 359.
2. Bailey, Use of Art in Religious Education, pp. 18-19.
3. Ibid., p. 18.

Another reason for its crudeness is the fact that it not only was under the benumbing touch of conventionality dictated by ignorant ecclesiastics, but also under the paralyzing curse of an unnatural, unscriptural and destructuve asceticism. The chief painters were monks, and monks were almost always ascetics. These influences meant an arrest of all spontaneity of genius. It paralyzed both the power and joy of art. It degraded the treatment and filled the subjects with horror and misery.

This was the art of the Middle Ages that came from Byzantia and spread its influence Westward. This stereotyped and standardized art that should have perished in its place of origin bridged the chasm of the "dark ages" and spread its influence over all of Western Europe.

Although the Church was the force that standardized art, it was also the force that fostered art during this dark period of history. Thus religion was not only the creator, but the preserver of art.[1] During this period there was no art but religious art, perpetuated by the Church. If art is regarded as the handmaid of religion and the servant of the Church, during this period it was the slave of the Church, sorely mistreated.

During this period Christian art, the flower of religious art, was growing its stem, stiff and rigid, for a later blossoming.

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1. Ibid., p. 19.

4. In the Renaissance

a. In Italy

When the gloomy clouds of the "dark ages" began to break, it was religion, the Christian Church, that was taking the lead in sculpture, architecture and the art of painting. In fact, it was in the Church that these arts found their only Patron. During this period and earlier, Van Dyke says, "Art was used as an engine for the Church to teach the Bible to those who could not read."[1] The arts were wholly dedicated to the use of the Church.

In the early beginnings of the Renaissance, art began to take on life and realism. With the coming of Saint Francis of Assisi, a revolution was released to the starved hearts of men. This revolutionary influence had its effects outside of religion. The influence extended to literature and produced its first fruits in Dante and in the realm of art, in Giotto. Cimabue, even before Giotto, was beginning to break from the ecclesiastical suppression of the Middle Ages and was painting realistically. In Cimabue's Madonna, immature as it was, "we feel at once that he has spoken, not with the thunder of the ecclesiastics to the fear of the layman, but with the voice of a man to the heart of his brother."[2] Giotto followed in the steps of his teacher. The epitaph on his grave sums up his contribution to art. It reads, "Lo, I am he by whom dead painting was restored to life, to whose right hand all was possible,

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1. Van Dyke, op. cit., p. 38.
2. Farrar, op. cit., pp. 120-121.

by whom art became one with nature . . . For I am Giotto."[1] Ruskin says, "Giotto and the early masters delivered the burning messages of prophecy with the stammering lips of infancy."

With the birth of the High Renaissance in Italy, new elements entered that were both a help and a harm to religious art. During the latter part of the Fifteenth and first part of the Sixteenth Century, the Italian masters solved most of the problems of visual representation. They learned to express the third dimension and correct perspective. Both knowledge and representation of the human anatomy were perfected. The finest achievement was the accurate expression of psychological states of thought and emotion.[2] This can be illustrated best in Da Vinci's "Last Supper" where he gives thirteen psychologically different characters.[3]

It is impossible here to describe the great paintings of the period, but a few painters will be considered briefly. Among the greatest painters there are three which are outstanding: Raphael (1483-1520), Michelangelo (1475-1564), and Leonardo da Vinci (1452-1519). Raphael, the most popular in art, took his subjects from both classical and Christian sources and was thus a true child of the Renaissance. "The Transfiguration", his greatest contribution to religious art, is the work of a genius. A contrast to Raphael was Michelangelo who stood alone among the artists for virtue, piety, and a steadfast faith in God. Delacroix says, "Michelangelo's

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1. "Life Magazine", December 27, 1948, p. 57.
2. Bailey, Art and Character, pp. 216-218.
3. For the picture, Da Vinci's "Last Supper", see frontispiece.

genius is the fountain-head from which all great painters since have drunk".[1] His supremacy as a painter of religious art rests upon his frescoes in the Sistine Chapel in Rome. The outstanding is the "Last Judgment" which took six years to paint. In it he brought out the degeneracy of the Church and of the Papacy. The third of the greatest artists of this period is Leonardo da Vinci, the most richly gifted man that Mother Nature ever made. He was an agnostic as far as church dogmas were concerned. His fame as a religious art painter rests upon his and the world's greatest work, "The Last Supper".[2]

The long line of Italian masters from the dawn to the full tide of the Renaissance, from Cimabue and Giotto to Raphael, Michelangelo and Da Vinci -- all were servants of their great Patron, the Church. Whether their motive was for the love of money, of fame, or of God, their work was, for the most part, religious in theme.[3]

Religious art was greatly helped in its technical quality by the Renaissance. But the classic detail and secular spirit which came with it -- a substitution for the traditional faith -- was a great harm to religious art. Art had grown to be something other than religious, something more than a teacher of the Bible for the Church. Art in the painter's hand meant beauty for its own sake. It began to free itself from church domination and to live as an

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1. Bailey, The Gospel in Art, p. 458.
2. Ante., p. 29.
3. Bailey, Use of Art in Religious Education, p. 20.

independent beauty.[1] During this period works of art were produced to satisfy a strong instinct of the soul, a personal love for the beautiful and the sublime, and no longer simply to meet the needs of the Church.[2] Art was divorcing itself from the Church and for the first time in history there existed an art that was not religious. It was a secular or classical art. Yet, because its subject matter was religious, it still had religious values.[3]

During the Renaissance in Italy, Christian art, the flower of religious art, blossomed in full bloom; its beauty and fragrance have been enjoyed through the centuries.

b. In Other European Countries

France reached her climax of creativity in the arts before the Renaissance reached its full tide in Italy. The art of the Thirteenth and Fourteenth Century in France was completely religious. It was expressed most impressively in the architecture which remains among the most beautiful in Christendom. When this wave of creativity subsided, there was a long interval of quiescence.[4]

A second center of the Renaissance was Flanders where the art was genuinely serene and religious. The Van Eyck brothers' painting, "Adoration of the Lamb", was outstanding for its time and place. It reflects the last flicker of that age of faith that never doubted the validity of the Church and its teachings.

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1. Van Dyke, op. cit., p. 88.
2. Lubke, op. cit., Vol. II, p. 6.
3. Bailey, Art and Character, p. 218.
4. Ibid., p. 243.

In Germany the Renaissance influence went hand in hand with the Reformation. With the invention of the printing press and engraving, art became propoganda medium. In fact, "The German Reformation was accomplished by the aid of wide distribution of prints."[1] Durer is the summary of German character and the highest example of German art. He joined Erasmus and Luther in the crusade for greater religious genuineness and freedom. Durer is outstanding for his sincerity which flowed from a life of humility and Godliness.

5. In Later Centuries

Christianity was the propelling force of the great wave of art which, in the Renaissance, rose to great heights, then broke and fell. It had perfected all the graces of line and color; there was nothing more to do. The artists that followed in later centuries were good painters, but they could produce only the empty form of art; the spirit had fled.[2]

a. In France

The wars of the Sixteenth and Seventeenth Centuries, although wars of religion, gave little motivation to the production of religious art. In addition to this, the social life had become utterly irreligious. Of all the arts, architecture took the lead while sculpture and painting were its helpers. Because of these conditions, little religious art was produced in this country prior to the Nineteenth Century.

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1. Ibid., p. 230.
2. Van Dyke, op. cit., p. 124.

b. In Spain

The center of the Counter-Reformation was in Spain. In this reform movement art played an important role. The Church tried to hold its own by its power to emotionalize and dazzle. Spanish art became feverish and extravagant; it became intense and morose. Even architecture became extravagant and overornamentation was the style. The outstanding painters of Spain in these years, that painted religious art, are: Velasquez (1599-1660), El Greco (1542-1614), and Murillo (1617-1682).

c. In Holland

After Holland broke from the sway of Catholic Spain, it became definitely Protestant. This political and religious liberty gave rise to a great era in which Holland had the greatest sea power in the world. This brought wealth and pride to the country and thus enhanced the individual ego. Dutchmen demanded that artists should paint Holland with its unusual customs, costumes and faces. And so during the Seventeenth Century this country produced hundreds of painters and hundreds of thousands of pictures which sold on the market place like vegetables and for about the same price. It was the first time in history that art came into the homes of the common man; before it was only for the Church or for the rich.[1]

However, there was an exception to the secular painters which predominated in Holland. Rembrandt Van Ryn (1606-1669), the

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1. Bailey, Art and Character, pp. 239-240.

greatest painter of the lowlands, is called the creator of individualistic art. He was the only artist in history who painted because of an inner urge rather than for money. Art was used by Rembrandt as a reflection of his own moods and as a symbol of his own inner experience. He puts thought and feeling into paint. From his life, although a very tragic one, issued forth "the most poignant Protestant religious pictures ever painted".[1]

In this period Christian art, the flower of religious art, began to wilt, thus losing its former splendor.

6. In Recent Times

The divorce of secular art from religious art that occurred in the High Renaissance has continued through the centuries. The distance between the two has even widened in the art of recent times.

The Romantic movement of the early Nineteenth Century had its expression in art as well as literature and music. This art had its first appearance in Germany with young, aesthetically minded Catholic men who were dubbed "Nazarenes". It spread in Germany as a revolt against French paganism.

In France the religious side of Romanticism was very limited. There was an increase in the output of Biblical pictures, but they were largely historical and legendary.

There was a revival of religion in England at this time which had its influences on the revival of art. It is this awakening

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1. Ibid., pp. 241-242.

with its emphasis upon sincerity, mysticism, and the glamour of the ancient past that gave rise to the Pre-Raphaelite movement. The outstanding members of this movement were the Rosettis (1828-1882), Hunt (1827-1910), Millais (1829-1896), and Burnes-Jones (1833-1898). In spirit they were English Protestant Nazarenes, although they developed greater skills. The quality and character of their painting can best be understood by the creed of their brotherhood. It has four parts: (1) to have genuine ideas to express; (2) to study nature intensively so as to know how to express it; (3) to sympathize with what is direct and sincere and exclude self-parading, conventionality and the rote; (4) to produce thoroughly good pictures.[1] Of all the painters of this brotherhood, Hunt was the only life member. He was a patient painter and had a desire for much, accurate detail in his religious pictures. His desire for absolute fidelity led him to make four visits to Palestine. This sincere and deeply religious man was one of the first to paint Biblical themes in their Palestinian settings.[2]

With the coming of the age of science, the popular attitudes towards religion underwent a few changes. There was an emphasis upon the human and social aspects of religion. Both the quality and quantity of religious art declined and in its place came secular art. The religious art that was painted was changed from dogma to life because of the new social spirit. Yet, with this new emphasis,

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1. Ibid., pp. 252-253.
2. Ibid., p. 254.

religious art has enriched the conception of the inner life of Jesus.[1] Artists went to great effort to paint Bible pictures in Palestinian realism. This change in style is a result of the scientific emphasis upon detail and accuracy which characterizes the Nineteenth and Twentieth Centuries. The goal of the painters was to "make Jesus historic, that is, human, and thereby to make it possible for us to see in his human personality those eternal elements that transcend mortality and finiteness".[2]

Two painters of this era that have made a remarkable contribution to modern religious and Biblical art are Edouard von Gebhardt (1838-1920), and Fritz von Uhde (1848-1911). The first of these two once said, "My whole art groups itself around the life of Jesus." Because of his ability both as an artist and as a seer, he is the modern painter of the life of Christ par excellence. Uhde reveals much of himself in his art and had a great love for children. He uses contemporary German scenery and costume while Gebhardt uses the Germany of Luther's time.[3]

Those looking for religious art in the Twentieth Century are bound to be disappointed, for it is both hard to find and is, for the most part, of a low quality when it is found. Concerning this scarcity Vogt says,

> "Modern Art . . . has not centered its attention chiefly upon religious subjects. Whether this has anything to do with the

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1. Ibid., p. 261.
2. Ibid., p. 262.
3. Ibid., pp. 265-272.

slighter and less impressive character of Modern Art anyone may decide for himself."[1]

In any modern exhibition of art the religious subjects can be counted on the fingers of one hand.[2] It is not interested in traditional religion. Some sober words are given to contemporary art by Bailey. He says,

"The art of the twentieth century may flaunt its prodigal beauty in the face of religion and try to disown the past but history will never allow us to forget that religion was not only her creator but her preserver."[3]

When modern artists do show interest along the religious themes, the old type of Biblical illustration is discarded and in its place is the theme of God at work in contemporary social forces. Modern artists are described as:

"history-minded, science-minded, and socially-minded. They are religious, but not ecclesiastical, reverent, but not superstitious, theologically agnostic and yet loyal to essential human need."[4]

Recent art, though having a different emphasis, is still in a sense religious art. It is still a potent handmaid to faith and religion still needs art; "what God once joined together man should not put asunder."[5]

This Christian art, the flower of religious art, that was planted in the early civilizations, that had difficulty but took roots in early Christianity, that grew a stem during the Middle Ages,

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1. Vogt, op. cit., p. 20.
2. Bailey, Arts and Religion, p. 8.
3. Bailey, Use of Art in Religious Education, p. 19.
4. Bailey, Art and Character, p. 278.
5. Bailey, Use of Art in Religious Education, p. 21.

that blossomed beautifully and fragrantly in the Renaissance and that wilted in the later centuries -- what will happen to it in Modern times? Will it take on new life and bloom again? This is the hope of all who have an interest in art.

Religious art can be best summarized by seeing the ends that it has served through history. They are five: first, it has endeavored to present divine beings symbolically; secondly, it has represented the human beings associated with the history of religion; thirdly, it has presented the dogmas of faith and propoganda of religion; fourthly, it reveals the offering of the artist or the artist's work to the object of his religion; and lastly, it has revealed the conviction and protest of the social order.[1]

Religious art has had a vital place in the lives of men and women through the centuries. Since art, religious art, is so closely related to religion and because religion is so vitally connected with the people, religious art therefore has a vital place in the lives of human beings. If it has had such a vital place in the past, it is fair to conclude that it should at least be recognized today as having certain values.

D. The Values of Religious Art

1. The Spiritual Value

Religious art has spiritual value as we interpret and

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1. Bailey, Arts and Religion, pp. 35-55.

appreciate it. Spiritual value is present in art, for "it is the spiritual values that give significance to great works of art; without the presence of such values a work of art can hardly be called great".[1] Books have been written on the spiritual value of religious art.[2] In the book, Art and Character, there are ten pages given to a listing of pictures that have spiritual value.[3]

Religious art has spiritual value because a great artist presents an idea, he interprets the inward spiritual meaning behind the facts. Religious art is interested in the transcendental things that give true value to life.

The greatest spiritual value comes from the interpretation and appreciation of paintings that are concerned with the greatest subject of all religious art, Jesus Christ. Paintings of Christ are numerous, yet there is no one work that can satisfy us. Farrar says,

> "When we think of all that Jesus was, it is natural that not one picture of Him among 10,000 should satisfy us; it is natural that almost every such picture should fall far short of the dim, unattempted ideal hidden deep in our hearts."[4]

The more one studies and appreciates the beauty and message of art, especially religious art, the more these spiritual values become a part of one's character. As Bailey says,

> "Seeing leads to feeling, to loving, to aspiring and if we are still spiritually sensitive to higher living, the artist becomes

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1. Bailey, Gospel in Art, pp. 15-17.
2. See Bibliography on Art, those marked with asterisk (*).
3. Bailey, Art and Character, pp. 299-309.
4. Farrar, op. cit., p. 480.

to us both a prophet and priest and his work becomes a sacrament."[1]

Religious art has, from its very beginning, spiritual values to give to those who see it and experience it. If this has been true in history, it should be recognized today as a medium of teaching the highest values. It should be especially recognized in colleges as a potent way of building character, which is or should be one of the primary aims of education.

2. The Cultural Value

The Church used religious art as a medium of teaching. Since the Bible could not be put into the hands of the people, it had to be translated into the universal language of pictures. Some churches, such as St. Marks in Venice, had the entire Bible illustrated. In a sense, religious art was used primarily to teach spiritual values; but indirectly it had a cultural value.

Religious art has not only been the Bible of the ignorant and the poor; it has asserted its power on the noble and learned. How can religious art have both a spiritual value and a cultural value? This can be true because art is a social product. The artist puts into his product the thoughts and feelings, the attractions and repulsions, and the attitudes and atmosphere of the culture of his day. In a very true sense the artist is then the recorder of his culture. The study of art has a cultural value because it "reveals the culture of its day, the civilization colored and

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

accented by the artist's insight."[1]

Today the culture element predominates. People care more for culture than they do for art itself and especially religious art. Concerning this present emphasis Thurston says, "Some day people will, as they did before, go to picture galleries for pleasure and not merely to raise one's cultural batting average."[2]

Religious art has a cultural as well as a spiritual value. Because of this cultural contribution, should it not have a place in the college curriculum? Vogt says, "There are untried opportunities for enriching the cultural standards of universities by a greater notice and tutelage of the fine arts."[3] The same could be said about the college -- the liberal arts college.

3. The Educational Value

One of the functions of art is the transfer of thought and feeling.[4] This transfer has an educational value. "The use of art in education", Bailey says, "is not a luxury. It is a plain everyday necessity. . . . In the interest of economy and efficiency it is an indespensable factor."[5] Concerning the need for economy Maus says,

> "Never was there a time, when the educational value of great religious art was more generally recognized than it is today. This is partly due to the fact that <u>time</u> is more valuable <u>now</u>

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1. Bailey, Art and Character, p. 208.
2. Carl H. P. Thurston, Why We Look at Pictures, p. 88.
3. Vogt, op. cit., pp. 114-115.
4. Ante., p. 13.
5. Bailey, Use of Art in Religious Education, p. 9.

> than ever before, and pictures are time-savers. They present to the eye what it would take much longer to tell to the ear. This mental economy is a real service, for the less time and strength it takes to get an idea, the more time will be left in which to enjoy it."[1]

Religious art has educational value because it rests upon the sound educational principle that a truth which reaches the mind through the eye-gate and the ear-gate at the same time doubles the impression. Psychologists tell us that sense impressions received through sight are of a higher order than those received through any other sense.

Religious art has a special educational value because it not only teaches with efficiency, but it teaches the Highest Values of life. If religious art has such educational values it should at least be recognized to have a possible place in the curriculum of the liberal arts college. This place will be considered in the next chapter.

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1. Maus, op. cit., p. 5.

CHAPTER II

THE PRESENT PLACE AND USE OF RELIGIOUS ART IN THE LIBERAL ARTS COLLEGE CURRICULUM

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A. Introduction

Religious art has had a vital place in the life of man, but does it have this vital place today? Religious art has spiritual, cultural and educational values, but are these values being offered to the young people in our colleges today? What is the present place of religious art in the liberal arts college curriculum? Before answering these questions, it is well to have both a background knowledge of the curriculum and of the place of art in the curriculum of today. With this preparation, a study will be made of the present place and use of religious art in the college curriculum together with its potential place and use.

B. The Development of the Curriculum of the Liberal Arts College

This historical sketch will be suggestive rather than exhaustive. It is interesting to see why and how the curriculum made changes through the years and what place each period gave to art in its system. It is also interesting to see what place art and religious art have in the modern curriculum trends of today.

1. The Evolution of the Curriculum

a. In Europe

The traditional notion of liberal education is an inheritance

from the systems of Greece and Rome which has been passed down by the Medieval Church. Before Plato, who insisted upon a prescribed curriculum, Greek students were taught what they desired. In this period many students studied art and perhaps this is why sculpture and architecture reached a state of perfection which never since has been equaled. Plato, together with Aristotle, foreshadowed the Medieval Church which insisted upon the "seven pillars of wisdom" as prerequisites for a theological study. Thus grammar, rhetoric, logic, arithmetic, geometry, astronomy and music became known as the famous "Seven Liberal Arts".

The humanistic influence of the Renaissance changed the arts curriculum; however, both the Catholics and Protestants required virtually the same liberal arts course.

It is no wonder that when Harvard was established in Massachusetts by the Puritans in 1636, it had in its curriculum the "Seven Liberal Arts". It was a natural carry-over of the European educational system.[1]

b. In America

The people to first settle in the New World were from Western Europe and especially from England. It is only natural that the educational institutions which were established by these people should show the influence of their background. One writer says,

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1. R. Freeman Butts, A Liberal Education and the Prescribed Curriculum in the American College, pp. 549-552.

"American colleges were distinctly English in origin and character."[1] This early curriculum began to change according to the advance of America. Cole says, "The curriculum is in constant need of change because life does not stand still."[2]

In the history of the American college curriculum, there are five fairly definite periods of progress - each period having a distinct philosophy.[3]

(1) The "Uniform Curriculum" Period (1650 - 1820)

This is the longest period. It was the curriculum of Western European influence with its stress upon Latin, Greek, etc. The social sciences received little attention. The object of this system was to train ministers. There was no need for electives since the prescribed course, as they thought, had everything. There was a desire, at the close of the American Revolution, to break away from European domination, even in education. By 1820 the emphasis upon the classical had become less and such subjects as chemistry and modern languages were introduced. In this period there was no place for art, because it was considered unnecessary as preparatory for the ministry.

(2) The "Transitional Curriculum" Period (1820 - 1870)

This transition was marked by a change in objectives and subject matter. The object was to train leaders in democracy. There was less interest in the prescribed, uniform curriculum for ministerial

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1. Ebey and Arrowood, The Development of Modern Education, p. 553.
2. Luella Cole, The Background for College Teaching, p. 68.
3. Ibid., pp. 36-42. (This is a summary of Cole's outline.)

preparation and more interest in the education of young men with democratic ideals. There was a need, after the American Revolution, for courses which would meet the distinct needs of America. Between 1820 and 1830 there was virtually a "renaissance in higher education", for natural and social sciences were introduced. There were still very few electives and art had a minor place in this second period.

(3) The "Free Elective" Period (1870 - 1900)

This system was characterized by considerable confusion in both the objectives and courses of study. The general object was to meet the growing variety of needs, but the broadening occurred so rapidly that there was great confusion in the specific objectives. The courses of study multiplied so rapidly that college faculties and administrators lagged behind and the "free elective" system was introduced. "Modern knowledge had become an unmanageable mass and the curriculum was completely out of control."[1] In keeping with the American philosophy, students were given freedom of choice among subjects and the prescribed work was reduced from as high as 90 per cent to as low as 25 per cent.

Art, for the first time, was beginning to have a place in the curriculum. However, because of the secular influence in the colleges, the interest in religion was declining. Although there was an opportunity for religious art in the curriculum, there was not the interest in things pertaining to religion as there had been in previous periods.

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1. Ibid., p. 37.

(4) The "Major Subject" Period (1890 - 1920)

This was a reaction from the preceding "free elective" system. The student could choose his major, but within it his courses were largely prescribed. Although a curriculum had a wide range, the work within a given major was narrow and concentrated. The general object was to co-ordinate the student's efforts and to prevent a sampling of such a conglomeration of subjects as was done in the "free elective" system. To produce graduates who knew enough about one thing to be employable became a primary objective. It was an answer to the need of trained specialists, but it was not the answer to a liberal education. Often a student omitted taking any subjects outside of the department of his major. This system was not very advantageous to art unless it was a student's major and the need for art majors was extremely limited.

(5) The "Field of Concentration" (1920 - ?)

This is an attempt to synthesize the "free elective" and the "major subject" systems. Both of these were unsatisfactory; the former was "too broad" and the latter was "too narrow". This synthesis substitutes a "field of concentration" for the "major subject" and puts emphasis upon adjusting the work to the individual. The object is to train a person in a given field through contacts with related subjects from many departments. This change was further prompted by the need of a more general instead of a technical education. Within a "field of concentration", which can be chosen by the student, there is need for much guidance from teachers and much integration on the part of the student.

In such a system there is a real place for art. Students of many varied "fields of concentration" may take advantage of art courses. Under such a system, if religious art courses were available, students from other fields would benefit from them.

In all of the periods of curriculum development, the opportunity for art and religious art is best at present. With the curriculum in constant change, however, one wonders what place art has in the modern curriculum experiments.

2. Modern Curriculum Trends

New types of educational systems are competing with the liberal arts college. The first type is the junior college followed by the professional or graduate school. The second is the undergraduate professional school where the student is received directly from the secondary level. The third type is the modern attempt to combine the liberal and professional education. These competing types are primarily interested in vocations, whereas the liberal arts college has a cultural interest. In the opinion of one writer, "The present trend is that those entering a liberal arts college are those without a definite vocational purpose, especially women and those whose aims are primarily cultural or scholarly".[1] Liberal arts colleges are "doomed to play a constantly decreasing role in education".[2] If this is true, such cultural courses as art, etc., will also be "doomed".

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1. Rollins College Curriculum Conference, The Curriculum for the Liberal Arts College, p. 9.
2. Ibid., p. 9.

Among the specific experiments in the modern curriculum is the "New American College" which is comprised of grades 11-14. It is a single institution comprising the upper unit of the popular six-four-four plan for public school education.[1] It emphasizes the introduction into many fields by use of many survey courses. There is a survey course of the humanities which includes an introduction to world literature, music, art, and the languages. Such a course would meet daily throughout the eleventh year.[2] Although the survey would be cursory, at least it would introduce art to students who otherwise would miss it.

Another experiment is concerned with the problems of our civilization. This group would say that for higher education to be "functional", all the departments must be correlated with the actual problems of living and service. There is a grouping of courses in such divisions as: physical health, social behavior, good citizenship, philosophy of life, forceful expression, appreciation of fine arts and literature and vocational guidance.[3] This plan would also serve to introduce art to college students.

An extreme experiment, which would serve to acquaint students with the greatest sculpture and architecture of all time, is the two year study of the Greek civilization in comparison with America. This system is called the "Athens-America Curriculum".[4]

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1. John A. Sexon and John W. Harbeson, The New American College, p. xvii.
2. Ibid., p. 248.
3. Mowat G. Frazer, The College of the Future, pp. 327-328.
4. Alexander Littlejohn, The Experimental College, Introduction.

In the more conventional curricula, the trend today is to give students a much broader background of general education.[1] This new program, which has only a few electives in the first two years, was introduced at Ohio State in the fall of 1947. One of the requirements is six hours of fine arts.[2] Today there is a new emphasis upon the fine arts which is long overdue. Many more colleges are now giving opportunity for B. A. candidates to major in the fine arts; the same is true in universities which give higher degrees.[3]

Present systems give a greater emphasis to art than ever before, but what is the place and use of art in the colleges of today?

C. The Present Place and Use of Art in the Liberal Arts College Curriculum

The place and use of art, as well as the curriculum as a whole, is in constant change. The present place and use of art is much different from twenty-five years or even five years ago.

1. The Present Place of Art in the Curriculum

a. Its Place in the Colleges of Today

Art in the curriculum of the liberal arts colleges has been gaining and is still gaining a recognized place. As late as

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1. Ante., pp. 39-40.
2. Ohio State University, "New Arts College Program", School and Society, June 7, 1947, p. 422.
3. L. R. Beyer, "New Curriculum in Colleges and Universities", School and Society, September 6, 1947, p. 190.

twenty-five years ago art courses were offered in only a comparatively few colleges. Brooks said in 1926, "The teaching of fine arts . . . is still an exceedingly unimportant subject in all but very few colleges."[1] Today art courses are offered in practically every college in America.[2]

This growth is due to a variety of reasons, but among them is the present emphasis on art. In art education there have been three outstanding aims which have had characteristic slogans. The earliest was "Art for Art's Sake", followed by an extreme, "Art for Industry's Sake". The present is a practical emphasis, "Art for Life's Sake". Perhaps this new aim of art has been partly responsible for the increasing popularity of especially the appreciative aspects of art in the colleges of today.[3]

b. Its Place in Relation to Other Courses

In the present period of the "field of concentration" there is much contact with subjects of other departments.[4] Art is perhaps the most closely related subject to the rest of the curriculum.[5] There is an obvious connection between the history of art and the history of any other significant phase of a period. There

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1. A. M. Brooks, "The Colleges and Fine Arts", School and Society, May 1, 1926, p. 538.
2. See Appendix A, results show that 90 per cent of the colleges offered Art Appreciation courses and this is not the most popular Art course. Percentage of present colleges having some form of art course would be well above 90 per cent.
3. W. G. Whitford, An Introduction to Art Education, p. 29.
4. Ante., pp. 39-40.
5. W. S. Rusk, Methods of Teaching the Fine Arts, p. 146.

is also a close connection between art methodology with that of aesthetics. The close relation of art to literature and music is readily apparent, for the same processes are used to enjoy a picture as those used to enjoy a poem or a concerto. Between studio art courses and those of the scientific laboratory there is an obvious similarity.[1] Rusk says, "All these processes illustrate the close integration of training at the college age in the art courses and in the other kindred fields."[2] Rusk also says, "Art work is necessarily closely related to other phases of the college program, but it becomes a force for life enhancement only as it strikes on its channel for the common haven."[3] Art, even in its purpose, is closely related to other courses and yet it has a distinctive role.

2. The Purpose and Use of Art in the Curriculum

a. The Purpose of Art

Art has a unique purpose in the curriculum. Rusk says,

> "The purpose of the art courses will agree fundamentally with that of the other courses in their common desire to help the student to think clearly, to feel at home in all times and places, and to be able to control his environment to the largest satisfaction of himself and of his fellows. More specifically, the art courses will help him to correlate his eye and his hand with his mind, to see wholes, to appreciate the efforts of others to find beauty, and to master a medium of expression through which he may interpret his own experiences significantly."[4]

The purpose and emphasis of art is given in the present

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1. Ibid., p. 148.
2. Ibid., p. 147.
3. Ibid., pp. 146-147.
4. Ibid., p. 146.

slogan, "Art for Life's Sake".[1] Winslow agrees with this practical approach by saying,

> "The purposes of the art-major course includes exploration of the possibilities of art as an immediate means of earning a livelihood . . . and improvement of every day living standards through learning about how art contributes to daily living in the home and the community."[2]

With this emphasis upon art for every day use, if it is properly taught, the student should learn "to enjoy, emotionally and intellectually, those arts which have always bulked large in the life of civilized man."[3]

It is hard to believe that even with the great emphasis that is being placed upon art today, only 36 per cent of college students are ever "exposed" to any course in art.[4]

The need today is not for more colleges to have art departments, but to see that more students avail themselves of such courses. This need is strengthened by what the Federal Council on Art Education says:

> "Since graduates in science, engineering, law, medicine, education, commerce, etc., are not exempt from the need of artistic culture, they too should have an effective minimum of art instruction. The tendency towards specialization among the schools which teach these subjects, often leading to a narrow provincialism, inevitably calls for avenues that open vistas into other realms of thought."[5]

Only if more students take art courses can the purpose of art be

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1. Ante., p. 43.
2. L. L. Winslow, "College Art Education Curriculum", School and Society, November 30, 1946, p. 368.
3. Brooks, op. cit., p. 539.
4. Cole, op. cit., p. 52.
5. Federal Council on Art Education, op. cit., p. 18.

realized among college students.

b. The Three Approaches to Art

The approach to art in the college curriculum is threefold: the historical, appreciative[1], and the practical use. Though all three are closely related, they will be considered separately.

(1) The Historical Use

This approach, in which the development of art is studied in its various periods, is perhaps the oldest among our colleges and universities. In a survey conducted by the Federal Council on Art Education in 1926, 68 per cent of the colleges and universities had courses in Ancient, Medieval, Renaissance, and Modern Art.[2] The percentage today, among those same colleges, would be nearly 100 per cent.[3]

Among smaller liberal arts colleges, where there is only a minimum of subjects offered, 70 per cent of the colleges have at least some course in the historical survey of art.[4]

The historical approach is not the most popular, but a certain amount of knowledge is necessary to understand and to appreciate art.

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1. "Art Appreciation" is a part of the division of art known as "Theory of Art". This includes art criticism, philosophy and understanding. Because of the recent importance of "Art Appreciation", this whole division of art will be called by that name.
2. Ibid., pp. 54-59.
3. A study of catalogues from many of the same colleges was made and every one had history of art courses.
4. See Appendix B.

(2) The Appreciative Use[1]

The appreciative approach has made the most gains of all art courses. Appreciation of art teaches one to see and enjoy the hidden beauty and design not only in historical masterpieces, but in everyday life. Everyone is a potential appreciator of art. Not all can draw or paint, but anyone can appreciate. Since the time of the survey taken in 1926[2], there has been a 32 per cent or more increase in art appreciation courses.[3]

The results from the questionnaire show that 90 per cent of the liberal arts colleges have art appreciation courses and many of these are small colleges.[4] The purpose in the appreciative approach "should be to help the student to form standards of taste and order in his life and surroundings most effectively."[5] It is good for one "to lose himself in the beauty of art".[6] Whitford says, "One of the most important objectives of the modern curriculum in art . . . is the development of an appreciation of beauty."[7]

Brooks says, "The best way to appreciate art is by giving a student an opportunity to draw."[8] All will agree that there is a

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1. Ante., p. 46.
2. Federal Council on Art Education, op. cit., pp. 54-59.
3. Ibid., pp. 54-59. Survey showed 68 per cent of colleges with art appreciation (which included criticism and understanding) and today these same colleges practically all have art appreciation courses.
4. See Appendix I.
5. Brooks, op. cit., p. 339.
6. T. Karwoski and E. O. Christensen, "A Test for Art Appreciation", Journal of Educational Psychology, 1926, p. 189.
7. Whitford, op. cit., p. 104.
8. Brooks, op. cit., p. 341.

close correlation of these approaches; appreciation of art overlaps into both the historical and the practical use of art.

This approach is of particular interest because it is closely related to the proposed course of religious art which will be considered in the next chapter.

(3) The Practical Use

Today almost every college of any size offers at least one course of practical art. The interest in this phase has doubled in the last 25 years.[1] Among smaller colleges where the facilities are limited, over 75 per cent offer at least a course in drawing.[2]

Practical art is of great interest and value, but a complete consideration of it at this point is not necessary. Although it is well to understand the whole field of art, the interest of this study is primarily upon phases of religious art.

D. The Present Place and Use of Religious Art in the Liberal Arts College Curriculum

With a background knowledge of the curriculum and the place of art, one is prepared to see the place and use of religious art in the colleges of today. It is well to clarify again the emphasis which will be given to religious art, for any nominal student will see that the terms "art" and "religious art" overlap. They dovetail

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1. Ante., p. 47. In survey of 1926, 53 per cent of the large colleges and universities had practical art courses; the catalogues of the same colleges today show that 100 per cent have at least one course in practical art.
2. See Appendix B.

together because most of the great "art" is "religious art". The interest herein is upon the interpretative and appreciative aspects of religious art *per se* and the emphasis is upon its pictorial aspects.

1. The Present Place of Religious Art in the Curriculum

a. Its Place in the Colleges of Today

There are very few colleges which have any kind of religious art courses listed in the catalogues. The procedure used to find the present place of religious art has been to contact a representative number of liberal arts colleges.[1] This contact was made through the use of a questionnaire to which there was a 73 per cent response. This excellent return reveals the interest in such a study. Several colleges enclosed a letter requesting information on some of the results of the study and on the proposed course of religious art. The results of the questionnaire show that only eight out of 73 colleges have religious art appreciation courses and every one of these was a private college. This would mean that eighteen per cent of the private colleges and zero per cent of the public colleges have religious art appreciation courses. In regard to courses in religious art interpretation, there is a similar ratio. Six[2] out of 73 say that they have religious art interpretation courses

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1. See Appendix A. For a "representative number of liberal arts colleges" two were chosen from each state, one a private and one a public college, and the remainder of the 100 were selected from states having many colleges.
2. Georgia State College, a public college, said that they had a religious art interpretative course, but it was a part of an art appreciation course, not separate.

and again all of these are in private colleges. Eleven per cent of the private and zero per cent of the public colleges have religious art interpretation courses.

It is interesting to see the relationship between religious art and religion. Only seven of the 43 public colleges that were contacted had teachers of religion or Bible and all seven of these responded to the questionnaire. This would show an interest in religious art on the part of the few public colleges with religion departments. With one minor exception, not one of the five private colleges which had no teachers of religion indicated that they had religious art courses. This would tend to indicate that where there is no interest in religion there is also a lack of interest in religious art.

The place of religious art in the colleges of today is very limited; nevertheless, the interest is increasing.

b. Its Place in Relation to Other Courses

There are enough colleges offering religious art courses to see its relative place in the curriculum. All but one of these colleges offer religious art courses under their religion or religious education department.[1] This means that the course is more closely related to courses in religion than in art. In one college it is offered in both the religion and art departments.[2] Though art could be related to more courses, its present connection is largely to

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1. Seattle Pacific College.
2. Lewis and Clark College.

either religion or art.

2. The Present Purpose and Use of Religious Art in the Curriculum

The present purpose and use of religious art courses can be seen by analyzing these courses now being taught by several colleges.[1] Most art courses are related to religion or religious education departments rather than the regular art department. This indicates that the first purpose of a religious art course is to show its value as a visual aid in teaching religious truths. Lewis and Clark College has such a course and their purpose is: "To study religious art and its effective use in the church school; for worship services and classroom teaching of children, young people and older groups."[2]

Another purpose of religious art courses is to teach truths that will give moral and religious development to the college students. Though this purpose overlaps somewhat with the preceding, its emphasis is upon religious art, not as a visual aid tool alone, but as a means of teaching character building values. Although none of the colleges approach their courses in religious art in this way, many still indirectly use it as a means of teaching character.

Religious art, to be used as a means of teaching character building values, must have the interpretative and appreciative approach. One college attempts this approach, in a limited way, by giving "an historical survey of Christian art with particular

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1. See Appendix A.
2. Lewis and Clark College Catalogue, 1948, p. 57.

reference to their symbolic significance and interpretation".[1] A further development of the interpretative and appreciative approach to religious art will be made in the next chapter.

The present purpose and use of religious art seems to differ with each college. It is encouraging, however, to see that a few colleges have introduced religious art into the curriculum and are seeing its possibilities.

E. The Potential Place and Use of Religious Art in the Liberal Arts College Curriculum

1. The Need for Religious Art

Never before has there been such a need for courses in college that are character building. In the earlier history of America, colleges were founded mostly by religious denominations, especially by the Baptist, Methodist and Presbyterian Churches.[2] These church colleges had their curriculum almost entirely centered around religion. Today, in private and especially public colleges, the trend is away from the emphasis upon religion. At the present time, for the most part, courses in religion exist only in smaller liberal arts colleges.[3] This decline of emphasis upon religion harmonizes with a study made on the change of educational objectives. Many books and magazine articles have been examined and a comparison

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1. Augustana College Catalogue, 1948, p. 44.
2. D. G. Tewksbury, "The Foundation of American Colleges and Universities before the Civil War", Teachers College Record, 1932, p. 254.
3. See Appendix A.

made in the objectives of three periods. The percentage of certain objectives given in these publications reveal and emphasize the great need in our education of today. During the period between 1842 and 1876, twenty-three per cent gave as an educational objective, "moral and religious development". Between 1909 and 1921, eighteen per cent gave this as an objective and only nine gave this as an objective in the recent years of 1925 to 1939.[1] Probably this has dropped even lower in the last ten years.

A recent report shows that seven out of ten college students feel that they need religion in their lives. It also reveals that veterans are ten to fifteen per cent less religious than non-veterans.[2] There is a crying need, especially to post-war education, for courses that are really character building.

Is religious art the answer to this need in the colleges of today? It is one answer! If religious art is to be one of the answers, it will have to be introduced and encouraged by more of the educational leaders. If only one-third of the college and university students are "exposed" to any course in general art,[3] the percentage of those taking religious art courses would be negligible. Only about eight per cent of the colleges have any kind of a course in religious art according to the questionnaire.[4]

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1. F. W. Johnson, "The Liberal Arts College", School and Society, 1932, p. 169.
2. Gordon Willard Allport and others, "Religion of the Post-War College Student", Journal of Psychology, January 1948, pp. 3-33.
3. Ante., p. 45.
4. See Appendix A.

The present need is for a tremendous number of colleges to introduce and to encourage religious art courses. The initiative for such a move should be taken by the liberal arts colleges that have Bible and religion departments.

2. The Possibilities of Religious Art

With the increase of public colleges, courses with "moral and religious development" as an objective are becoming increasingly scarce.[1] Religious art, if properly used, could go far in fulfilling this need. Religious art transcends denominational and sectarian boundaries and yet it can be used for "moral and religious development".

The possibilities that religious art has as a regular course in the college curriculum will be developed in the next chapter.

F. Summary

The curriculum of early American colleges was greatly influenced by European systems. After the American Revolution, the curriculum became independent of this European influence and there was a stress upon the education of democratic ideals. There was a transition from the "uniform" to the "free elective" system because of the need for so many courses. In the present system and in the modern curriculum experiments, there is more of an opportunity for

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1. Ante., p. 53.

art than before.

Art has a more prominent place in the curriculum of today than ever before; yet, only one-third of the students take art courses. The phase of art which is receiving the most interest is art appreciation. The increasing prominence of this subject is partly due to its present, practical emphasis, "Art for Life's Sake".

Religious art has a very small place in our colleges. This is especially true in private and public colleges which do not have courses in Bible and religion. Religious art tends to be more closely related to Bible and religion than to art. Private colleges with Bible and religion departments should take the initiative in promoting the place and use of religious art in the curriculum.

Today, as never before, there is a need for courses that give "moral and religious development". There is a great demand for character building courses which will help to raise the moral and spiritual dignity of our college students. Religious art could be one means of answering this need, if it is properly used. What such a course should be like and how it should be presented will be considered in the next chapter.

CHAPTER III

A PROPOSED COURSE OF RELIGIOUS ART FOR A LIBERAL ARTS COLLEGE WITH SPECIAL REFERENCE TO LOS ANGELES PACIFIC COLLEGE

CHAPTER III

A PROPOSED COURSE OF RELIGIOUS ART FOR A LIBERAL ARTS COLLEGE WITH SPECIAL REFERENCE TO LOS ANGELES PACIFIC COLLEGE

A. Introduction

This thesis has progressed from a consideration of the vital place of religious art in the life of man as seen in history, through the present place and use of art and religious art in the college curriculum. The last chapter revealed the present need for courses which are character building. It was noted that religious art could be one answer, if it were properly used.

The final step in this thesis is to propose a course of religious art for a liberal arts college. This may help to fulfill the present need for courses giving moral and religious development. Since the proposed course of religious art is with special reference to Los Angeles Pacific College, a brief study of the aforesaid college will be made. The general nature of the proposed course of religious art will then be considered. This will be followed by some general principles for the proposed course of religious art.

B. Brief Study of Los Angeles Pacific College

1. Background Information

Los Angeles Pacific College, like most private colleges, was founded for the purpose of giving educational training to young people and especially prospective ministers in a Christian atmosphere.

It was founded in 1903 and is still under the control of the Free Methodist Church. In 1911 the junior college was established as California's "Pioneer Junior College". In 1934 the Bible Department was established and upper division college work has since been broadened to include other majors.

The college is located between downtown Los Angeles and Pasadena in the small college community of Hermon. The twelve acre campus, set back on a hill, overlooks the Arroyo Seco Park and the many surrounding foothills and mountains.[1]

2. The Faculty and Students

The faculty, which numbers around twenty-five, is carefully selected on the basis of Christian character as well as scholastic qualifications. The faculty, many of whom are members of the supporting denomination, is consecrated to the purpose of the college -- to give thorough education in a Christian atmosphere.

This coeducational college attracts students not only from the Free Methodist Church, but from all denominations. Los Angeles Pacific College receives many students seeking a general liberal arts course; however, many come to prepare for special "places of service in the ministry, missions, or in the home church as consecrated Christian laymen."[2]

There is a wide range of ages among the students because

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1. Los Angeles Pacific College "Quarterly Bulletin", 1948 - 1949, back of front cover.
2. Ibid., p. 13.

of the two divisions in the college. The college division numbers 113[1] and the high school division[2] has 98 students. There are also 43 evening and special students making a total of 254 within the college family.[3]

3. The Curriculum

Los Angeles Pacific College has both college and high school divisions, but the interest of this study is upon the former. The college is primarily a "junior college" in its curriculum, but the present aim is to expand its curriculum and faculty so that majors in several departments may be available. Some progress along this line has been made, for in 1934 the Bible Department, known as the "Bible College", was founded making possible the offering of the Bachelor of Theology degree. Recently "the upper division work leading to the Bachelor of Arts degree has been broadened to include majors in psychology and philosophy".[4]

The present curriculum of the college has the following divisional organization: Division of Letters, Division of Arts, Division of Philosophy and Religion, Division of Sciences, Division of Social Sciences and Education, and the Division of Applied Arts.[5] In the division of fine arts there are several practical art courses,

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1. Most of these are freshmen and sophomores; there are only twelve in the upper division.
2. The high school contains only the last three years, the sophomore, junior, and senior years.
3. Los Angeles Pacific College "Quarterly Bulletin", op. cit., pp. 60-64.
4. Ibid., p. 13.
5. Ibid., pp. 37-53.

but nothing dealing with the interpretation and appreciation of art, much less religious art. In connection with the Art Department and also with the strong emphasis on the Bible and Religious education, a course of religious art would have great potential value.

C. The Nature of the Proposed Course of Religious Art

With a background knowledge of the place of religious art in history and of its present place in the college curriculum, a proposed course of religious art may now be considered. This course is proposed in relation to the present need for such a course and with special reference to Los Angeles Pacific College.

1. The Purpose of the Course

It is very important, in understanding the nature of this proposed course of religious art, to know that its purpose is supplementary. It is not a substitution for existing art courses in the curriculum, for there are too few as it is. Such a course would not conflict with art courses whether they are historical, appreciative, or practical. There has never been a conflict between art and religious art, for most of the great art is religious art.

The purpose of this course of religious art would be to study, interpret and appreciate great works of religious art.[1] In such an approach, the student may see and feel the message of great

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1. As has been noted before, this study will be limited primarily to pictorial religious art.

masterpieces. In this way the student may receive character building values. Therefore, an ultimate purpose of this proposed course is to supplement other departments and thereby help to fulfill the need of the colleges of today.[1]

2. Its Relation to Other Courses

Religious art, in the few colleges where it is offered today,[2] is more closely related to the religion and religious education departments than to the art department.[3] Perhaps it is best to have the proposed course of religious art in the art department so that it would be available for art students. For those in the departments of religion and religious education, it should be a requirement. It should also be encouraged as an elective for students of other departments. Religious art not only offers educational and cultural, but spiritual values as well.[4] The spiritual value is often omitted in other courses and in this way such a course would supplement and round out the student's education.

3. The Scope of the Course

Although it is not necessary here to give pictures which should or should not be studied, it is necessary to have an idea of the scope or general content of such a course. The scope and material for the course is relative to the specific situation. If it were to

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1. Ante., pp. 52-54.
2. Ante., pp. 49-50. See also Appendix A.
3. Ante., pp. 50-52. See also Appendix A.
4. Ante., pp. 29-33.

be presented in a public college[1] the material would of necessity have to be such that there would be no barriers raised among different faiths. It must be remembered, however, that in studying great art there should be no barrier in the subject matter. Fortunately, there is much religious art that has moral and spiritual value which can be studied, interpreted, and appreciated by those from any faith or denomination.[2]

On the other hand, if such a course were to be offered in a private college, material would be selected that would raise no objection in its interpretation. For such a course to be offered in Los Angeles Pacific College, there would be a general acceptance of the great heritage of Christian art.[3]

The scope of the course must be adapted to the time available for its presentation. If there is sufficient time, the semester's work may be divided so as to include some religious sculpture and architecture. These latter aspects of religious art are often neglected. Some study may be given to Christian symbolism if the time and situation warrants it. If the time is limited, the course must be adapted accordingly. The material to be used must be carefully selected for the best results within the given time.

The scope of the course would also depend upon the students. If most of the class is interested in Christian education, a course

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1. "Public colleges" refers to colleges which are publicly supported.
2. See Appendix D.
3. There would be objection to some Roman Catholic art which gives controversial doctrines.

called "Religious Art in Christian Education" or "Fine Arts in Christian Education" may be offered. The latter is the name of a course now being given at King's College in New Castle, Delaware. They give it this approach:

> "Since it is a two hour course, we study a well known painting one day a week, occasionally including a brief biography of the artist (given by a member of the class); then on the other day, we have two or three students describe or demonstrate the various uses of pictures in Christian education, e.g. a worship service centered around a picture, another using slides on the Easter story, etc."[1]

Since this course in fine arts is for a whole year, religious architecture, music, and poetry are also studied.[2]

The scope of the course depends upon the place, the time available, and the type of students. The course must be adapted to the circumstances in which it is to be used. An outline of the scope of the proposed course of religious art with reference to Los Angeles Pacific College is given in the Appendix.[3]

4. The Anticipated Values of the Course

a. For the Curriculum

The religious art course would be supplementary to other courses in the curriculum. It would bring into the art courses the emphasis of the religion department and vice versa. The students of other departments should be encouraged to take such a course as

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1. Letter, February 19, 1949, Miss Dorothy L. Braun, teacher of course "Fine Arts in Christian Education", King's College, New Castle, Delaware.
2. The King's College Bulletin, 1947-1948, p. 69.
3. See Appendix E.

an elective.

Concerning the value of art in general, Winslow says,

> "There must come an awakening on the part of some school administrators to the realization that art is entitled to a place of prime importance in the curriculum . . . because of its recognized value as an integrating agent and contribute, because of its values in character development, and because of the significant life purposes that art serves."[1]

If art courses in general have such a value, religious art courses have an equal, if not a greater value for the curriculum.

It was pointed out in the latter part of the first chapter that religious art has cultural, educational and spiritual values. The latter value is often neglected in our college curriculum. Such a course would be one answer to this neglect. Religious art is not merely another course, but it is a basic course. It gives character development, which is or should be the foundation of education.

b. For the Students

(1) The Social and Personal Value

Although Christianity means "social good news", it has taken the church nearly two thousand years to discover this meaning. Bailey says,

> "Art, which is a reflection of life, likewise failed to express social values until the present generation having been content through the centuries to repeat the old traditional doctrines with wearisome reiteration. . . . The Social gospel does not exist in art until the nineteenth century."[2]

One of the greatest contributions of recent art is its social emphasis.

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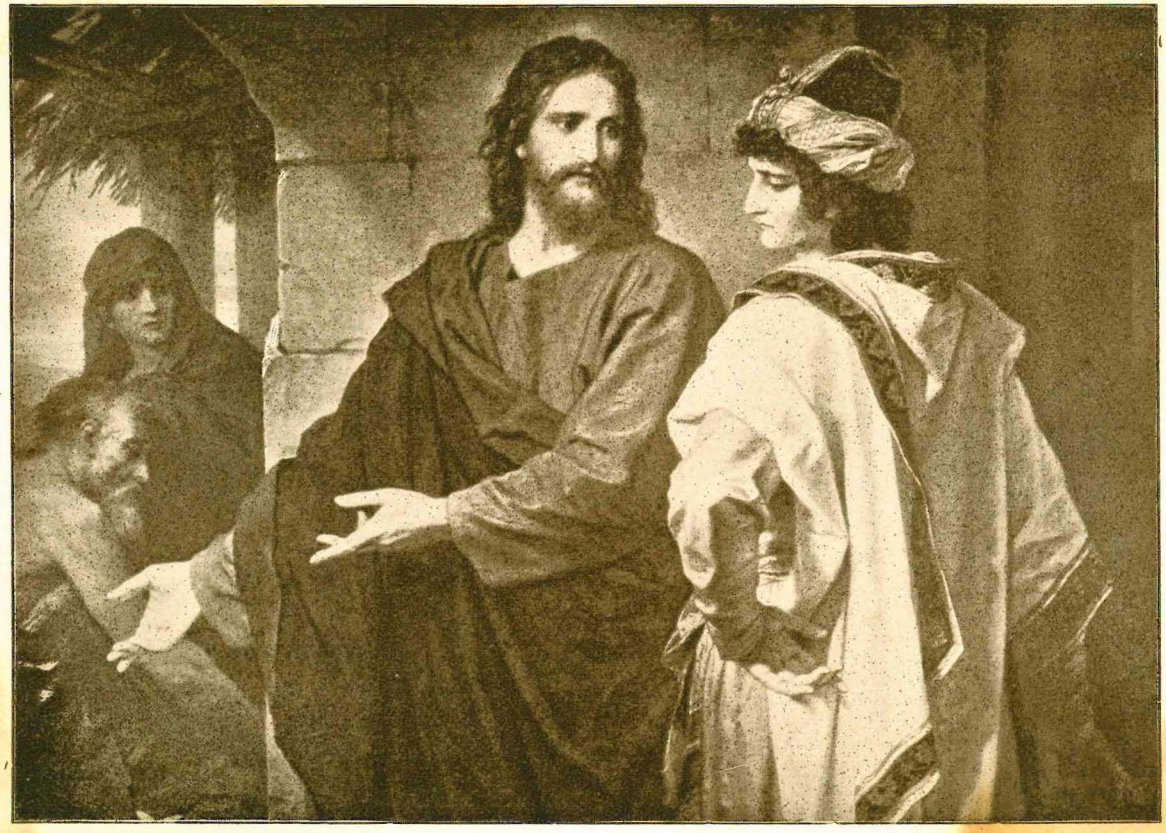
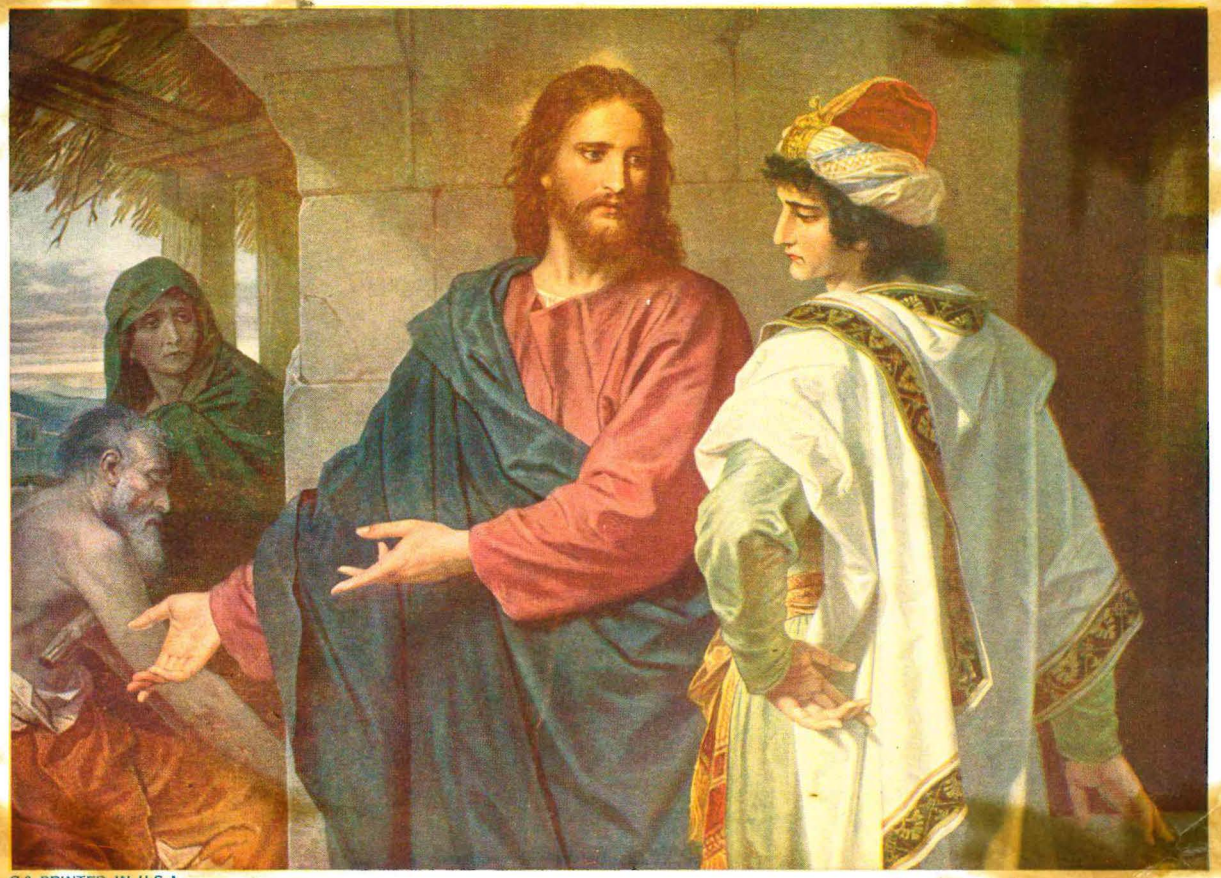
1. Leon L. Winslow, "The College Art-Education Curriculum", School and Society, November 30, 1946, p. 371.
2. Bailey, The Use of Art in Religious Education, p. 111.



BROWN'S FAMOUS PICTURES—SEPIA. NO. 186 HOFMANN. 1824

CHRIST AND THE RICH YOUNG MAN



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CHRIST AND THE RICH YOUNG RULER.—H. HOFMANN.

Recently religious art has pictured Jesus Christ as hearing and answering the physical and spiritual needs of yesterday and today. The message of Christ still has power for those who believe.

A good example of a picture which has the social emphasis is Hofmann's picture "Christ and the Rich Young Ruler". In the picture there are two types of human needs beautifully presented. The first is the physical need of the blind, lame and sick on the left, and the second is the spiritual need of the rich young man.[1]

Since society is a group of people, the social message must speak to individuals. Professor Lymann says, "Religion is the practice of the most perfect personal relationships."[2] Because religion is personal, it is natural for religious art to have personal value. The artist, in painting a great picture, tries to convey emotion, ideas or an inspiration by making a personal appeal. Bailey says,

> "To discover the meaning of a spiritual work of art is to have our own soul-life strengthened by bringing some element of it more strongly into consciousness and by making its beauty more to be desired than fine gold. Art that embodies religious value is a veritable food for the soul."[3]

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1. Other pictures with social value are:

Bloch:	"Come Unto Me"
Millais:	"The Evil One Sowing Tares"
Millet:	"The Sower"
Puvis de Chavannes:	"The Prodigal Son"
Rodin: (Statue)	"The Prodigal Son"
Soord:	"The Good Shepherd"
Tissot:	"The Prodigal's Return"
Von Gebhardt:	"Christ and the Rich Young Ruler"
Zimmermann:	"Christ the Consoler"
Zimmermann:	"Christ and the Rich Young Ruler"

2. Bailey, The Use of Art in Religious Education, Quoting Lymann, p. 103.
3. Ibid., p. 101.

VON UHDE: "SUFFER THE LITTLE CHILDREN TO COME UNTO ME"

Among the many pictures[1] of the life of Jesus which embody this personal value, one of the simplest and best is Von Uhde's "Suffer the Little Children to Come Unto Me". Here in a country schoolhouse, the Master Teacher sits in the chair and about him are the children grouped naturally. Von Uhde's message is in the little, flaxen-haired girl who reaches out her small hand and looks up into his face. Here is reciprocal love, a proof of the personal relationship. "She is Von Uhde's message, his teaching that religion is untheological and unecclesiastical -- it is simply human and personal; and that love and trust are its two dominant moods, are, in fact, its essence."[2]

(2) The Moral and Religious Value

The moral and religious value overlap with the personal and social value, but some new aspects should be considered. The great need of the colleges of today is in courses that give moral and spiritual development.[3] It is anticipated that the proposed course of religious art will be one means of answering this need.

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1. Other pictures with personal value are:

Ciseri:	"Ecce Homo"
Da Vinci:	"The Last Supper"
Debat-Ponson:	"Christ on the Mountain"
Geiger:	"The Kiss of Betrayal"
Harrach:	"Peter's Denial"
Kirchbach:	"Cleansing the Temple"
Puvis de Chavannes:	"The Beheading of John the Baptist"
Raphael:	"The Transfiguration"
Titian:	"The Tribute Money"
Von Uhde:	"The Testing of Abraham"
Watts:	"For He Had Great Possessions"

2. Bailey, The Use of Art in Religious Education, p. 103.
3. Ante., pp. 52-54.

THE PERRY PICTURES. 940. C.
BOSTON EDITION.

FROM PAINTING BY WATTS. 1820-1904.

MAMMON.

There are many people, and especially those among college age, who revolt against religious teachings and yet recognize the value of certain moral and ethical truths. There is much art that could be used to teach moral values.[1]

An example of a picture that has a moral value is Watts' "Mammon". Selfishness and greed are here expressed symbolically. King Mammon sits upon a throne having gained his position at the cost of others. In his lap are bags of money and by his throne are the bodies of a young man and a woman, the latter he holds by the hair. The background reveals the flames of a burning city, a burning world. The message is that selfishness and greed not only destroy life, but what is of greater value, the ideals of youth.

Perhaps, after studying and interpreting pictures having a moral message, some will see that there is a relationship between them and religious pictures. This type of student, in this way, may become more sympathetic towards religion.

However, for those in smaller, private colleges like Los Angeles Pacific College, there is little or no opposition to the Christian interpretation of pictures having religious values. For such colleges there is an almost unlimited source.[2]

A good example of a picture having such spiritual value is Tissot's "The Return of the Prodigal". The scene is where the son comes home and is received by the father. It shows how, in the

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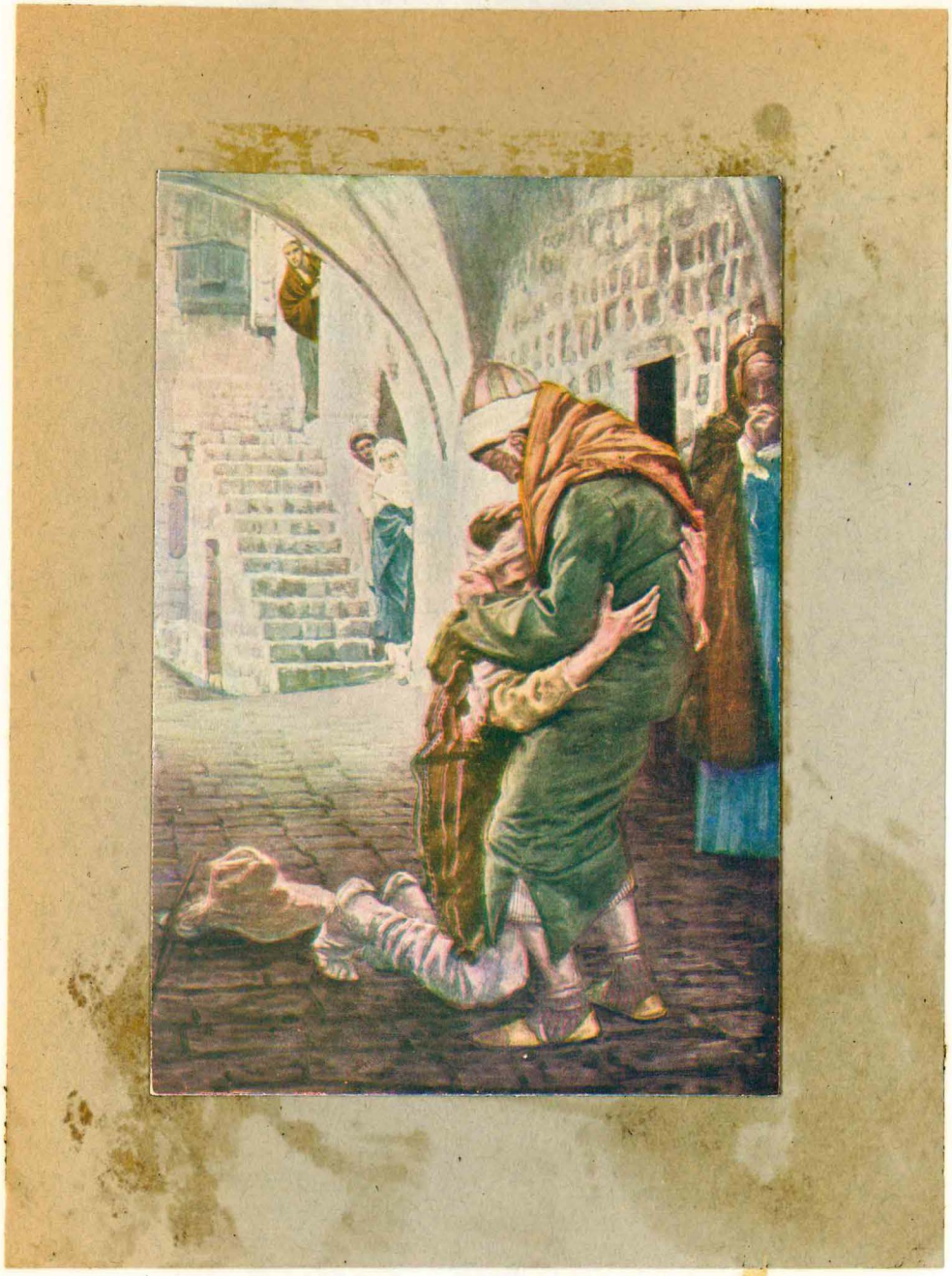
1. See Appendix D-1.
2. For a selected list, see Appendix D-2.



THE RETURN OF THE PRODIGAL James Tissot

separation, both the father and the son have been suffering. Now the ashamed, repentant boy has returned and here he falls on his knees before the father. The old man, feeble and broken in spirit, embraces his son and forgives him immediately. This is a supreme illustration of God's redeeming grace.[1]

Religious art has social, personal, moral and spiritual values. It is anticipated that these values may reach the students through the proposed religious art course. To what degree these values may become a part of the student will depend upon his receptivity and the effectiveness of its presentation. In order that these values may be presented in the best ways, some guiding principles of the proposed course of religious art are here considered.

D. Guiding Principles of the Proposed Course of Religious Art

1. Principles in the Selection of Religious Art

a. Sources of Selection

The primary interest of this thesis is upon the pictorial religious art; however, this emphasis does not exclude the value of sculpture and architecture which have an important place. The first thing in presenting such a course is the selection of the subject matter. To secure the best, there must be a source from which different kinds of content material may be chosen. A list of sources

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1. Bailey, The Gospel in Art, pp. 171-173.

will be found in the Appendix C.[1]

b. Purpose in Selection

It has been noted that pictures aid in the efficiency of teaching. The efficiency of pictures is even greater if, through careful selection, that which is unnecessary or irrelevant is eliminated.

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

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

There are two main purposes in using pictorial religious art -- instruction and worship.

(1) Instruction

Pictures that are used for instruction will make their appeal largely to the intellect and not to the emotions. If a parable were being taught, the picture should be selected that would give clarity either to the reality or the thought of the parable.

(2) Worship

Since worship appeals to the emotion, pictures should be chosen which can be used to produce a worshipful attitude through an

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1. For a list of selected pictures, see Appendix D.
2. Bailey, Art and Character, p. 133.

appeal to the emotion. Hickey says, "Art may point the way, may aid the heart to give itself to God."[1] The interpretative type of picture usually makes the best appeal to the emotions.

c. Suggestions for Selection

In carefully selecting pictures for particular purposes, it is necessary to know something of the technique of the artist and the type of pictures.

(1) The Technique of the Artist

The technique is the manner in which an artist expresses himself; it is the method and style of his work. Cheskin says, "Technique is process, method, skill. Technique is closely associated with personal expression."[2] The elements that make up the artist's expression are: composition, color, symbolism, and emotional appeal.

The artist usually has one or two ideas to express in his picture and it is by means of composition that he leads others to discover this idea. A composition is the arrangement of various parts of art into an harmonious unit. Bailey defines composition as "a way of putting things together effectively".[3] To understand composition there are several laws which must be understood. These will be considered later in the chapter.

Color is used by the artist, as well as composition, to clarify the thought behind the picture. Color enhances the emotional

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1. Hickey, op. cit., p. 296.
2. Louis Cheskin, Living With Art, p. 89.
3. Bailey, The Use of Art in Religious Education, p. 34.

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appeal, but to obtain true color in prints is very difficult. Some publishers make all their prints in black and white because of the difficulty of securing proper coloring.[1] Sometimes the color of the picture is entirely changed, thus defeating the artist's purpose. Gaudy and inharmonious coloring will detract from the teaching effect of a picture.

Symbolism is the third "word" in the artist's language with which he expresses himself. Bailey says,

> "Symbolism is a form of suggestion, primarily intellectual, by which the initiated can see in an object more than is actually portrayed. Art has always contained symbolic elements. Early Christian art in particular was symbolic, first, because of the necessity of maintaining a disguise under persecution and again because the particular spiritual messages it had to convey transcended the limits of representation."[2]

Christian art has developed a set of symbols, and although their value is being minimized today, they should be studied in order to understand much of the great religious art. Pictures that are symbolic should be used wisely and each symbol should be understood and explained.

(2) The Types of Religious Art

The artist as an illustrator gives reality to what he sees and thus clarifies the thoughts of others. As an interpreter, he gives meaning to life situations, and makes them more understandable. It is important to understand that all interpretations are illustrations, but not all illustrations are interpretations. The artist

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1. Note the difference between the colored and the black and white print of Hofmann's "Christ and the Rich Young Ruler". Ante., p. 65.
2. Ibid., pp. 38-39.

may both illustrate and interpret by the use of symbols. These three types of pictures, though they are closely related, are here considered together with an example of each.

(a) Illustrative

The purpose of the illustrative picture is to present a fact realistically. Some of the outstanding illustrators of the Bible are Albrecht Durer (1471 - 1528), Alexander Bida (1813 - 1895), William Brassey Hole (1846 - 1917) and James Tissot (1836 - 1902). The latter went to Palestine in 1886 and in ten years produced 365 water-colors of New Testament incidents -- all in the realistic Palestinian setting.[1] A modern Bible illustrator is Harold Copping. His picture "Abraham and Isaac" is a good example of an illustration. Copping beautifully illustrates the moment when Isaac is on the altar and Abraham looks to God in faith for wisdom. He is praying that God will give him the final answer and as he prays the answer comes.

(b) Interpretative

The illustration merely reveals the facts, but an interpretation goes behind the facts. It is the artist's expression of his conception of a scene or event. One of the best examples of an interpretation is Raphael's "The Transfiguration".[2] Here Raphael

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1. Bailey, The Gospel in Art, p. 473.
2. Other interpretative pictures are:

Bloch:	"Come Unto Me"
Hunt:	"The Finding of Christ in the Temple"
Millais:	"The Evil One Sowing Tares"
Rubens:	"Christ in the House of Simon"
Tissot:	"The Return of the Prodigal"
Von Uhde:	"The Trial of Abraham's Faith"

RAPHAEL

THE TRANSFIGURATION

violates the unity of time, place and action; this is his privilege, for "genius transcends law". Bailey says,

> "Here are two worlds: not earth and heaven, not this world and the next; but the world of the unredeemed over against the world of saved and perfected humanity. All history is telescoped into this single panel."[1]

Raphael, in order to give this interpretation, had to unite two separate incidents that occurred at some distance from each other. The Transfiguration, which is shown in the upper part of the picture, took place around Mount Hermon. The second incident, the healing of the epileptic boy pictured at the bottom, probably happened near Caesarea Philippi. This picture is a work of supreme composition and of character interpretation -- it is a masterpiece.

> "Raphael expresses in this supreme interpretation the deep truth of life: that man needs a Savior: and that to save us God in his love has given us Christ, a realization of transfigured and redeemed humanity."[2]

(c) Symbolic

Sometimes an artist will illustrate or interpret by the use of symbols. Symbolism is the only way that artists can give an abstract thought in concrete terms. Three artists, outstanding for their use of symbolism are: Sir Edward Burne-Jones (1833 - 1898), William Holman Hunt (1827 - 1910) and George Frederick Watts (1817 - 1904). Perhaps the immortal classic of symbolic art is Hunt's "The Light of the World".[3]

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1. Bailey, The Gospel in Art, p. 241.
2. Ibid., p. 245.
3. Other symbolic pictures are:

Burnes-Jones:	"The Star of Bethlehem"
Hunt:	"The Scapegoat"
Watts:	"Hope"
Watts:	"Mammon"
Watts:	"Sic Transit Gloria Mundi"

F 124

THE LIGHT OF THE WORLD
Keble College, Oxford

THE UNIVERSITY PRINTS
BOSTON

HOLMAN HUNT. 1827—1910

> "It is a many sided symbol that speaks now of poetry, now of myth, now of philosophy and always of the spiritual life; while all of these aroused memories and depths and insights vibrate and echo within you not as sharply defined idea, but as cadances of feeling. It is music mingled with memory and prophecy."[1]

Hunt has interpreted with color and emotion the verse, "Behold I stand at the door and knock. If any man hear my voice and open the door, I will come in to him, and will sup with him, and he with me."[2]

2. Principles of Studying Religious Art

Merely selecting the pictures for the course is not enough, for they must be studied. The teacher of religious art, like any teacher who desires to be successful, must master the material that is to be taught. The teacher of religious art must both know the artist and know the art.

a. Know the Artist

It is necessary to know the composer in order to understand the composition. The artist and his environment must be known in order to understand and appreciate his art. One must also seek to know the purpose of the artist. In order to really understand, appreciate and interpret the message of a picture, it is necessary to recapture the artist's original thought and feeling.

b. Know the Art

After studying the artist, it is necessary to know the art. First, the question should be asked, "What is here?" Finding

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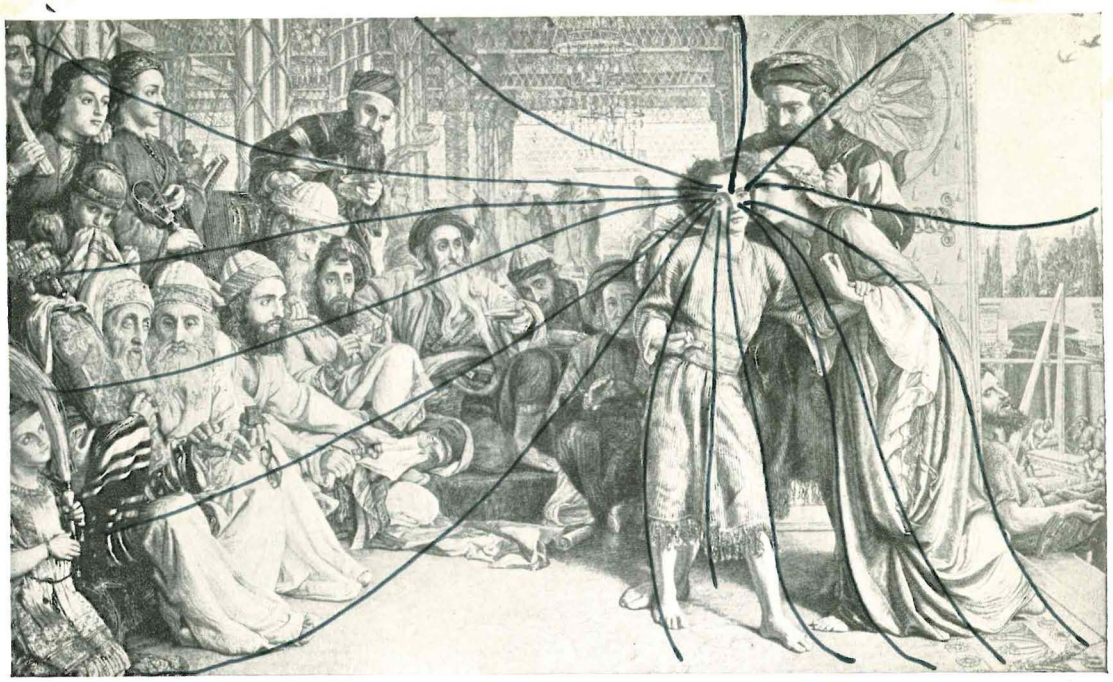
1. Bailey, The Gospel in Art, p. 182.
2. Revelation 3:20. (The Revised Standard Version of the New Testament)

WILDE'S BIBLE PICTURES. 35. HOLMAN HUNT. 1827—

FINDING OF CHRIST IN THE TEMPLE.



WILDE'S BIBLE PICTURES. 35. HOLMAN HUNT. 1827—

FINDING OF CHRIST IN THE TEMPLE.

the facts of a picture is very important. For efficiency in scrutinizing every inch of a picture, some systematic procedure should be followed. The background and surroundings should be studied first, then the foreground and finally the people. Bailey says that after you have gone over a picture again and again, "this picture is now to be your permanent possession, hung forever on the walls of your memory".[1]

The second question to ask is, "How is it here?" Noting the arrangement of the facts is technically known as composition.[2] The composition of a picture should be studied in order to discover to whom or to what the artist is drawing attention. A great picture is an ordered assemblage; the artist has grouped his figures, lines, light and shadows so that without any effort the eye is led to the center of interest. In Hunt's picture, "The Finding of Christ in the Temple", one's eye is led to the Holy Family in the foreground and of the three, Christ is the center of interest. The lines lead to the very eyes of the twelve year old Jesus. Bailey says, "When you have discovered the composition of this or any picture, you have not only found a source of aesthetic pleasure, you have a key to the meaning of the picture as well."[3]

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1. Bailey, The Gospel in Art, p. 20.
2. For further study of the laws of composition, see Ruskin, Elements of Drawing, pp. 169-220. He describes each of the nine basic laws of composition which are: (1) The Law of Principality, (2) Repetition, (3) Continuity, (4) Curvature, (5) Radiation, (6) Contrast, (7) Interchange, (8) Consistency, and (9) Harmony.
3. Bailey, The Gospel in Art, p. 22.

The third question to ask is, "Why is it here?" or "What is the artist's message?" It is not enough to know the facts and their arrangement, but the meaning of the facts should also be understood. The preceding is preliminary to the real task of discovering the meaning of the whole, its message and its spiritual value. Bailey says, "You feel your way into the picture. You absorb it. You become it and it becomes you. Then you know what the artist meant."[1] Some pictures have more depth of meaning than others, but all pictures have some definite message to be discovered.[2]

3. Principles of Teaching Religious Art

a. Techniques of Teaching

Theoretical discussion of the problem of this thesis is incomplete without some practical suggestions as to how to teach this proposed course of religious art. The principles of selecting and studying religious art are basic for the teacher.[3] The specific methods of presenting pictures will be given in the following section, but the interest here is upon the techniques. Rusk says,

> "A preliminary study of a picture should be made in terms of its theme, history, and background. Then a study of the picture should be made in terms of its real subject, emotional concept or mood and its art expression -- composition, color, perspective, etc."[4]

It is very important that each student have a print. These

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1. Ibid., p. 40.
2. Ibid., p. 22.
3. Ante., pp. 68-76.
4. Rusk, op. cit., p. 216.

should be handed out in advance of the class period in which the picture is to be studied. A slide projector or stereoptican may be used to project the picture on a screen or wall. This is very helpful, for the whole class has its attention focused on the same picture. The next step is to follow the successful formula of "observation, comparison, and inference".[1] Lecturing alone is not the best way of teaching the students to observe, think and feel. The teacher must lead the thinking of the students by asking question after question until someone hits on the desired art principle or the religious message. This method is the inductive way of teaching the student to observe, think and feel, but it is not the way to cover ground. Rusk says, "Its emphasis is upon interpretive rather than technical."[2] This approach is in harmony with the emphasis of this proposed course which is to study, interpret and appreciate religious art.

b. Methods of Presentation

(1) Use of One Large Picture

Perhaps the ideal method of using one large picture is a study of the original. This has its advantages and disadvantages. Spending time with a class among originals is one of the best ways to study, interpret and appreciate art, but the museum does not have the classroom atmosphere. Many college students are not situated in areas where they have access to originals so copies must be substituted.

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1. Ibid., p. 216.
2. Ibid., pp. 219-220.

The method of using one large picture as a teaching basis brings the attention of the class together and centers it upon one thing. The picture must be large enough and placed in such a position that all can see it. By placing the picture before the class period, the students may observe it as they come into the classroom.[1]

(2) Use of Individual Prints

This method is particularly adaptable to a smaller class. Each member enjoys having a personal copy of the picture or pictures to be studied in the course.[2] The study of a picture is not recommended if there are only one or two prints that must be passed around the class. The attention is turned away from the teaching to the passing and any distractions such as this must be avoided.

The use of this method has another distinct value, for a notebook can be made of the pictures and the study of them. This makes an excellent project for the student throughout the class study.[3]

(3) Use of Two or Three Pictures (Comparative Method)

The Comparative Method is very helpful in showing various artist's approach to a particular subject. In speaking of the purpose and the value of adopting this method, Caffin says,

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1. The questionnaire shows that 77 per cent of the colleges have a library of printed pictures. See Appendix A.
2. The pictures should be available so the student may purchase them at the beginning of the course. They can be obtained by mail at a very low cost. (See Appendix C for sources.) It is best for every student to have individual prints though other methods of presentation be used.
3. The notebook project may be used with the other ways of presentation if the students have individual prints.

> "I have adopted the parallel method: 'Look on that picture and on this.' Not, as a rule, to suggest that one is more admirable than another; but to stimulate interest and the faculty of observation and to show how various are the motives which have prompted the artists and the methods which they have adopted."[1]

This method may be used with the study of one large picture, an individual print, or by using the projector.

(4) Use of a Projector

Visual education is receiving great attention as a means of teaching efficiently. The method of studying with a projected picture is especially favorable if the class is rather large. The room should be large enough so that the students do not have to look at the screen at wide angles.

There are various types of projectors, but the most popular is the 2 x 2 inch slide projector.[2] Stereoptican projectors have some advantages, for they can project copies of pictures and also pictures which are in books. However, today most of the masterpieces of religious art are available in the 2 x 2 inch slides. According to the questionnaire, seventy per cent of the colleges already have good collections of art slides.[3] The existing library of slides may be supplemented with pictures of religious art.[4]

Many of the slide projectors are adapted to the use of

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1. C. H. Caffin, How to Study Pictures, p. xiv.
2. The two projectors which are recommended for the average classroom use are: the "Viewlex" and the "Society of Visual Education" (S.V.E.), Model AAA projector. Both of these project not only the 2 x 2 inch slides, but filmstrips as well. (Other projectors using 2 x 2 inch slides are also satisfactory for this use.)
3. See Appendix A.
4. For a selected list of pictures, see Appendix D; for a list of sources, see Appendix C.

"filmstrips". This is a series of pictures on a continuous strip of 35 millimeter film; these also may be in either color or black and white. This is a comparatively recent visual aid and only about 30 per cent of the colleges have a "filmstrip" library.[1] This type is helpful when a series of pictures is to be used in a given order.

The use of the projector is perhaps the best method of presenting religious art although every college must choose the method which is most adaptable. The projector method has the advantage of centering the attention of the class on the same picture and the darkened room helps to eliminate distractions. The student may concentrate on the picture and together with the teacher may study, interpret and appreciate the many values of religious art.[2]

The projector method is the most favorable one to use in the college of special reference -- Los Angeles Pacific College.

E. Summary

In this chapter a course of religious art is proposed for the liberal arts college with special reference to Los Angeles Pacific College. This college of special reference is a small, Christian college whose purpose is to give thorough education in a Christian atmosphere. It is mostly a "junior college"; however, the degree of Bachelor of Arts is offered in two fields in addition to the Bachelor of Theology degree for majors in Bible. The curriculum has a division

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1. See Appendix A.
2. Ante., pp. 64-68.

of fine arts, but there is nothing dealing with the interpretation and appreciation of art, much less religious art. Such a proposed course of religious art, with the college's emphasis upon Bible and religion, would have great potential value in the college curriculum.

The nature of the proposed course largely depends upon the college in which it is used. The purpose of the course is to study, interpret and appreciate great religious masterpieces. The scope of the course is relative to the place it is to be used, the time available for its presentation and the type of students in the class. It is anticipated that this course will have value both for the curriculum and for the students. It would supplement other courses in the curriculum and the student would receive the social, personal, moral and spiritual value which is to be found in religious art.

Certain guiding principles are necessary for its presentation in order that the student may receive the most benefits from the course. It is necessary to select wisely the pictures to be used. Selection depends upon the purpose, for there are several types of pictures such as the illustrative, the interpretative and the symbolic. It is imperative to study the pictures that are to be used; one must know both the art and the artist. In teaching the proposed course it is necessary to ask many questions in order that the student may learn to observe, think and feel the religious art. Methods of presentation depend upon the situation. The use of the projector has the advantage of centering the attention of the class

on the same picture with the minimum of distractions. It is the most favorable method for use in the college of special reference -- Los Angeles Pacific College.

CHAPTER IV

SUMMARY AND CONCLUSION

CHAPTER IV

SUMMARY AND CONCLUSION

A. The Restatement of the Problem

What place has religious art had throughout history? What place does it have in our present civilization? More specifically, what place does religious art have in our colleges and universities today where our young men and women are being trained? These questions have formed the basis of the problem of this thesis. The first part of the problem has been to see the place that religious art has had in history. The next step has been to discover the present place given to religious art in the liberal arts colleges and to determine its potential place in the curriculum. The more practical phase of the problem has been the proposing of a course of religious art for the liberal arts college with special reference to Los Angeles Pacific College and the giving of some guiding principles for its most effective presentation.

B. The Summary and Conclusion

In developing the problem of this thesis, a study has been made of the place of religious art in the life of man in the different periods of history. In the earliest beginnings art and religion were closely connected and both were deeply rooted in human nature. Religious art has had a vital place in the life of man both in the early civilization and in the Christian era. Before the Renaissance, all

art was religious art and was used exclusively by the Medieval Church as a "handmaiden" to teach its doctrine and the Word. During the Renaissance in Italy, Christian art, the flower of religious art, blossomed beautifully and fragrantly; however, this flower began to droop in the later centuries, thus losing its former splendor. Religious art, with its cultural, spiritual and educational values, has had a very important place in the life of man throughout history.

Against this background of the place of religious art in history, a study has been made of its present place in the curriculum of the liberal arts college. The results of the sampling process reveal that very few colleges now offer courses in religious art, but that there is a great interest in such a course. The study of the colleges also has revealed that there is a great need today for courses that are character building.

This course of religious art has been proposed in view of the great need for such character building courses. The suggested course is for the liberal arts colleges with special reference to Los Angeles Pacific College. The nature of the proposed course depends upon the college in which it is used. Its purpose is to study, interpret and appreciate great religious art. The scope of the course is relative to the place, the time available and the type of students in the class. This proposed course is not intended to be just another subject in the curriculum nor a separate department. It is designed to supplement the other courses in the curriculum. In this way the student would benefit from the social, personal, moral and spiritual values which come from religious art. Thus religious art can be one

of the best answers to the present need for character building courses, but before it can begin to respond to the occasion, it must undergo a phenomenal growth.

In order that the proposed course may be presented in the most effective way, some guiding principles have been given. First, the teacher must know how to select the pictures carefully according to the need and the purpose of the course. Secondly, the teacher must know how to study the pictures by a systematic procedure. If the presentation is to be successful, the teacher must know both the art and the artist. Lastly, the teacher must use the proper techniques and methods. He must lead the students, through the use of many questions, to observe, think and feel the religious masterpieces. The method of presentation must be adapted to the local situation. The use of the projector is recommended for most colleges and especially for Los Angeles Pacific College.

In view of the essential place that religious art has had in history and in view of the great need among the colleges of today for courses that are character building, the proposed course of religious art, with its cultural and spiritual values, should have a vital place in the curriculum of the liberal arts colleges and especially in Los Angeles Pacific College.

APPENDICES

APPENDIX A - 1

THE RESULTS OF THE QUESTIONNAIRE[1]

Questions	Answers					
	Total		Private		Public	
	Yes	No	Yes	No	Yes	No
Do you have art appreciation courses?	66 90%	7 10%	40 89%	5 11%	26 93%	2 7%
Do you have religious art appreciation courses?	8 11%	65 89%	8 18%	37 82%	0 0%	28 100%
Do you have religious art interpretation courses?	6 8%	67 92%	5 11%	40 89%	1 4%	27 96%
Do you have a library of visual aids for the teaching of art?	58 79%	15 21%	35 78%	10 22%	23 82%	5 18%
Printed pictures	56 77%	17 23%	34 76%	11 24%	22 79%	6 21%
Slides	51 70%	22 30%	30 67%	15 33%	21 75%	7 25%
Strip films	22 30%	51 70%	13 29%	32 71%	10 26%	18 64%
Motion pictures	24 33%	49 67%	13 29%	32 71%	12 43%	16 57%

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1. The questionnaire was sent mostly to liberal arts colleges; however, in a few cases it was sent to the college of arts and science of universities. The list of colleges and universities together with each of their answer to the questionnaire may be found in the next appendix section, Appendix A-2. With the exception of some of the smaller states, two institutions of higher learning were contacted from each state, one privately and one publically controlled. Some of the states have a larger number of colleges and from these more than two were selected to make the representative number for this sampling process total one hundred.

Questions	Answers					
	Total		Private		Public	
	Yes	No	Yes	No	Yes	No
Do you have art instructors?	70 96%	3 4%	43 96%	2 4%	27 96%	1 4%
Do you have religious art instructors?	5 7%	68 93%	5 11%	40 89%	0 0%	28 100%
How many instructors of Bible and religion do you have?[1]	139		129		10	
How many instructors of Religious art do you have?	6		6		0	
How many instructors of art appreciation do you have?	281		86		195	
The response to the questionnaire.						
Sent to:	100		57		43	
Answer received from:	73 73%		45 79%		28 64%	

1. The number of instructors of Bible and religion was not obtained through the questionnaire, but from the book American Universities and Colleges, edited by A. J. Brumbaugh, American Council on Education, Washington, D. C., 1948.

APPENDIX A - 2

THE COLLEGES AND UNIVERSITIES[1]
CONTACTED IN THE QUESTIONNAIRE

State College	Location	A	B	C	D	E	F	G[2]
Alabama								
*Howard	Birmingham	C	Bapt.	5	1	1	Yes	Yes
*Alabama	Montevallo	W	State	1	0	4	No	No
Arizona								
*Arizona State	Tempe	C	State	0	0	6	Yes	No
Arkansas								
*Hendrix	Conway	C	Meth.	2	0	1	Yes	No
Arkansas State	Jonesboro	C	State	0	-	-	-	-
California								
*Occidental	Pasadena	C	Priv.	3	0	4	Yes	No
*Pacific, College of	Stockton	C	Meth.	4	0	4	Yes	No

. . . . . .

* The asterisk indicates the colleges and universities that answered the questionnaire. There was a 73 per cent response.

1. Ante., p. 88, see footnote number one.
2. The key to the data received from each college is as follows:
   - A Indicates the student's sex and if the college is a negro college, it is noted by an "N".
     - C means co-educational
     - M means men
     - W means women
   - B The controlling power of the college or university.
   - C The number of instructors of Bible and religion. For source of this data, Ante., p. 88, see footnote.
   - D The number of instructors of religious art.
   - E The number of instructors of art appreciation.
   - F Do you have courses in art appreciation?
   - G Do you have courses in either the interpretation or appreciation of religious art?

State College	Location	A	B	C	D	E	F	G
California								
*Pacific Union	Angwin	C	Sev'th Day Ad.	4	0	1	Yes	No
*Pasadena	Pasadena	C	Naz.	3	0	3	Yes	Yes
*Chico State	Chico	C	State	0	0	4	Yes	No
Colorado								
Colorado	Colorado Springs	C	Priv.	1	-	-	-	-
*Western State	Gunnison	C	State	0	0	0	Yes	No
Connecticut								
Trinity	Harford	M	Priv.	1	-	-	-	-
Albertus Magnum	New Haven	W	R. C.	3	-	-	-	-
Delaware								
*Delaware State	Dover	N	State	0	0	0	No	No
District of Columbia								
*Washington Missionary	Tahoma Park	C	Sev'th Day Ad.	4	0	1	No	No
Florida								
*Bethune-Cookman	Daytona Beach	C	Meth.	0	2	3	Yes	Yes
Fa. Agriculture & Mech. College	Tallahassie	N	State	0	-	-	-	-
Georgia								
*Wesleyan	Macon	W	Meth.	2	0	6	Yes	No
*Ga. State Col. for Women	Milledge-ville	W	State	0	0	3	Yes	Yes
Idaho								
*Northwest Nazarene	Nampa	C	Naz.	6	0	4	Yes	Yes
University of Idaho	Moscow	C	State	0	-	-	-	-
Illinois								
*Greenville	Greenville	C	Free Meth.	2	0	1	Yes	No
*Illinois	Jacksonville	C	Presb. & Cong.	1	0	1	Yes	No
*Wheaton	Wheaton	C	Priv.	12	0	4	Yes	No
*University of Illinois	Urbana	C	State	0	0	25	Yes	No

State College	Location	A	B	C	D	E	F	G
Indiana								
*Earlham	Richmond	C	Friends	2	0	1	Yes	No
*Univ. of Ind.	Bloomington	C	State	0	0	11	Yes	No
Iowa								
*Luther	Decorah	C	Evang. Luth.	3	1	1	Yes	Yes
*Univ. of Iowa	Iowa City	C	State	0	0	26	Yes	No
Kansas								
*Bethel	North Newton	C	Men-nonite	6	0	1	Yes	Yes
*Fort Hays State	Hays	C	State	0	0	3	Yes	No
Kentucky								
*Center College of Kentucky	Danville	M W	Presb.	3	0	2	Yes	No
Kentucky State	Frankfort	N	State	0	-	-	-	-
Louisiana								
*Louisiana	Pineville	C	Bapt.	0	0	2	Yes	No
Southwestern La.	Hammond	C	State	0	-	-	-	-
Maine								
*Colby	Waterville	C	Bapt.	3	0	1	Yes	No
Maryland								
*Hood	Frederick	W	Evang. Reform.	2	0	2	Yes	No
Morgan State	Baltimore	N	State	0	-	-	-	-
Massachusets								
*Atlanta Union	South Lancaster	C	Sev'th Day Ad.	3	0	1	Yes	No
Univ. of Mass.	Amherst	C	State	0	-	-	-	-
Michigan								
*Hope	Holland	C	Re-formed	3	0	1	Yes	No
*Univ. of Mich.	Ann Arbor	C	State	0	0	6	Yes	No
Minnesota								
Gustavus Adol-phus	St. Peter	C	Luth.	0	-	-	-	-
Univ. of Minn.	Minneapolis	C	State	0	-	-	-	-
Mississippi								
*Belhaven	Jackson	W	Presb.	2	0	1	Yes	No
*Miss. State Col. for Women	Columbus	W	State	1	0	4	Yes	No

State College	Location	A	B	C	D	E	F	G
Missouri								
*Culver Stockton	Canton	C	Disc. of Christ	2	0	1	Yes	No
*Park	Parkville	C	Presb.	2	0	1	Yes	No
*Univ. of Mo.	Columbia	C	State	0	0	9	Yes	No
Montana								
*Carrol	Helena	M	R. C.	1	0	0	No	No
Montana State	Missoula	C	State	0	-	-	-	-
Nebraska								
*Doane	Crete	C	Cong.	1	0	1	Yes	No
*Nebraska Univ.	Lincoln	C	State	0	0	11	Yes	No
Nevada								
*Univ. of Nevada	Reno	C	State	0	0	2	Yes	No
New Hampshire								
St. Anselm	Manchester	M	R. C.	3	-	-	-	-
*N. H. Univ.	Durham	C	State	0	0	7	Yes	No
New Jersey								
*Upsala	East Orange	C	Luth.	2	0	2	Yes	No
New Mexico								
*Eastern N. Mex.	Portates	C	State	2	0	2	Yes	No
New York								
*Elmira	Elmira	W	Priv.	2	0	3	Yes	No
*Hofstra	Hempstead	C	Priv.	0	0	2	Yes	No
*Houghton	Houghton	C	Weslyan Meth.	4	0	3	Yes	No
Yeshina	New York	M	Jewish	-	-	-	-	-
*Hunter	New York	W	City	0	0	13	Yes	No
North Carolina								
Salem	Winston-Salem	W	Mor-avians	2	-	-	-	-
N.C. College at Durham	Durham	N	State	0	-	-	-	-
North Dakota								
Jamestown	Jamestown	C	Presb.	2	-	-	-	-
Univ. of N. D.	Grand Forks	C	State	0	-	-	-	-

State College	Location	A	B	C	D	E	F	G
Ohio								
Ashland	Ashland	C	Breth-ren	3	-	-	-	-
Ohio State University	Columbus	C	State	0	-	-	-	-
Oklahoma								
*Philips Univ.	Enid	C	Chris-tian	4	0	2	Yes	No
*Oklahoma Central State College	Edmond	C	State	0	0	1	Yes	No
Oregon								
*Lewis and Clark	Portland	C	Presb.	5	1	4	Yes	Yes
*Univ. of Oregon	Eugene	C	State	1	0	1	Yes	No
Pennsylvania								
Albright	Reading	C	Evang. Breth.	1	-	-	-	-
*Lebanon Valley	Annville	C	United Breth.	1	0	0	No	No
Westminister	New Wil-mington	C	United Presb.	4	-	-	-	-
*Penn. State	State Col.	C	State	0	0	7	Yes	No
Rhode Island								
*Providence	Providence	M	R. C.	8	0	1	Yes	No
South Carolina								
*Erskine	Due West	C	Reform. Presb.	5	0	1	Yes	No
*Winthrop	Rock Hill	W	State	0	0	4	Yes	No
South Dakota								
*Augustana	Sioux Falls	C	Luth.	3	0	3	Yes	Yes
*Univ. of S. D.	Vermillion	C	State	1	0	7	Yes	No
Tennesee								
Carson Newman	Jefferson City	C	Bapt.	1	-	-	-	-
Memphis State	Memphis	C	State	0	-	-	-	-
Texas								
*Austin	Sherman	C	Presb.	1	0	2	Yes	No
*Texas Wesleyan	Fort Worth	C	Meth.	1	0	1	No	No
*Texas State Col. for Women	Denton	W	State	3	0	14	Yes	No
Utah								
*Brigham Young University	Provo	C	Mormon	2	0	7	Yes	No

State	College	Location	A	B	C	D	E	F	G
Utah									
	*Utah University	Salt Lake City	C	State	0	0	11	Yes	No
Vermont									
	*St. Michael's	Winooski	M	R. C.	0	0	1	Yes	No
Virginia									
	*Bridgewater	Bridge-water	C	Breth.	3	0	1	Yes	No
	*College of William and Mary	Williams-burg	C	State	0	0	5	Yes	No
Washington									
	*Seattle Pacific	Seattle	C	Free Meth.	4	1	1	Yes	Yes
	Wash. Central C. of Education	Ellensburg	C	State	0	-	-	-	-
West Virginia									
	*West Virginia Wesleyan	Buchanon	C	Meth.	2	0	1	Yes	No
	*Marshall	Huntington	C	State	1	0	2	Yes	No
Wisconson									
	*Carrol	Wankeska	C	Presb.	2	0	1	Yes	No
	University of Wisconson	Madison	C	State	0	-	-	-	-
Wyoming									
	*University of Wyoming	Laramie	C	State	0	0	6	Yes	No[1]

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1. For the total results of the questionnaire, see Appendix A - 1, Ante., pp. 88 - 89.

APPENDIX B

A STUDY OF ART IN THE COLLEGE AND UNIVERSITY CURRICULUM[1]

	Total	Private	Public[2]
I The arrangement of the ART DEPARTMENT in the curriculums of the colleges and Universities in the United States.			
1. A separate department of ART	24%	26%	17%
2. A separate department, yet within the SCHOOL OF FINE ARTS, a division of the College of Liberal Arts. (The University System)	18%	5%	50%
3. A separate department called FINE ARTS, but with other arts such as art, music, theatre, drama etc..	29%	26%	33%
4. A joint department with music, home economics etc..	14%	19%	0%
5. A part of a department which is called HUMANITIES, this also includes other arts.	4%	5%	0%
6. A department within the group division of LANGUAGE, LITERATURE, and FINE ARTS.	14%	19%	0%

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1. In order to know the present place and use of art in the curriculum, a study was made of the catalogues of some colleges and universities in the United States. The first part of the study deals with the arrangement of the art department in the curriculum. The second part deals with the art courses now being offered in the colleges and universities. A list of the colleges and universities from which the data was secured is given at the end of this appendix.
2. The term "public" refers to the publicly supported colleges and universities.

	Total	Private[1]	Public[2]
II The art courses now offered in the colleges and university.			
1. Art appreciation	54%	44%	83%
2. Art history			
a. Historical survey of art	68%	69%	67%
b. History of art periods			
(1) Ancient art	18%	19%	17%
(2) Medieval art	32%	25%	50%
(3) Renaissance art	41%	31%	67%
(4) Baroque and Rococco	14%	5%	33%
(5) Modern Art	32%	19%	67%
c. European art	23%	19%	33%
d. American art	36%	36%	33%
e. Oriental art	18%	5%	50%
3. Art applied			
a. Art principles	41%	36%	50%
b. Drawing	82%	75%	100%
c. Design	55%	44%	83%
d. Painting (Water and Oil)	59%	49%	100%
e. Commercial art (Poster, etc.)	36%	25%	67%
f. Graphic arts	23%	12%	50%
g. Arts and crafts	45%	50%	33%
h. Ceramics	14%	5%	33%
i. Sculpture	36%	19%	83%
4. Art education	32%	13%	83%
5. Miscellaneous	36%	25%	67%

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1. The private colleges that were selected for this study had an average enrollment of 666. The colleges from which data was secured are the following: Albright, Amherst, Aurora, Bates, Bethel, Elmira, Goshen, Greenville, Hamilton, Haverford, Keuka, Mills, Northwest Nazarene, Wheaton, Wesleyand and Western Maryland College.
2. The public (publicly supported) colleges used in this had an average enrollment of 6,737. These colleges and universities are the following: Hunter, University of Iowa, University of Nevada, Western State College of Colorado, William and Mary College, and the University of Virginia.

APPENDIX C

THE SOURCES OF RELIGIOUS ART MATERIAL

I Publishers of reproductions and prints of religious art.

1. Art Education, Inc., 6, East 34th Street, New York 16, New York.
2. Brown and Co., George P., 38 Lovett Street, Beverly Massachusetts.
3. Dorada Prints, 2 East 23rd Street, New York, New York.
4. Fisher Co., I. B., 225 5th Avenue, New York, New York.
5. International Art Publishing Co. Inc., 138 Fulton Street, New York, New York.
6. Keystone View Co., Meadville, Pennsylvania.
7. Lesch Rudolf Fine Arts Inc., 225 5th Avenue, New York, New York.
8. Medici Color Print, 775 Boylston Street, Boston, Masschusetts.
9. New York Graphic Society, 10 West 33rd Street, New York, New York.
10. New York Sunday School Commission Inc., 416 Lafayette Street, New York 3, New York.
11. Perry Pictures Co., Malden, Massachusetts.
12. Pilgrim Pres, The, Boston, Massachusetts.
13. Raymond and Raymond, 40 East 52nd Street, New York, New York.
14. University Prints, The, 11 Boyd Street, Newton, Massachusetts.
15. Union Bible Pictures, (Union Press) 1816 Chestnut Street, Philadelphia, Pennsylvania.
16. Wilde Co., W. A., 131 Clarendon Street, Boston, Massachusetts.

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II Producers of slides and strip films of religious art.

1. Art Education Inc., 6 East 34th Street, New York 16, New York.

2. Audio - Visual Aids Service, 3558 South Jefferson Avenue, St. Louis 8, Missouri.

3. Bond Slide Co., 68 West Washington, Chicago 2, Illinois.

4. Cathedral Films, 1870 Cahuengo Boulevard, Hollywood 28, California.

5. Church-Craft Pictures, 3312, Lindell Boulevard, St. Louis 3, Missouri.

6. Church Film Service, 2595 Manderson Street, Omaha 11, Nebraska.

7. Church Screen Productions, 5622 Enright Avenue, St. Louis 12, Missouri.

8. Deitz Inc., William H., 10 South Wabash, Dept. 24, Chicago 3, Illinois.

9. Evangelical and Reformed Church, (The Board of Christian Education, Bureau of Visual Aids) 150 5th Avenue, New York, New York.

10. Foundation Films Inc., 5106 Hollywood Boulevard, Hollywood 27, California.

11. Keystone View Co., Meadville, Pennsylvania.

12. Long Filmslide Service, 944 Regal Road, Berkeley, California.

13. Methodist Publishing House, (Visual Aid Department), 150 5th Avenue, New York, New York.

14. Presbyterian Board of Christian Education, Witherspoon Building, Philadelphia, Pennsylvania.

15. Religious Film Service, 5121 West Devon Avenue, Chicago 30, Illinois.

16. Society for Visual Education Inc., 100 East Ohio Street, Chicago, Illinois.

17. Standard Publishing Co., 20 East Central Parkway, Cincinnati 10, Ohio.

18. Visual Workshop Inc., 13 East 37th Street, New York 16, New York.

APPENDIX D

A SELECTED LIST OF RELIGIOUS ART[1]

I This selected list of religious art is suggested primarily for a course of religious art in a state or public college. The following list should raise no barriers among students of the Protestant, Catholic or Jewish faiths. These pictures may also be used by private colleges, but they do not give the Christian emphasis as those in the second list.

1.	Barnard:	"The Two Natures"
2.	Blake:	"When the Morning Stars Sang Together"
3.	Botticelli:	"Calumny"
4.	Breton:	"The Song of the Lark"
5.	Corot:	"The Dance of the Nymphs"
6.	Durer:	"Praying Hands"
7.	Egyptian painting:	"The Weighing of the Soul"
8.	French:	"Death and the Sculptor"
9.	Hoffman:	"Rubbish"
10.	Hunt:	"The Scapegoat"
11.	Mestrovic:	"Moses"
12.	Michelangelo:	"David"
13.	Michelangelo:	"Moses"
14.	Michelangelo:	"The Creation of Man"
15.	Rodin:	"The Hand of God"

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1. This list has been selected largely on the basis of the pictures used by Mrs. John A. Wood in the religious art courses at The Biblical Seminary in New York. Another source of authority for this selection has been Albert E. Bailey. Bailey's books Art and Character, The Gospel in Art, The Use of Art in Religious Education and Christ and His Gospel in Recent Art have been especially helpful.

16. Rosenkrantz: "The Omnipresence"
17. Sargent: "Yggdrasil"
18. Taylor: "When I Consider Thy Heavens"
19. Fildes: "The Doctor"
20. Von Stuck: "War"
21. Von Uhde: "The Trial of Abraham's Faith"
22. Watts: "Hope"
23. Watts: "Mammon"
24. Watts: "Sir Galahad"
25. Watts: "Time,Love and Death"

II This selected list of religious art is suggested primarily for a course of religious art in a private, Christian college like Los Angeles Pacific College. The following pictures have spiritual value with the Christian emphasis.

1. Armitage: "The Remorse of Judas"
2. Bloch: "Come Unto Me"[1]
3. Borthwick: "The Presence"
4. Brown: "Jesus Washes the Disciples Feet"
5. Burnand: "Go Preach"
6. Burnand: "Peter and John"
7. Cornicelius: "Christ Tempted by Satan"
8. Da Vinci: "The Last Supper"
9. Ender: "The Holy Women at the Tomb"
10. Green: "The Vision of the Cross"
11. Harrach: "Peter's Denial of Christ"
12. Hofmann: "Jesus in Gethsemane"

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1. For an interpretation of this picture, see Appendix F.

13.	Hofmann:	"Christ and the Rich Young Ruler"
14.	Hunt:	"The Finding of Christ in the Temple"
15.	Hunt:	"The Light of the World"
16.	Le Rolle:	"The Arrival of the Shepherds"
17.	Long:	"Christ or Diana"
18.	Merson:	"The Arrival at Bethlehem"
19.	Millet:	"The Sower"
20.	Munkacsy:	"The Trial Before Pilate"
21.	Piloty:	"The Parable of the Wise and Foolish Virgins"
22.	Raphael:	"The Transfiguration"
23.	Rembrandt:	"Supper at Emmaus"
24.	Rubens:	"Christ in the House of Simon"
25.	Soord:	"The Lost Sheep"
26.	Tissot:	"The Return of the Prodigal"
27.	Von Uhde:	"Suffer the Little Children to Come Unto Me"
28.	Watts:	"For He Had Great Possessions"
29.	Watts:	"Sic Transit Gloria Mundi"
30.	Zimmermann:	"Christ and the Fishermen"

APPENDIX E

AN OUTLINE OF THE PROPOSED COURSE OF RELIGIOUS ART[1]

I The Objectives and Aims of the Proposed Course.

A. The General Objectives are:

1. To understand the field of art as a whole and to see the important place of religious art in the history of art.

2. To study, interpret and appreciate the great masterpieces of art, remembering that most of the great art is religious art.

3. To approach the religious masterpieces in such a way that the student may see and feel their message. In this way the student would receive character building values which are neglected by many of the other courses in the curriculum. In this sense it would have a supplementary value.

B. The Specific Aims are:

1. To study each picture carefully by the inductive approach. The teacher should lead the student's thinking by the frequent use of questions.

2. To study the artist of each picture in order to understand the meaning of his work.

3. To apply the interpretation and message of the picture to the needs of the class. Religious art has social, personal, moral, and spiritual values which meet the human needs.

4. To show the different ways that religious art may be used by the students in their work in Sunday schools, worship programs for youth groups, etc.

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1. The course is proposed with special reference to Los Angeles Pacific College.

II The Scope of the Proposed Course.

A. The Units of Study.

1. An introductory survey shoud be made of the different periods of art so that the student may see the scope of the course as a whole.

2. The body of the course must center around the first-hand study of the religious masterpieces. Such a study of religious art must be carefully guided by the teacher. The study of the pictures may be divided into different units. Pictures may be grouped according to the period, to the artists, or according to the subject matter of the picture.

3. The application of the study of religious art may be given if there is enough time. The students may study how the pictures may be used in church work, etc. This application may come either towards the end of the course or during the alternate period which is designated as the laboratory period.

B. The Content of the Course

1. Such a course of religious art would naturally center around the study of religious masterpieces; however, if there is enough time, some emphasis should be given to the study of sculpture, architecture and Christian symbolism.

2. The pictures to be used in the course will depend upon the place, the time available, and the type of students. For suggestions in the selection, see the list of religious art pictures in Appendix D.

III The Classroom Presentation of the Proposed Course.

A. The Class Preparation.

1. Each student should have an individual print of the picture to be studied in advance of the class period. These are inexpensive and easily obtained. For addresses of publishers and producers of religious art material, see Appendix C.

2. The student should place the picture in a conspicuous place where he or she may see it again and again. The observations which the student makes should be given in class.

3. The student should also read something about the artist of the picture to be studied in the following class period.

B. The Class Presentation of the Picture.

1. The class period usually begins with the taking of the roll. This may be done by having the student respond with an observation of the picture which was studied previous to the class period. These observations should be made without reference to either the print or to the written notes and they should be very brief and definite.

2. If one of the students has been asked to give a short biographical sketch of the artist of the picture, this should be done at the beginning of the class period.

3. If the projector is used, other pictures on the same subject by other artists may be shown. This is known as the comparitive method of study. The teacher may ask the students to compare each of these with the one for special study.

4. After seeing other pictures, the one for special study may now be put upon the screen. The teacher should center the class discussion around three basic questions in order to understand it. These three basic questions are:

   a. "What is here?" Most of the facts will probably have been given at the beginning of the class, but if any were omitted, make them search until these are found.

   b. "How is it here?" A study of the arrangement of the facts often reveals the artist's purpose. The teaching should center around the asking of certain laws of composition which are used in instinctively by the artist.

   c. "Why is it here?" or "What is the artist's message?" The understanding of the meaning of the facts is necessary in order to interpret and feel the message of the picture.

5. After the class discussion, the teacher should use the closing minutes of the class for applications and climax. Certain things about the artist and the picture may be brought out that will clinch the message. Perhaps some poetry may be used as the ending if it is pertinent.

6. If possible, the class on religious art should end with prayer. This is a practice of the faculty at Los Angeles Pacific College and certainly it is most appropriate here. The prayer should be brief and centered around the message of the picture. It should be a petition Divine guidance and assistance in living and practicing the message of the picture in our own lives.

C. The Class Assignment.

1. The picture to be studied for the next class period should be designated.

2. The biographical study of the artist should be given to some student in advance. This may be done by asking for volunteers.

3. If written work is to be required for each picture, the questions that are to be answered should be given at the beginning of the class period. The written material may be handed in at the close of next period.

IV The Laboratory Phase of the Proposed Course.

A. The Class Visits to the Art Museum.

If original paintings are accessible by the class, plans should be made early in the course for at least one visit to see them. For such a visit, the teaching should be done not only during the tour, but in preparation as well. In the area of Los Angeles Pacific College there are several museums of art.

B. The Class Projects.

1. The religious art notebook should be required of all in the class. Such a project would include the prints of the pictures together with an interpretative study of them. A short biography of the artist may also be included in the notebook. A part of this book would be done each week and it would be put into final form at the end of the course to be handed in. Such a project would have much practical value for the student both during the course and for future use.[1]

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1. For the form to be used in answering the questions for each assignment, see Appendix F.

2. If the class is interested in using religious art in Sunday schools, worship programs, etc., the students could work on a notebook containing programs which center around the picture which has been studied.[1]

V The Evaluation of the Proposed Course.

A. The Review.

At least one or two periods should be set aside for a summary or synthesis of the course. Students should be encouraged to ask any questions during such a period.

B. The Projects.

Any class projects such as notebooks, etc., would give a good basis for the evaluation of the student's work and yet have practical value for the student.

C. The Examination.

1. If there has been much daily work, there may be no need for an examination. However, having the student answer certain survey questions in a social examination would have a real value.

2. The written examination may not be necessary, but if the college insists upon one, it should deal with the broad aspects of the course. Such an examination would help the student to see the course of religious art as a whole.

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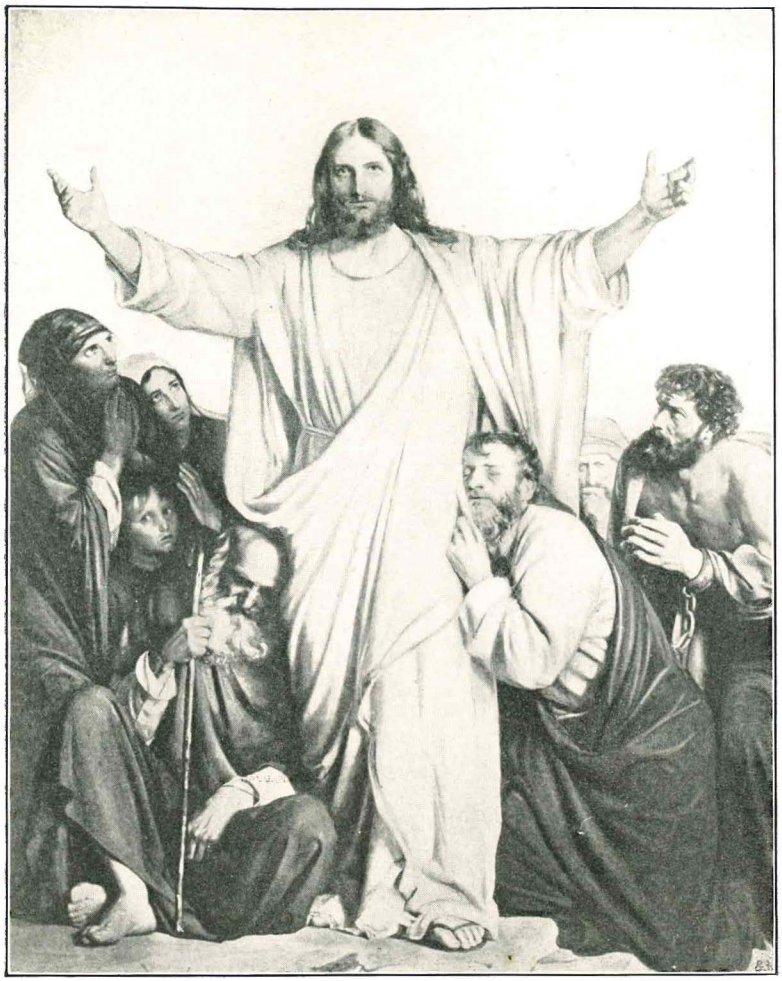
1. This project is more for an advanced course of religious art such as "The Fine Arts in Christian Education".



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

APPENDIX F

A DETAILED STUDY OF A PICTURE[1]
FOR THE PROPOSED COURSE OF RELIGIOUS ART[2]

Picture	"Come Unto Me" by Bloch
Original	Where is the original? It is in the Castle of Frederiksberg, outside of Copenhagen.
Date	When was the picture painted? It was painted as one of a series on the Life of Christ, between 1866 and 1884.
Artist	What are the outstanding facts concerning the artist? Karl Henrick Bloch was born in Copenhagen, Denmark in 1834 and died in 1890. He excelled in representing everyday life and manners in a realistic way and specialized in the peasantry of Zeeland and Jutland. After his residence in Rome, from 1859 to 1865, he painted mostly historical subjects. From 1866 to 1884 he painted twenty-three scenes from the Life of Christ for chapel of the Castle Frederiksberg, Copenhagen and among these is "Come Unto Me". His work is characterized by facile technique and genuine dramatic effect.
Background	What is unusual about the background and the foreground of the picture? There is no background except for the sky and there is only a small area of the foreground

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1. Bailey, The Gospel in Art, pp. 155 - 158.
2. This study emphasizes the use of questions. The form is used by Mrs. John A. Wood in the religious art courses at The Biblical Seminary in New York. It may also be used for the proposed course in colleges and universities. This form is especially good if the written work is to be compiled in a notebook.

Picture	"Come Unto Me" by Bloch
Background	that is not covered by the people. Though pictures usually have more background and foreground, there is enough details given here to know that the scene is in the out-of-doors. This picture is almost totally a psychological study of people.
Principal	Who is principal in the picture and how made so? Christ is the center of interest; He is princin the picture. Christ is made principal by the following laws of composition: 1. The law of principality. Christ is principal because of law of emphasis. Christ is outstanding, for he is the largest and tallest figure in the picture. 2. The law of contrast. a. Christ is clothed in a seamless white garment while the other people have colored clothes. b. Christ is standing while the others have different forms of posture. c. Christ, with his outstretched arms, is giving the invitation while the others are responding to the call. 3. The Law of curvature. All of the people in the picture may be included in an "egg-shaped" oval. Such an oval is a symbol of life. Christ is giving the invitation of life. 4. The Law of psychology. All of the people are either looking at Christ or are connected with Him. The lines also lead to Christ. 5. The emotional appeal. The source of the emotional appeal, so wonderfully given in this picture, is in Christ who is saying "Come Unto Me".
Christ	Give a brief description of Christ. Christ is standing in the midst of the people with one foot ahead of the other as if in motion. With his outstretched arms, like the huge portals of a great cathedral, Christ is giving the invitation. The garment of Christ is a seamless robe of white, a symbol of perfection. Bloch has pictured Christ ideally in his dress; however, the face of Christ is realistic. It is a face of love, compassion, sympathy, and deep understanding.

Picture	"Come Unto Me" by Bloch
People	Who are these people in the picture? They are peasants native to the land of the artist - Denmark.
Purpose	What purpose does Bloch have by using so many people? Each of the seven people stands for a type and represents a definite phase of spiritual life. With these seven people he gives the seven aspects of the soul.
Descriptions	Describe each of the seven people and tell what each symbolizes.
1. Criminal	1. The man on the right with his hands chained and with the look of fear in his eyes is a criminal. He represents the soul that has sinned and has been caught. He approaches Christ from behind, for he dares not to be seen by the Master. His hands are folded hesitatingly, for forgiveness and freedom are too wonderful to be true. If he has enough faith, however, forgiveness and freedom will be his.
2. Sick man	2. The man who is kneeling beside Christ and is clutching his garment almost in desperation is suffering from a physical or spiritual sickness. He symbolizes the soul that is sick with sin. His closed eyes shut out the wretched world and shuts in the vision of help and healing that has drawn him to the Master. The look of ecstasy in his face indicates that he has found a release from his suffering.
3. Old man	3. On the other side of the Master there sits an elerly man with a peaceful and contented look; he is a symbol of the righteous soul. He has patiently toiled along life's pathway though most of his life has been disappointment, his face reveals his victorious faith. Finally he sees in Christ what life means. Heaven has come down to earth and he beholds "the glory as of the only begotten of the Father, full of grace and truth."
Family	The other three on the left are probably a family.

Picture	"Come Unto Me" by Bloch
4. Mother	4. The mother's peasant face is transfigured by the realization that here is the Son of God. Here in Christ is perfection as contrasted to her own life which has been difficult and broken. With this joy comes awe and self-abasement as she realizes how poor her life has been.
5. Daughter	5. The daughter is more fortunate than the mother for she has the vision of the perfect life at the beginning of her womanhood. All through her life journey this vision will be her guide and stay.
6. Son	6. The lad is both puzzled and frightened. He is too young to understand what it is to see Jesus, but not too young to feel the pull of a great personality at his heart. Soon he will hear an inner voice say, "Son, give me thine heart."
7. Hard man	7. In the background, behind the criminal, there stands the only discordant person, untouched by the call. His hard face and hand reveal a dead soul, one whose will to believe in the unseen and the eternal has perished because of the seen and temporal. The call of the marketplace has long since drowned the call of heaven.
Soul	What has Bloch revealed through these seven characters? "Bloch has given us not the seven stages of Man, but the seven aspects of the soul."[1]
Interpretation	Is this picture an illustration or an interpretation and why? This picture is more than an illustration, for he interprets his own idea of what Christ meant by "Come Unto Me". Though the incident probably never happened as Bloch gives it, he interprets the event according to his purpose and thus fills it with meaning.

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1. Bailey, Gospel in Art, p. 158

Picture	"Come Unto Me" by Bloch
Comparison	Compare Bloch's picture with other pictures of the same subject by different artists. Almost every other picture is a mere illustration, merely a record of the facts. They do not have the depth of meaning or the vital message that Bloch has wonderfully given.
Message	What is the message of the picture? The message centers in Christ who is saying, "Come unto me, all ye that labor and are heavy laden, and I will give you rest. Take my yoke upon you, and learn of me; for I am meek and lowly in heart; and ye shall find rest unto your souls. For my yoke is easy, and my burden is light."[1] These people reveal the seven aspects of the soul as each responds to the call of Christ . What is your response to the Master's call?
Danish	How does the use of Danish people in the picture harmonize with the central message and purpose of the artist? The fundamental needs of the heart and the truths men live by are as broad as the world and as deep as the soul. The use of Danish people helps to emphasize the universality of the invitation to "Come Unto Me".

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1. Matthew 11:28 - 30, King James Version.

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1. For a list of the colleges and universities contacted by the questionnaire, see Appendix A - 2.