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A COMPARATIVE STUDY OF THE OUTSTANDING  
BIBLE STORY BOOKS FOR  
CHILDREN

by

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A Thesis

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April 1933

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The Union Bible Pictures.  
New Testament Series. 156. "Suffer the Little Children to Come unto Me."

Otilie Roederstein.

TO

MY MOTHER AND FATHER

who through their stories kept

me at the feet of Him who

is the greatest of

story-tellers.

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**INTRODUCTION**

## INTRODUCTION

### A. The Problem and Purpose of this Study.

Jesus did not do his teaching in a class room. His was the spontaneous teaching through a story by the roadside, in a boat, or in a home. The Jewish nation today is a monument to the effectiveness of religious education in keeping God-consciousness and high ethical standards among a people. Theirs has been a system of spontaneous as well as of organized education. When Moses wanted the people to observe the laws of God he said:

"Thou shalt teach them diligently unto thy children, and shalt talk of them when thou sittest in thy house, and when thou walkest by the way, and when thou risest up."<sup>1</sup>

It was this constant reminding of the people of the stories of God's providence and of his laws that made the education of the Hebrews effective.

The irreligion of today has been attributed largely to lack of religious training in the home. With regard to this, Houghton makes, among others, the following statements:

"Not the theologians but the mothers must restore the Old Testament to the coming age."<sup>2</sup>

"Parents and teachers are solemnly bound to recognize as their most important task that of developing the sense of God until it becomes the commanding factor in the child's life. For this there is no better method than telling Bible stories in which without discussion or philosophizing it is simply assumed and shown that man is in the divine order."<sup>3</sup>

. . . . .

1. Deut. 6;7.
2. Louise Seymour Houghton: Telling Bible Stories, p. 39.
3. Ibid., p. 7

"The culture in the presence of God of all the child's Godlike qualities is the mother's supreme task, and for it she can find no more efficient aid than in the God-saturated stories of the Old Testament. The progressive development of the child's religious nature, far more important for the practical issues of life, than that orderly development of his intellectual and aesthetic faculties which is now the first concern of the pedagogics, may best be accomplished by the wise use of these stories progressively adapted to the developing religious and moral instincts of the child."<sup>1</sup>

What Houghton says of the Old Testament stories can be well said of those of the Bible as a whole.

"The revival of story telling," says Dr. Horne, "will contribute something toward keeping young and fresh a nervous and fatigued civilization."<sup>2</sup> Our civilization certainly needs to have this nervous weariness taken away. Stories imbued with spiritual power will do this. And the Bible is full of such stories. A great number of the mothers and teachers of today, however, do not know the Bible well enough to use the stories freely and spontaneously and others do not know how to tell the stories they know. Children do not seem to get much out of independent Bible reading although they read with great zest books suited to their own capacities and interests. Many Bible story books, written for children, are available, but their number and variety make a choice rather difficult. On all sides, mothers and teachers are asking the question: "What book of Bible stories can I use with my children?" "Which will be faithful to Biblical truth and be interesting to the child as well?" It is to answer such questions as these that this study is made. There are over five hundred Bible

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1. Louise Seymour Houghton, Ibid., p. 10.
2. Herman Harrell Horne: Story Telling, Questioning and Studying, p. 20

story books in print<sup>1</sup> at the present time and new ones are coming out every year. The task confronting us, then, is to select from these the outstanding books and to find, among those selected, writers who, knowing the stories of the Bible and the life out of which they have come and knowing the child into whose life they will go, have taken these stories, and with the aid of good writing, good art, and good editing, have brought them together in books which can give to the children of our day the consciousness of spiritual values which they so sorely need.

B. Preliminary Procedure and Findings.

1. The Method of Delimiting the Field of Study.

Since a study of all the Bible story books in print would be impossible in such a brief survey, the first problem to be solved in this study was the selection of those books which are the most outstanding. As a preliminary means of eliminating the least worthwhile books, the opinion of the public and of publishers was sought. This was done by writing to leading publishing houses with a request that they state which books they considered best and which had been found, as revealed by sales numbers, to be preferred by the public. The following publishers responded:

American Library Association . . . . .	Chicago, Ill.
The Bookshop For Children . . . . .	Chicago, Ill.
The Century Company . . . . .	New York City
University of Chicago Press . . . . .	Chicago, Ill.
Columbia University Press . . . . .	New York City

. . . . .

1. Cf. United States Catalogue.

Congregational Publishing Society . . .	Boston, Mass.
Doubleday, Doran, & Co. . . . .	Garden City, N. Y.
E. P. Dutton . . . . .	New York City
Grosset & Dunlap . . . . .	New York City
Harper and Brothers . . . . .	New York City
Harvard University Press . . . . .	Cambridge, Mass.
D. C. Heath and Company . . . . .	New York City
Houghton Mifflin Co. . . . .	Boston, Mass.
Alfred A. Knopf . . . . .	New York City
Little, Brown, and Company . . . . .	Boston, Mass.
The Macmillan Company . . . . .	New York City
The Methodist Book Concern . . . . .	New York City
Thomas Nelson and Sons . . . . .	New York City
Presbyterian Board of Christian Education . . . . .	Philadelphia, Pa.
Publishing House of the Methodist Episcopal Church South . . . . .	Richmond, Va.
Oliver Ditson Company . . . . .	New York City
Oxford University Press . . . . .	New York City
Fleming H. Revell . . . . .	New York City
Charles Scribners Sons . . . . .	New York City
Yale University Press . . . . .	New Haven, Conn.

As a second means of selection, the opinion of the leading critics of children's books was sought. This was done by consulting the five major catalogues and surveys of children's literature. Those consulted were:

- Nova Beust: Graded List of Books for Children, 1930.
- George W. Beiswanger: Character Value of the Old Testament Stories, 1930.
- Children's Catalogue- H. H. Wilson, 1930.
- Mahony and Whitney: Realms of Gold, 1929.
- Anna Carroll Moore: The Three Owls, 1931.

With the exception of The Three Owls, by Anna Carroll Moore, no catalogues of any importance that had been published since 1930 could be found. Several brief catalogues had been issued by the New York Public Library since that date but none of them contained Bible stories.

## 2. Summary of Findings.

The results of these two inquiries, comprising a list of eighty books, were then tabulated and those books mentioned by three or more authorities were selected as the basis for this study. Through this process of elimination the list was reduced to fourteen. The complete list of the eighty books recommended, together with the names of the authorities who suggested them, will be found in the appendix. The following are the fourteen selected for special analysis:

William Canton: The Bible Story.  
Frances Weld Danielson: Bible Story Book.  
James Daugherty: The Kingdom and the Power, and the Glory.  
Charles Foster: The Story of the Bible.  
George Hodges: The Garden of Eden.  
                          The Castle of Zion.  
                          When the King Came.  
Jesse Lyman Hurlbut: Story of the Bible.  
Macmillan: The Little Children's Bible.  
                          The Older Children's Bible.  
F. J. Olcott: Stories to Read and Tell.  
H. A. Sherman and C. F. Kent: The Children's Bible.  
Nora A. Smith: Old, Old Tales from an Old, Old Book.  
Eva March Tappan: An Old, Old Story Book.

In addition, because of the recency of their publication, the following two books will be included in this survey:

Maud and Miska Petersham: The Christ Child.  
Skrenda and Juergens: Minute Stories from the Bible.

Furthermore, although the American Standard Bible Readers were recommended by only two authorities, since they are all written by outstanding religious educators and are edited by Dr. Henry H. Meyer, dean of the Boston University School of Religious Education and Social Service, and since the above list contains so few books for younger children, it was thought best to include them in this study.

These consist of:

An Old Testament Primer:

Jessie Eleanor Moore: First Bible Stories

A New Testament Primer:

Ethel L. Smither: Jesus and the Children

A First Reader:

Jessie Eleanor Moore: Bible Stories to Read

A Second Reader:

Mildred J. McArdle: Stories of Long Ago

### C. Proposed Method of Treatment

#### 1. Setting up the Criteria for Judging the Bible Story Books.

Before attempting to study the books chosen it will be necessary to set up standards of the essential elements of a good Bible Story Book.

A list of authorities on story telling will be selected from the bibliographies of the following standard books on religious education:

Edna Dean Baker: Kindergarten Method in the Church School  
George Herbert Betts and Marion O. Hawthorne: Method in Teaching Religion.

Philip Henry Lotz and L. W. Crawford, editors: Studies in Religious Education

Alberta Munkres: Primary Method in the Church School

Marie Cole Powell: Junior Method in the Church School

From a study of the authorities recommended by the above books and a study of such existing standards for church school literature as are found in: The Curriculum of Religious Education by Dr. George Herbert Betts and The Indiana Survey by Dr. Walter S. Athearn, the criteria for this study will be set up.

2. The Study of the Bible Story Books Chosen.

An analysis of the respective Bible Story Books will then be made in the light of the standards formulated. These separate analytical studies will be followed by a comparative study of the books as they stand in the group. A summary as to general trends in Bible Story Books today and a selection of those books found to be best will conclude the survey.



**CHAPTER I**

**SETTING UP CRITERIA FOR JUDGING**

**THE BIBLE STORY BOOKS**

## CHAPTER I

### SETTING UP CRITERIA FOR JUDGING THE BIBLE STORY BOOKS

On the face of it, the worth of every book is dependent upon its mechanical features, its style, and its content. A very worthwhile and beautiful story may be thrown aside because it is sent out to the public in a drab binding, or has to push its meaning through crowded type or poor writing, or has its truth distorted by inferior illustrations. For a child, a poorly written story may have no real meaning. Yet good literature is not a guarantee of truth. All elements making up a book must be of value in themselves. Before estimating a Bible story book, therefore, standards for all particulars are essential.

It is rather interesting to find, then, that in the two outstanding "score cards"<sup>1</sup> for judging the curricula of religious education these three factors, mechanical features, style, and content are set forth as the standards by which curricular materials are to be judged. Other factors such as pedagogical organization of lessons and helps for teacher and pupil are mentioned, but are intended for teaching materials and not for stories. They will, therefore, be omitted here. Criteria for judging the three factors mentioned will now be considered in detail.

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1. Walter Scott Athearn: Indiana Survey, Vol. II., Part III.  
George Herbert Betts: The Curriculum of Religious Education,  
Chapter XVII.

**A. Criteria for Judging the Bible Story Books with Respect to Mechanical Features.**

Under this topic the "score cards" include bases for evaluating type, organization and attractiveness of page, pictorial illustrations, and the general composition of the book. In the discussion of pictorial illustrations additional authorities were used in order to supplement the "score cards", in which the material is limited to sample pictures of varying degrees of excellence. The authorities were Edna Dean Baker,<sup>1</sup> Alberta Munkres,<sup>2</sup> and Marie Cole Powell,<sup>3</sup> each a recognized leader in the field of religious education of children.

**1. Bases for Evaluating Type.**

In speaking of type, Dr. Young in a report to the Maine State Board of Health says:

"Books printed from type smaller than long primer should never be put into the hands of pupils of any grade, and those for young children should be printed from 'pica' or 'great primer'. Full-faced Roman type is, much more suitable than the 'light faced' type now so much in favor.

"The distance of the letters from each other should not be too slight, and the different words in the same line should stand far enough apart to enable the eye rapidly and easily to take in the picture of each. The distance from line to line should not be less than 2.5 millimeters, dis- regarding the larger letters, and Colm prefers three millimeters (1/8 inch). Some authorities state that the length of line should not exceed 100 millimeters; others, as ap- pears to me more wisely for schoolbooks, place the limit at 80 or 90 millimeters."<sup>4</sup>

. . . . .

1. Edna Dean Baker: Kindergarten Method in the Church School.
2. Alberta Munkres: Primary Method in the Church School.
3. Marie Cole Powell: Junior Method in the Church School.
4. Edward Richard Shaw: School Hygiene, p. 177-9, quoted by Walter Scott Athearn: Indiana Survey, Vol. II., p. 116.

For children in the fourth and fifth grades twelve point type with ten point leading is best. (A point is one seventy-second of an inch. Leading is here used to mean the distance from the bottom of a small letter in one line to the top of a small letter in the next line.) For children in the second and third grades fourteen point type with twelve point leading is considered correct.<sup>1</sup> Thus, in estimating Bible story books in respect to type, the size of type, the leading, and the word spacing will be the points considered.

2. Bases for Evaluating the Organization and Attractiveness of the Page.

The organization and attractiveness of a page mean much to a book. But little needs to be said on this subject, since it resolves itself into a matter of margins and arrangement. To produce the best effects the margins must be wide enough and the paragraphs and divisions spaced enough to avoid the appearance of crowding: all headings must be pleasingly arranged and attractively worded.<sup>2</sup>

3. Bases for Evaluating the Make-up of the Book.

The material and composition of a book are extremely important if it is to play its full part in the life of its readers. An attractive and durable binding and paper of good quality<sup>3</sup> are the essentials of a book which will stand the test of a child's library. In order to meet the standards a book must have an excel-

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1. Cf. Walter Scott Athearn: Indiana Survey, Vol. II., pp. 118-119.
2. Cf. Ibid., p. 110.  
George Herbert Betts: The Curriculum of Religious Education, p. 349.
3. Cf. Walter Scott Athearn: Op. Cit., p. 110.  
Cf. George Herbert Betts: Op. Cit., p. 349.

lent quality of cloth binding or a binding of half or three-fourths leather. The construction of the binding must be strong. (Technically this would involve good sewed-in headbands and attractive headcaps, well glued super of good material extending over the inside of each cover at least three quarters of an inch, tough endpapers and a rounded back reinforced with vellum, tape, or light leather.<sup>1</sup>) Children enjoy handling their own books; therefore, the size of the book should be neither too large nor too small for the size of the child for whom it is intended.<sup>2</sup>

#### 4. Bases for Evaluating the Pictorial Illustrations.

In a recent lecture on religious art, Mrs. John Anderson Wood, Professor of Religious Art and Architecture in The Biblical Seminary in New York, commented on the fact that children's religious ideas as well as their tastes are ruined by the poor art used to illustrate many Bible stories. In contrast to this, she told how Ruskin's mother had never allowed him to see any but the finest pictures and how as a result all his writing and thinking shows the perfection of appreciation and judgment which was a direct outgrowth of his early-developed tastes and his early-nourished spirituality.<sup>3</sup> What our children feed on with their eyes they are likely to feed on with their souls.

When we consider the value of good pictorial illustrations

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1. Cf. Walter Scott Athearn, *Op. Cit.*, p. 134.
2. Cf. *Ibid.*, p. 129
3. Cf. Mrs. John Anderson Wood; *Lecture on Religious Art, The Biblical Seminary in New York, November, 1932.*

purely from the point of view of the story we find that artistic pictures make a stronger appeal to the individual and thus drive home the point of the story more effectively than poor ones.<sup>1</sup>

The pictures most interesting to children are those which include color, action, and familiar experiences.<sup>2</sup> Pictures in which the value depends on an understanding of their analogies and symbols should not be used with children.<sup>3</sup> Neither is it wise to use pictures illustrating too graphically the bloody scenes of the Old Testament. A picture illustrating a Bible story should be true to the spirit of the story, true to the setting of the story, suited to child interests and spiritual in tone. The best pictures are interpretive, but there is a real place for the purely illustrative type if that type does not do violence to the meaning of the story.<sup>4</sup> The pictures should above all give to the child an interpretation of God and Jesus which will imbue him with a spiritual power which only a vivid concept of God can impart.<sup>5</sup>

All cuts must be clear.<sup>6</sup> Color is an important feature of children's pictures, but when pictures are colored, the coloring should be so well done that it adds to rather than detracts from the spirit of the picture.<sup>7</sup>

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1. Cf. Walter Scott Athearn: Op. Cit., p. 121.
2. Cf. Marie Cole Powell: Junior Method in the Church School, pp. 305-306.
3. Cf. Alberta Munkres: Primary Method in the Church School, pp. 110-111.  
Cf. Edna Dean Baker: Kindergarten Method in the Church School, pp. 176-178.
4. Cf. Mrs. John Anderson Wood; Op. Cit.
5. Cf. Marie Cole Powell: Op. Cit., p. 349.
6. Cf. Walter Scott Athearn: Op. Cit., p. 110.
7. Cf. Ibid.

Hence, when the worth of a picture is estimated, the artistic value, the religious value, the value to the child, and the excellence of the mechanical execution of the cut will be the bases for judgment.<sup>1</sup>

5. A Summary of the Criteria for Judging the Mechanical Features.

In the actual judging of the story books the mechanical features will necessarily play a large part. When they are discussed the type, the organization and attractiveness of the page, the pictorial illustrations, and the general make-up of the book will be the points considered.

B. Criteria for Judging the Bible Story Books with Respect to Style.

A general standard for style is tendered in the "score cards",<sup>2</sup> previously mentioned. These will be used as sources for the setting up of criteria for the general literary merit of Bible story books. However, since children's stories are a very specialized form of literature, criteria must also be set up for evaluating story methods. For this a more specific standard is needed. As mentioned in the general introduction, a list of authorities on story telling was selected from the bibliographies of leading books on Religious Education.<sup>3</sup> These books will be used as sources of cri-

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1. Cf. George Herbert Betts: The Curriculum of Religious Education, p. 349.
2. Cf. Walter Scott Athearn: Op. Cit., Part III.  
Cf. George Herbert Betts: The Curriculum of Religious Education, Chapter XVII.
3. Cf. Ante. p. 7.

teria for the judgment of story telling methods.

1. Bases for Evaluating Literary Merit.

There are standards of good writing which must be adhered to if stories for children are to bear any of the living truth and beauty of the Bible itself. Anatole France has said,

"When you are writing for children, do not assume a style for the occasion. Think your best and let there be plenty of breadth and power."<sup>1</sup>

Children appreciate credit for personality and understanding.<sup>2</sup> Of this Sir Walter Scott says,

"I am persuaded that children hate books which are written down to their capacity and love those which are composed more for their elders. I will make, if possible, a book that a child shall understand, yet a man will feel some temptation to peruse should he chance to take it up."<sup>3</sup>

If the child in adults does not respond to a story it is pretty certain that the child himself will not respond.

The elements listed in the "score cards" as the essentials of any writing are sincerity, breadth, power, excellence of diction, and clear sentence and paragraph structure. A story for a child should have all of this with the added feature of having the vocabulary, attack, and general grammatical complexity suited to the age of the child for whom the story is written.<sup>4</sup>

2. Bases for Evaluating Story Methods.

A skilled workman must have the technic as well as the

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1. Bertha E. Mahoney and Elinor Whitney: Realms of Gold, Introduction, p. 12.
2. Cf. Bertha E. Mahoney and Elinor Whitney: Op. Cit., p. 12.
3. Ibid., p. 12.
4. Cf. Walter Scott Athearn; Op. Cit., p. 110.



spirit of his art. Therefore, before we judge the Bible story books under consideration, we must make a brief survey of the chief elements of story writing. In order to do this, standard texts in this field were sought, as already stated, in various bibliographies.

The bibliography of story-telling texts compiled by Laird T. Hites,<sup>1</sup> and the one by Dr. George Herbert Betts<sup>2</sup> deal with story-telling authorities for the whole span of childhood. The bibliographies of Miss Edna Dean Baker,<sup>3</sup> Miss Alberta Munkres,<sup>4</sup> and Miss Marie Cole Powell<sup>5</sup> are concerned with the pre-school, the primary, and the junior periods of child life respectively. Since these books are the standards in their fields, their recommendations on story-telling texts were taken as authoritative. The consensus of their opinions pointed to twelve books as the standard books on story telling.<sup>6</sup> A list of these will be found in the appendix. From a careful study of these twelve books and of the discussion of story telling found in the three last-mentioned source books, a chart outlining the essential elements of story telling was made. This chart will be used, in the discussion following, as the basis for the criteria on story telling now to be set up.

. . . . .

1. Philip Henry Lotz and L. W. Crawford: Studies in Religious Education, p. 662.
2. George Herbert Betts: The Curriculum of Religious Education.
3. Edna Dean Baker: Kindergarten Method in the Church School.
4. Alberta Munkres: Primary Method in the Church School.
5. Marie Cole Powell: Junior Method in the Church School.
6. Appendix II.

a. Essential Qualities of the Story as a Whole.

(1) Unity<sup>1</sup>

In every discussion of story writing there is found the statement that a story must have unity of time, place and action. There should be no sudden change of characters or situation if this unity is to be sustained.

(2) Technical Aids<sup>2</sup>

There are certain technical aids which every story writer should use to advantage. These are direct discourse, contrast, repetition, sense appeal, drama, and condensation.

(3) Emotional Effect<sup>3</sup>

As a whole, the story should lead the reader or listener through an emotional experience and leave a living picture in his mind.

b. Essential Qualities of Specific Parts of the Story.<sup>4</sup>

The structure of every well-told story may be resolved into four component parts - the introduction, the succession of incidents, the climax, and the conclusion. In order to simplify this analysis these will now be considered separately.

(1) Introduction<sup>5</sup>

A good introduction is specific rather than general and

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1. Cf. Appendix II.
2. Cf. Ibid.
3. Cf. Ibid.
4. Cf. Ibid.
5. Cf. Ibid.

arouses interest from the very first word. It is most effective when it raises and answers the questions "Who?" "When?" and "Where?", and when it very definitely leads into but never reveals the plot. As to style, it is brief and utilizes concrete words and direct sentences. An introduction to a story should bring forth from the reader a sincere "glad to meet you".

(2) Succession of Incidents<sup>1</sup>

Just as the selection of the incidents to be told in the body of a story is of prime importance, the organization of those incidents so as to lead to an effective climax is of supreme consequence. The succession of incidents must be orderly as well as complete and should unwind the plot as it moves steadily on to the climax. To accomplish this most effectively all unnecessary detail should be omitted.

(3) Climax<sup>2</sup>

When the climax is reached it should be recognizably clear and outstanding. It is the point of high drama in the whole story and always involves the element of surprise. Its purpose is to knot the thread of narration. This can best be accomplished by crisp concise sentences.

(4) Conclusion<sup>3</sup>

The ideal conclusion is not, as is often the case with con-

. . . . .

1. Cf. Appendix II.
2. Cf. Ibid.
3. Cf. Ibid.

clusions, an anticlimax but a satisfying unravelling and folding away of the knotted and rumped incidents of the story. There should be no moralizing, no summary, no explanation of meaning, and no suggestion of another story. The whole should be brief, dramatic, satisfying, and suggestive. Although the characters if living will live on, this part of the story should end the action previously dealt with.

### 3. Summary of Criteria for Judging Style.

As has been said above, the elements essential to good writing are:

"sincerity, breadth, power, excellence of diction, and clear sentence and paragraph structure."<sup>1</sup>

In a story the introduction should be concise, adequate, and interesting; the succession of incidents orderly and complete with all unessentials eliminated; the climax forceful; the whole effect unified, leaving a living picture in the mind.

### C. Criteria for Judging the Bible Story Books with Respect to Content.

In order to determine these criteria the story-telling authorities referred to above will again be used as sources. The bases for evaluating the appropriateness of the story to the age of the child, and the Biblical accuracy of the stories will be the next points for consideration. The opinions of the above authorities on the story interests of the various age groups and the degree of ac-

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1. Ante. p. 16.

curacy essential in retold Bible stories will be found on the aforementioned chart in the appendix.

1. Bases for Evaluating Appropriateness of the Story to the Age of the Child.

Authorities are generally agreed that the child's life up through the junior period may be divided into three distinct periods. May, for example, classifies them as "the Realistic period", "the Imaginative period", and "the Heroic period".<sup>1</sup> The Realistic period includes the average pre-school age, approximately three through five years, the Imaginative period the primary age, six through eight years, and the Heroic period the junior age, nine through eleven years. The story interests of those various groups, as found in the sources studied, are as follows:<sup>2</sup>

a. The Story Interests of the Pre-School Child.

The pre-school child is a somewhat matter-of-fact little person whose mind does not reach beyond his own little world of experience. He is interested in parents, in other children, in animals, and in the familiar objects about him such as chairs and tables. As a result he wants tales of personages and things that are a part of his world.

b. The Story Interests of the Primary Child.

The primary child does not live in a world limited by law

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1. Cf. William J. May; Bible Stories and How To Tell Them, pp. 28-31.  
2. Cf. Appendix II.

and circumstance. His imagination can make fairy worlds out of nothing. Consequently, he delights in stories of fantastic and supernatural realities or those in which a supernatural power is evident.

c. The Story Interests of the Junior Child.

By the time the child reaches the junior age he has changed his major interest from fairies to heroes. He has now a craving for true stories of people who have adventured and triumphed through bravery and physical prowess.

The Bible is rich in material for all three types of stories. The story teller's duty is, then, to take this material and with the interests of the child in mind, tell it with vividness and truth. The same story can at times be adapted to several different age groups if a different element in the story is emphasized each time. This must be done, however, without losing sight of the aim and spirit of the original.

2. Bases for Evaluating Biblical Accuracy of Stories.

It is a truism to say that although facts are true, truth is not always fact. This conception has been used both advantageously and disadvantageously by those attempting to rewrite Bible stories. It has been used to advantage by those who before attempting to rewrite a story have made a study of the context and background out of which that story has come in order to interpret its real meaning. It

has been used to disadvantage by those who have asserted that, although the Bible contains truth the facts are not necessarily accurate, and, instead of studying the context of the stories, have interpreted them according to individual concepts of truth. May, Horne, Houghton, Esenwein, Eggleston, Danielson, Cather, and Bryant agree in saying that a story should admit varying degrees of amplification of background and a certain elaboration of mental states.<sup>1</sup> Nevertheless, this amplification must remain true to history, geography, customs, and human nature.

There are many who object to telling many of the Old Testament stories to children because of the supposed evil influence of incidents revealing primitive ferocity. But as Houghton says:

"The mental development of every child naturally repeats the mental history of the race, and in its first years it has not only the strong poetic nature conspicuous in all primitive peoples but also that instinctive ferocity through which the race has necessarily passed."<sup>2</sup>

Concerning those who modify these old tales Horne says:

"The old stories represent a simplicity and directness of moral quality which is softened into weakness in the later modifications. The originals represent racial experiences, the unfaithful copies show individual opinions."<sup>3</sup>

The child needs and undergoes chastenings which serve as object lessons to prevent future misdemeanor. According to Mozley,<sup>4</sup> God's treatment of the Israelites in their early history should be looked

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1. Cf. Appendix II.
2. Louise Seymour Houghton: *Telling Bible Stories*, p. 33.
3. Herman Harrell Horne: *Story Telling, Questioning, and Studying*, p. 38.
4. Cf. J. B. Mozley: *Ideas in Early Ages*, pp. 235-236.

at from the same viewpoint. These stories can be presented to the child in this light, but the details of horror should not be emphasized.<sup>1</sup>

To carry the assertions of the above-mentioned leaders into New Testament material, as well as Old, would certainly mean that all Bible stories should be told with truth as to detail, with amplification of background, but with no interpretation which would tend to read into them individual opinions which are at variance with the context.

The value of giving to the child Biblical truth as it stands is summarized very adequately by Houghton. And what she says of the Old Testament might well be applied to the whole Bible.

"The Old Testament made the Hebrew people a peculiar people, by developing in them an unique God-consciousness. It will do the same for the people of the United States when it is freed from overloading convention and unintelligent interpretation. It will do this for our children if we give it to them as it is. And what better can we ask for them than an abiding consciousness of the presence of God?"<sup>2</sup>

### 3. Summary of Criteria for Judging Content.

A story that is Biblically accurate and yet outside of the realm of child interest might as well have not been written, for it will not be read. A story appealing to child life, yet inaccurate Biblically, may lead to a distortion of truth and a distrust of the Bible which could be a very detrimental influence in the life of a

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1. Cf. Appendix II.

2. Louise Seymour Houghton: Op. Cit., p. 286.



child. A good blending of these two elements of interest and accuracy is of primary importance in the re-writing of Bible stories.

D. A Summary of the Criteria for Judging the Bible Story Books.

In the analysis of the Bible story books which will be made in the next chapter the following criteria, then, will be used as a basis for evaluation.

1. Do the mechanical features make the book more valuable, useful, and attractive?
  - a. Is the type suited to the child's physical limitations?
    - (1) Is it the correct size?
    - (2) Is its leading suitable?
    - (3) Does its word spacing make reading easy?
  - b. Is each page attractive?
    - (1) Are the margins wide enough to avoid the appearance of crowding?
    - (2) Are all headings and divisions pleasingly arranged?
    - (3) Do the titles to the stories attract and lead to a reading of the stories themselves?
  - c. Do the pictures add to the attractiveness and value of the book?
    - (1) Are the cuts clear and distinct?
    - (2) Do they meet the standards of good art?
    - (3) Are they colored? If so, is the coloring well done?
    - (4) Do they show action?
    - (5) Do they deal with experiences which are within the range of the child's understanding?

- (6) Do they deal with reality rather than symbolism?
- (7) Do they avoid too graphic a portrayal of the bloody scenes?
- (8) Are they true to the spirit of the Bible story?
- (9) Are they true to the setting of the Bible story?
- (10) Are they true to the details of the Bible story?
- (11) Are they interpretative or illustrative?
- (12) Is their probable effect on the spiritual and moral nature of the child a positive one?

d. Is the make-up of the book such as will add to its value?

- (1) Is the material out of which it is made of lasting and attractive quality?
- (2) Is the construction durable?
- (3) Is the size such as can be easily handled by the child?

2. Is the style adequate as a carrier for the content?

a. Does the book reveal the essentials of good writing?

- (1) Is there sincerity?
- (2) Is there breadth and power?
- (3) Is the choice of words good?
- (4) Are the sentence and paragraph structure clear?
- (5) Is the style such as can be comprehended and enjoyed by the child?

b. Are the standards of good story telling met?

- (1) Are they met in the story as a whole?
  - (a) Is there unity?
  - (b) Are technical aids used to advantage?

- (c) Does the story lead the listener through an emotional experience and leave him with a living picture in his mind?
- (2) Are they met in the specific parts of the story?
  - (a) Does the introduction answer the questions "Who?", "Where?", and "When?" Does it lead into the plot? Is it brief? Are its words concrete? Are its sentences concise?
  - (b) Is the succession of incidents orderly and complete, omitting all unnecessary detail?
  - (c) Is the climax outstanding? Does it knot the thread of narration?
  - (d) Is the conclusion brief and satisfying? Does it avoid moralization?
- 3. Is the selection of content appropriate and the presentation of material accurate?
  - a. Are the stories suited to the age interests of the child?
    - (1) Do the stories for the pre-school period deal with the familiar objects and personages of the child's world?
    - (2) Do the stories for the primary period include the supernatural?
    - (3) Do the stories for the junior period deal with the character and exploits of heroes?
  - b. Are the stories accurately retold?
    - (1) Are they true to the spirit of the Bible story?
    - (2) Are they true to the historical and geographical background of the Bible?
    - (3) Are they true to the details of the Bible story?
    - (4) Are they true to the aim of the Bible story?
    - (5) Are they true to the message of the Bible as a whole?
    - (6) Are they psychologically sound in their interpretation of human nature?
  - c. Is the probable effect of this content on the moral, intellectual, and spiritual life of the child a positive one?

**CHAPTER II**

**AN ANALYSIS OF THE RESPECTIVE BIBLE STORY BOOKS CHOSEN**

## CHAPTER II

### AN ANALYSIS OF THE RESPECTIVE BIBLE STORY BOOKS CHOSEN

An analytic study of the Bible story books will now be made according to the standards set up in the previous chapter. The mechanical features, the style, and the content of each book will be examined and, in the light of the criteria, a brief estimate of its value will be given. As the art of each book under consideration is discussed, one picture representing as nearly as possible the average quality of that art will be included whenever available.

#### A. American Standard Bible Readers;

Jessie Eleanor Moore: First Bible Stories  
Ethel L. Smithers: Jesus and the Children  
Jessie Eleanor Moore: Bible Stories to Read  
Mildred J. McArdle: Stories of Long Ago

##### 1. An Examination of the Mechanical Features.

###### a. The Type.

The type in these books is unusually large. A child just beginning to read could easily pick the letters out, for the leading and word spacing are of corresponding proportions. The broad Roman-faced type is clear and distinct.

###### b. The Organization and Attractiveness of the Page.

These four books are graded. As they advance in grade the amount of material on each page is increased. Many pages in the primers contain but a sentence or two, placed in the center, and for every page

of print there is a full-page illustration telling in picture form what is told in words in the text opposite. This makes these exceedingly attractive books, books which are even meaningful to children who cannot yet read with ease. The titles of the stories head the page on which the story begins.

The first reader has many full-page pictures, but they do not occur opposite every page and the printed pages are more filled. Since this is true the book is capable of including a greater number of stories. This makes for more breaks in the page organization. In a number of instances attractive child-liturgies, interestingly illustrated and well-spaced, are found between stories.

The second reader has a still different page arrangement. It includes frequent direct quotations from the Bible which are always printed in a smaller type than generally used throughout the book. The illustrations are more scattered here than in the other three volumes. There are not so many full-page cuts but there are many half-page illustrations. This makes for a variety which the smaller child does not want, but which the older primary child is beginning to desire.

c. The Make-Up of the Books.

These books are small, flat, and light, excellently suited to the young child who delights in things made just for him, and who gets great satisfaction from handling them. Nevertheless, their paper and binding are not of good enough quality to stand the strain of their probable popularity.

d. The Pictorial Illustrations.

Here we find life, but not depth of character. Here we find feeling, but not deep emotion. Here we look and see only those things which a child would notice in real life. Here is gay coloring, too bright for the sober adult but expressing child joy. Here we find great bodily activity, not mental attitudes. Here stories are told in picture form. Life is portrayed as it is, not interpreted. Here are mere pictorial illustrations, not masterpieces, but they draw a child to them, give him a sense of joy and wonder, and reveal to him a certain elemental knowledge of the truth.

As has been stated above, illustrations are opposite almost every page. A very lovely inside cover and fly leaf picture of a little boy reading and dreaming of the stories of long ago is found in the front of the primers. A similar pose of the boy Jesus watching a caravan pass is found in the two graded readers. No child who picked up these books and saw the pictures would lay them down without reading the stories to discover what the pictures were "all about".

2. An Examination of the Style.

a. General Literary Merit.

Brief, concrete, and simple, these stories have a charm and a power all their own. The mere repetition of words sing songs of joy. Their character is not too involved nor too deep for the little child to comprehend. He can feel that here are friends just his age, friends who stimulate his thought and imagination.





b. Story-Telling Methods.

The writers of these stories have mastered the art of story telling. They have revealed their ability to eliminate all but the essential material, to develop a simple incident into a dramatic story, to use expertly the tools of repetition, direct discourse, and concrete imagery, and to unify all elements into a living whole.

The introductions are brief and answer all question of "Who?", "When?", and "Where?". They lead directly into the story. The following is one for the very young child:

"David took care of his father's sheep."<sup>1</sup>

Here is one for the child who is learning to read:

"Once there was a baby who was hiding.

"He did not know that he was hiding.

"Big Sister Miriam knew he was hiding.

"But he was asleep."<sup>2</sup>

The succession of incidents is orderly and complete. There are no details here that take away from the rapid rising of feeling leading to the climax. Time has been allowed for the development of thought. This is illustrated in the story of Isaac and the wells in Gerar where the same situation is repeated four times with only slight variations.<sup>3</sup>

The climaxes always involve some surprising turn which usually bring a joyful trend of events to any troubled character in the story. They are simple and well handled. This is well shown in the

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1. First Bible Stories, p. 100.
2. Bible Stories to Read, p. 21.
3. Stories of Long Ago, p. 119.

story of Jesus and the children;

"The children were sad. The mothers were sad. Baby James cried. But slowly they started back home.

"Jesus stopped talking and he came toward the mothers and the children. He held out his hands to them.

"Let the children come to me', said Jesus. 'Do not send them away.'"<sup>1</sup>

The conclusions leave no doubts as to the final condition of all the characters in the story. They are simple and satisfying.

"The father went into the house. His little boy did not lie on the bed. He was not hot with fever. He was playing.

"Everybody in that house loved Jesus.

"The father loved him.

"The mother loved him.

"The little boy who did not see Jesus loved him."<sup>2</sup>

### 3. An Examination of Content.

#### a. Appropriateness to the Age of the Child.

There are four stories in the primer, First Bible Stories. One is about Rebekah who was helpful; one about the woman of Shunam who was kind to her company; one about Ruth who worked hard for "mother Naomi"; and one about David who took care of his father's sheep. All of these stories are centered around experiences similar to those the child has had. Here are familiar things such as chairs and tables. Here are familiar people, such as mothers, fathers, children and com-

. . . . .

1. Jesus and the Children, pp. 30, 32.
2. Bible Stories to Read, pp. 95, 96.

pany. Here are friendly animals. All elements loved by a little child are to be found in these four short stories.

The same things are true of the second primer, Jesus and the Children. All the stories in this book are centered around a group of children who like to hear stories of Jesus. One day Jesus comes and they go to see him. The incident of Jesus blessing the children is incorporated here. From this time on they love more than ever to hear their mothers tell about Jesus. A few of the stories they enjoy are recorded. They are: "The Good Shepherd," "Jesus and the Sick Boy," and "The Wise Men." Another little boy who has not seen Jesus starts out to see him and when he finds him shares his lunch. All of these stories concern children's joys and sorrows, children's responsibilities and undertakings. There is nothing recorded that could not have been experienced by the average child, had he lived in Jesus' day.

The first reader, Bible Stories to Read, includes: a story of Abraham who shared, instead of fighting; of Joseph who went on an errand for his father; of the baby Moses who was hiding from a bad king; of a little boy whom God sent to a mother who prayed; of a little boy who lived in a big white church; of a bigger boy who played beautiful songs on a harp; of the wonderful time when Jesus came; of Peter who lent Jesus his fishing boat; of a sick grandmother whom Jesus made well; of a boy who shared his lunch; of a blind man whom Jesus healed; of a storm on a lake; of Jesus and the children; of a little boy who did not see Jesus but loved Him just the same; of chil-

dren who sang songs of praise; of seeds in the fields; and of a little lost sheep.

As can be seen from the above list, the range of interests in this book is wider than that found in the primers. Here are found all the elements included before. In addition to household furnishings there are boats, harps, seeds, and a church. Instead of children listening to stories we find children running errands, watching babies, helping in a church. We find men refusing to quarrel and men who share what they have. Here we find the definite conduct problems of a first grader.

The second reader, Stories of Long Ago, takes into consideration the child's developing sense of chronological order. The first half of the book deals with the story of Jesus' life, with its main emphasis on His infancy and boyhood. The other stories of His life are concerned with those whom He helped and those who helped Him. This group of New Testament stories is separated from the latter half by a group of nature psalms. These deal with the sun, rain, and birds and animals with which the child is acquainted. Interesting stories of Old-Testament children are re-told in the latter half. Here the child comes to know the little maid, the boy Joash, the Shunamite woman's son. He also comes in contact with more people who are thoughtful: Rebekah, the Shunamite, and Isaac who would not quarrel. Throughout this volume the child has been brought into close touch with Jesus who was a boy like other boys, and with people who loved God and helped their fellow men. It is full of life and action and would amply satisfy the child who is eager for an interesting book to read.

b. Biblical Accuracy.

Although these books do not always tell the Bible stories from the point of view in which they are presented in the original, the Bible text for each story is included in the back of every book except the second reader, which has portions of the Scripture included in the story itself. These stories are undeniably imaginative, but are an attempt to interpret to the child those things which mean much to older people. They do no actual violence to the facts as they stand and are perfectly true to the spirit of the original. The main emphasis in all the books is on conduct, but this conduct is motivated by a constant consciousness of God. A great element of worship is found in each.

In First Bible Stories there are two worship services recorded. One reveals the thankfulness of Naomi and Ruth for the food God has provided.<sup>1</sup> The second shows David out under the stars, with his sheep safely in the fold, singing: "Oh, give thanks unto the Lord for He is good."<sup>2</sup>

The second book, Jesus and the Children, leads up to a climactic experience of worship in the last story. For, as the child reads the stories he is led through a growing experience of love and admiration for Jesus and is ready at the end of the book to worship with the wise men. An outstanding example of spontaneous worship found in other parts of the book is the following:

.....

1. Cf. p. 98.  
2. P. 124.

"'Cheerie, cheerie, cheer,' played the shepherd on his pipe.  
That was the song the birds had sung to him.  
'Lul-l-l-who--oo,' played the shepherd on his pipe. That  
was the song that the wind had sung to him.  
'I love thee, O Lord, my God,' sang the shepherd. That was  
his very own song."<sup>1</sup>

In Bible Stories to Read, the conduct emphasis of the stories is related very definitely with worship in the little liturgies which occur at frequent intervals. One of the best examples of this is found after the story of Sammel. This liturgy consists of two verses:

"Thou makest darkness and it is night." (Psalm 104:20)

"We give thanks unto thee, O God, we give thanks."  
(Psalm 75:1)

Much of the actual Bible text is included in Stories of Long Ago. For instance, the story of the birth of Jesus is concluded with six verses from Luke. This is introduced in the following manner:

"Read the story of what the shepherds saw one night when they were in the field watching their sheep."<sup>2</sup>

At other times the text is included without introduction. The direct discourse is to a large extent exact quotation. By the change in type the child can readily see when he is reading the Scriptural words.

#### 4. An Estimate of These Books.

Because of their great appeal to the child, both through the illustrations and the story, because they are imbued with a joyous love of God, of His Son, and of our fellowmen, and because they meet the needs of the child, both moral and spiritual, these books would

. . . . .

1. Jesus and the Children, p. 54.
2. Stories of Long Ago, p. 12.

contribute much to any child's life. Not all of these could be classed as accurate Bible stories, but clear distinction is made in the books between that which is accurate and that which is imaginative. If care is taken by the teacher or mother no confusion on this point should result.

**B. William Canton: The Bible Story.**

**1. An Examination of the Mechanical Features.**

**a. The Type.**

This type is of the correct size but its leading and word spacing are slightly below the standard set for them. The print is clear and easily read.

**b. The Organization and Attractiveness of the Page.**

Large pages with wide margins, such as those of The Bible Story are always attractive. Since Dr. Canton has written these Bible stories as a continuous narrative from Genesis through Revelation, the only organization found on the pages is that of an occasional break to insert the number and name of the next incident included. These look very well when a page is taken individually, but become a bit monotonous when it is discovered that all pages have the same arrangement. The names of the stories, such as, "The Red Dust", and "The Man of Uz" lend a little variety.

**c. The Make-Up of the Book.**

The make-up of this book is very poor. In the first place, it approaches an encyclopedia in size and is very hard to handle. The

binding is not strong enough to hold its four hundred-three heavy pages together, for it does not possess head-bands and its super is very loosely woven. Its back-boards and orange fabric cover are not particularly durable. The pictures were inserted after the quartos were made up and were of necessity pasted to the adjoining pages. They are therefore apt to fall out when much used. This book would soon break down with the frequent handling which it would receive in a child's library.

d. The Pictorial Illustrations.

All of the sixteen plates here found are colored. The majority were drawn by W. Hatherrell and are purely illustrative. Although there are a few which actually detract from the spirit of the text, most of them serve very adequately as illustrations.

The mechanical execution of the cuts is good but the fact that they are cut out and pasted on heavy mounting paper does not add to the general appearance. Their subject matter is quite good, showing such things as the sacrifice of Isaac, Moses in the bulrushes, Naaman's little maid and the raising of Lazarus.

2. An Examination of the Style.

a. General Literary Merit.

"Florid" would well describe the style of this book since the sentences are altogether too long and flowery, and consistently interspersed with meaningless words. Drama is overworked. A profuse use of adjectives is made. A familiar phrase is never used when an unfamiliar one can be found. Many of the words found here are not in



common adult usage and would never be comprehended by a child. The style as a whole brings the Bible down to the level of a poorly-written fairy tale. This can well be illustrated in the following excerpt from the story of Christ's temptation:

"As his human strength ebbed away, he learned in those appalling solitudes the distress and dismay with which loneliness invades the hearts of men. The eerie sounds of sand and rocks cooling, the delusive half lights, which distort the vision, the strange, phosphorescences of lifeless things, the sudden stirring movements, rumors of the night troubled even his spirit with a breathless sense of danger. During that prolonged fast the crescent moon waxed into a brightness which lay like snow jagged with black shadows, waned away into a gleaming rim which gave place to a greenish darkness swarming with stars, and appeared once more as a slender sickle of silver. So many days, so many nights he endured in prayer; and time seemed to be swooning into eternity."<sup>1</sup>

The reader can scarcely come through this paragraph without a feeling of disgust and a sense of unreality.

b. Story-Telling Methods.

By the time one has waded through the introductions to these stories, one is weary and has no desire to go on. The following is typical:

"Pausing many a time to look back toward Bethany and into the cloudless heavens, they came down from the Mount of Olives like people in a dream. For forty days he that was dead was seen of them to be alive by many proofs infallible. They were now at the beginning of a new life. Returning to Jerusalem, they ascended to the upper room where they were used to meet."<sup>2</sup>

This introduction answers the questions "What?", "When?" and

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1. P. 281.
2. P. 362.

"Where?" but is so involved and presents such a large number of ideas in such a wordy manner that the main thought is obscured. In like manner, the whole body of the story is so overburdened with words and detail that the train of thought is very difficult to follow. It is certainly not suited to a practical-minded junior.

The drama of the climaxes is many times overdone. The climax to the story of Samson is a fair sample:

"There was a moment of silent terror, then a tumult of terrific shrieks as the multitude saw the blind giant strain at the pillars with all his might."<sup>1</sup>

Strangely enough, the conclusions of these stories are, as a rule, fairly brief, and to the point. They usually end with a brief and satisfying statement of fact.

### 3. An Examination of Content.

#### a. Appropriateness to the Age of the Child.

The preface to this book is entitled, "Day Dreams of Nazareth." It is told from the point of view of a middle-aged man, looking back on the days of his youth when he lay in the sun dreaming of life on "Nazareth Hill." He goes on to say that this book answers these day dreams by giving real pictures of his early fancies. This is no point of contact for a child. No junior could look at life from this adult viewpoint. The whole book is in the spirit of the preface. The child is never included but is "talked at" by a man whose eyes are on some far-off fairy land. While the child is longing for living

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1. P. 152.

heroes, Canton coats all that is real with a glamor of unreality.

b. Biblical Accuracy.

The actual incidents included in this book are quite accurately recorded, but the author has so elaborated the background and mental states of the characters presented that the truth is distorted. He never lets an act or scene speak its own message, but leads it down with meaningless description.

His arrangement of certain psalms as antiphonal responses in their historical setting is good. Throughout the story he stresses the evil results of sin and the power of the Holy Spirit in human life.

4. An Estimate of the Book.

Because of its poor make-up, inferior illustrations, hopelessly involved style, and unnatural atmosphere, this book has no place in a list of story books for children.

C. Frances Weld Danielson: Bible Story Book.

1. An Examination of the Mechanical Features.

a. The Type.

Even a primary child would find these pages alluring and easy to read, for the type is large and well-spaced.

b. The Organization and Attractiveness of the Page.

These pages are very simple; the margins are broad; the printing is well broken up into paragraphs. The stories are unbroken units with simply-printed and simply-worded headings. The titles are

couched in child's language and adapted to child thought. Representative of these are: "Finding a Well", "A Brave Queen", and "Peter Lies and Is Sorry."

c. The Make-Up of the Book.

Since this book is slim and light a small child could well claim it as his own to carry around with him as his constant companion. Its covers has the appearance of one expecting rough treatment, for the back boards are covered with an exceptionally durable dark blue cloth. The paper is thin but very strong. The whole is bound compactly together. The lack of head-bands might possibly lead to an early breaking of the book back, but this last is the only deficiency in its make-up.

d. The Pictorial Illustrations.

Miss Danielson has shown excellent judgment of art and keen understanding of little children in her choice of pictorial illustrations. Roederstein's picture of Jesus and the little Dutch children, with its portrayal of child-like faith, hope, and love is the key to the spirit of the book. All of her pictures are of the best. A list will reveal their character: Cazin's, "Hagar and Ishmael in the Wilderness"; Vriendt's, "Moses is Found"; Bruck's, "Ruth"; Reynolds, "Infant Samuel"; Gardner's, "Young David Rescuing the Lamb"; LeRolle's, "Arrival of the Shepherds"; Hofmann's, "Christ Among the Doctors"; Zimmerman's, "Christ and the Fishermen"; Soord's, "Lost Sheep"; Plockhorst's, "Good Samaritan"; Harrack's, "Peter's Denial", Seven



BROWN'S FAMOUS PICTURES. NO. 230

CHRIST AND THE FISHERMEN

FROM PAINTING BY ZIMMERMANN

out of the twelve deal with children; three deal with people helping; one deals with friends; and one with a conduct situation. All of these are vital to the child's life. In their beauty and variety of emphasis they should have a great moral and spiritual influence. They interpret to the child the spirit as well as show him the facts of the Bible. No mechanical barrier, such as poor printing, has been raised between the message of these pictures and the child.

## 2. An Examination of the Style.

### a. General Literary Merit.

Miss Danielson has the gift of writing beautifully and simply. She has a capacity for weaving into her own sentences familiar words and phrases from the Bible itself. Her sentences are direct and forceful. Her paragraphs are well divided. Her manner of speaking would challenge the intellect as well as stir the emotion of the one who was reading or listening.

### b. Story-Telling Methods.

Story telling is an art and Miss Danielson has so trained herself in the technic of it that she has become an artist. She has selected incidents whose details are adaptable to the interests of a little child and has told them with that sincerity and directness which the child demands. She uses well these elements of repetition and direct discourse which play such an important part in stories for this age group. Her stories are units and as units carry living per-

sonalities and living pictures into sensitive child hearts.

Her introductions use the familiar to introduce the unfamiliar. The following is a good example:

"There was to be a feast in honor of the little boy, Isaac. The cooks were cooking food for him. Isaac's mother, Sarah, saw that they did their work well. His father, Abraham, told the men who kept his animals what sheep should be killed and roasted. Everywhere there was bustle and hurry and excitement in getting ready for the party that would show how glad everybody was that the little Isaac was growing from a baby into a boy."<sup>1</sup>

The natural order and succession of incidents is not sacrificed to any rigid rule of unity, but these incidents are so woven together and so briefly and directly stated that the story moves directly towards the climax. The climax of a little child's story does not need to be anything startling or unusual. The climaxes in these stories are very clear and effective. This is due, not so much to outward circumstance, as to the fact that at some point in every story Miss Danielson brings to a high and focal point the emotion of the whole. This is done in a brief, undramatic, but impressive manner.

Conclusions are adequate when they satisfy the child's longings and answer his questions. Such conclusions as the following leave the child with a feeling that all is well:

"They had found the King, the Promised One."<sup>2</sup>

"The King was glad to see his bright eyes and pleasant face. He loved David, but Jonathan loved him most."<sup>3</sup>

"But Jesus looked at Mary lovingly. 'She has done well', he said. 'Whenever the story of my life is told, shall be told this that she did for me.' And so I have told it to you."<sup>4</sup>

. . . . .

1. P. 12
2. P. 97
3. P. 58
4. P. 164

3. An Examination of Content.

a. Appropriateness to the Age of the Child.

The age interests of the primary child, as previously stated, are chiefly those in which the familiar and supernatural elements of life are effectively woven together. Miss Danielson has given incidents in which experiences familiar to the child are prominent, but in which the supernatural is, to a large extent excluded.

b. Biblical Accuracy.

A glance at the quotations cited below will reveal a few of the outstanding tendencies in Miss Danielson's re-telling of the Bible stories.

First, she tells an incident about which there is a doubt as though it were a legend.

"A great while ago somebody made up a poem about the beginning of the world. . . . It may have been a poet who wished other people to know what he believed about the beginning. . . . 'In the beginning, God made the sky and the earth.'"<sup>1</sup>

Next, she reduces to vague feelings of the heart many instances which in the Biblical account are portrayed as actual experiences of God.

"Hagar . . . went a little way off and sat down and cried. Then the thought of God came to her. . . . She wiped away her tears and looked about her. Why, there was a well of water! Her eyes had been too full of tears to see it before. She felt as though God himself had opened her eyes."<sup>2</sup>

Exceptions to this generalization are found in the stories of Samuel,

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1. P. 1.
2. P. 14.



and of the servant's search for Rebekah.

Again, to obtain the child's viewpoint she tells many stories of Jesus from the point of view of the people affected, but frankly states that this viewpoint is imaginative.

"I wish I could have seen all the children who knew Jesus. Don't you? I can almost hear them telling about him. These are their stories as I imagine them."<sup>1</sup>

In other cases she mixes elements of separate stories and does not pay attention to context.

"The eating stopped. Bustling Martha stood still. The perfume dripped from Jesus' feet. Suddenly Mary leaned over and wiped them with her lovely long hair."<sup>2</sup>

On all occasions she explains the work of Jesus as a way of life.

"Onesimus remembered it well . . . about Paul's preaching . . . that it was the story of Jesus who had come to earth to teach men how to live; that people who tried Jesus' way of living were called Christians; that Paul's story of Jesus was the Good News; and that if everybody would try Jesus' way of living, sin and unhappiness would vanish."<sup>3</sup>

Finally, she translates Christ's post-resurrection presence on earth into a spirit of kindness.

"And one day he passed into heaven leaving them alone again. But soon, they were not alone. Whenever they cared for a poor person, or comforted a child, or did a kind deed, it was as if they had done it for Jesus. And so, they came to see that he did really live and that he was King still of their hearts."<sup>4</sup>

#### 4. An Estimate of the Book.

This book is beautifully put together, beautifully illus-

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1. P. 134.
2. P. 164.
3. P. 180.
4. P. 178.

trated, and fascinatingly written. It embodies a splendid motivation for good conduct, but because of the liberties it takes with Biblical material it gives to the child a rather vague and impersonal God and leaves him without a living Saviour.

D. James Daughtery: The Kingdom and the Power and the Glory.

1. An Examination of the Mechanical Features.

a. The Type.

The type, leading and word spacing of this book are all that could be desired. They meet, perfectly, the standards set up for them in the previous chapter. Any junior child could read with ease the large full faced Roman type which makes a perusal of this book a restful process.

b. The Organization and Attractiveness of the Page.

The pages of this volume are well organized and attractive. The margins are wide and the paragraph and chapter divisions are well spaced. The majority of the stories have both main and sub-titles. The main titles such as, "Moses" or "Samson" deal with personages and the sub-titles such as "The Exile" or "The Riddle" deal with events. Although there is nothing original about these headings, their consistent simplicity is arresting.

c. The Make-Up of the Book.

This book is a very durable one. The heavy "rough-finished" pages are lasting and easily turned. The board backs are covered with rust colored linen both pleasing and substantial. The book is a very

well constructed one in spite of the fact that it lacks the headbands, which are found in the best bindings. It has a very closely woven super. Since it is long and slim and very compact it is a convenient book to handle.

d. The Pictorial Illustrations.

The phrase "the kingdom and the power and the glory" when taken out of its Biblical context and applied to an earthly kingdom, an earthly power, and an earthly glory gives the keynote to the art in this book. In the fifty-three black and white cuts, drawn by James Daugherty as illustrations for selected portions of the King James version of the Old Testament, there is not a single vertical line. It is a generally known law of art that a picture receives its spiritual tone from its vertical lines. All lines found in these pictures are either curved or horizontal, holding the observer to the earth to which they lead. Although there is a certain power in them they never rise above the heads of men. There is no beauty here. Exaggeration and contortion seem to be the chief characteristics. As representative of a certain type of modern art these pictures have their place, but this place is not in a Bible story book for children. A child would never understand the underlying symbolism nor would he see any of the significance of the exaggerations because of the horror of the disproportioned figures. To give such pictures of Joseph and Moses and other like characters to a child would be to rob him of his spiritual heroes and in their places to leave hideous unrealities.



2. An Examination of the Style.

a. General Literary Merit.

Since these stories are segments lifted bodily out of the King James version of the Bible a discussion of their general literary merit is unnecessary.

b. Story-Telling Methods.

As these Bible stories have not been re-written but only selected from the original, the selection of their incidents will be the only point for consideration here. The author has not always selected incidents which make a connected story. Nor are the incidents which he has taken out to stand alone always capable of doing so. As a result, sections of this book are rather meaningless. An outstanding illustration of these points of criticism is in the story of Jacob. Only two incidents from this story have been used. The first is entitled "Jacob's Ladder", the second, "Jacob's Wrestling." There is no intimation given that years have passed between these two events. The first section ends with the sentence: "And he called the name of that place Bethel"; the second begins, "And Jacob went on his way, and the angels of God met him."<sup>1</sup> A child would be lost and bewildered by the change of thought which follows, for, although no mention of the covenant has been made in any of the previous stories, it is here mentioned by the angel with whom Jacob wrestles, and although no story of Jacob's background nor of his stay in Haran has been given, the wrestling is followed by Jacob's presentation of his wives and children to his brother Esau. All of these stories begin

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1. P. 11.

and end rather abruptly. The conclusions, however, are, as a rule more satisfying than the introductions.

### 3. An Examination of the Content.

#### a. Appropriateness to the Age of the Child.

As this book deals with the Old-Testament heroes the material in itself is very suitable for the junior child. The author, however, has undermined the results of his own good judgment by the omission of essential parts of his chosen stories. A child reading these selections would probably throw them down in disgust at their tantalizing beginnings to pick up elsewhere some story which would meet his desire for a connected narrative with a satisfying conclusion.

#### b. Biblical Accuracy.

In word and detail this book is unquestionably accurate. In spirit the opposite is true. The scope of the material shows its chief lack. The book begins with Noah and ends with Jonah, omitting any mention of Abraham. In the story of Noah the covenant of the rainbow is included but the family worship at the altar is overlooked. Throughout the book the great fundamental fact of God's purpose in human history is to a great extent excluded.

### 4. An Estimate of the Value of This Book.

Taken as a whole, this is not a book for a child. Taken as a whole, it has very little spiritual or moral value for any one, for the pictures tear down the atmosphere which the text does undoubtedly create. The author has evidently not entered into the spiritual experiences of the Bible himself nor has he seen their significance.

E. Charles Foster: The Story of the Bible.

1. An Examination of the Mechanical Features.

a. The Type.

The type found in this book cannot meet even the standards set up for adult literature and thus comes far from satisfying the more exacting criteria for children's books. The size of the type, although correct for adults, is two points too small for children. Its leading and word spacing are too narrow even for adult capacities. Instead of employing the easily-read Roman-faced type the editor of this book has used the small-faced "pica". The combination of all of these deficiencies makes reading in this text a difficult process.

b. The Organization and Attractiveness of the Page.

Although the margins are fairly wide, the pages of this book have an unusually crowded appearance. There are several reasons for this. First, as has been mentioned, the type is small, the leading narrow, and the word spacing inadequate. Secondly, illustrations are scattered profusely throughout a book already overburdened with printed material. This fact has necessitated the insertion of these pictures on the same pages with the printed matter in such a way that neither shows up to advantage. Thirdly, the headings of the divisions follow immediately the last words of the previous sections. Finally, the headings are both worded and arranged poorly. The book is divided into sections corresponding in material and name to the books of the Bible. Each story is a compilation of a number of chapters supplemented by a rather ponderous heading. This heading which averages six

to eight lines consists of chapter numbers, superscriptions and story dates. There is no one thing in these headings to unify the thought and give an idea as to the central thought of the subsequent material. These headings tend to discourage rather than encourage a reading of the pages which follow.

c. The Make-Up of the Book.

The binding of The Story of the Bible is splendidly constructed. Everything that contributes to the long life of a book has been done for this one. Its seven hundred pages are strong and yet thin enough to make convenient handling possible. Its stiff backboards are covered with a brown cloth, the front of which is highly decorated. A gold priestly breastplate on the title panel is made to stand out in contrast to a background of Palestinian city life. Time has proved the assertion that Foster's bindings endure.

d. The Pictorial Illustrations.

There are three hundred black and white cuts in this book, very few of which can be classed as good art and very few of which give a true interpretation of human nature or a correct interpretation of the Biblical narrative. Very few of these pictures have any moral or spiritual value. They are all illustrative rather than interpretive. As illustrations they are not as a whole accurate in their presentation of Biblical detail and setting. The author has used no discretion in choosing the subjects to illustrate. A great number of the pictures deal graphically with the bloody scenes of both the Old and the New Testaments. Most of the pictures are by rather unknown artists such as





Young Churchman Picture Series No. 5.

Abelmann.

STONES CAST AT DAVID AS HE FLEES FROM ABSALOM.

H. M. Snyder and H. Faber. None of them seem capable of procuring any spiritual depth in their art. Many of their pictures deal with subjects which in their nature would best be left unpictured in a child's book. The mechanical execution of these cuts is fair. Taken as a whole, the art in this book would tend to destroy the child's conception of the beauty of God in human character.

2. An Examination of the Style.

a. General Literary Merit.

No one can doubt the sincerity of Mr. Foster's attempt to make the Bible interesting and intelligible to children. In his attempt, however, his over explanations and moralizations have taken away the breadth and power of the original Bible story. He has tried to adhere closely to the King James version of the Bible while adapting it to a child's vocabulary. In so doing, he has succeeded in taking away the strength of the old without adding any strength of his own to the new. The following sentence shows this weakening of effect and reveals as well his poor sentence structure;

"And we have seen how God kept his promise; for first, he would not let Laban hurt or even speak to Jacob, and now he made Esau, that angry brother who had wanted to kill him, feel so kindly toward him that when they met, he ran to him, and wept, leaning on his neck."<sup>1</sup>

Throughout the whole book the sentence and paragraph structure is poor. The general impression given from beginning to end is that the author is "writing down" to the understanding of the reader.

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1. P. 61.

b. Story-Telling Methods.

Foster's stories lack essential unity. It is difficult to decide on what basis he has chosen the incidents he groups. They do not always deal with the same character nor do they all bear an integral relationship to the rest of the story. The frequent breaks in the narrative for the sake of explanation and moralization do away entirely with any effect the multiplication of incidents might have. He never uses any of the technical story telling aids such as repetition or contrast. Most of the stories lack climaxes. The conclusions are usually weak and moralizing. There is no unifying aim or theme for each particular story. Technically, and according to the author's stated purpose<sup>2</sup>, this is not a collection of short stories but one long narration, showing in a long succession of events, the moving of God in the history of men. This theme is a good one, but because of his attempts to give all the facts and his efforts to explain their significance his theme has become lost in a mass of detail whose relationships are undiscernible.

3. An Examination of the Content.

a. Appropriateness to the Age of the Child.

This book is obviously written for children of the junior age. As it covers the entire narrative field of the Old and New Testaments it has included material in which the junior is naturally inter-

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1. P. 61.
2. P. 6.

ested, for the heroes of the Bible never cease to charm. The literary and technical faults of this book, however, would probably so hinder the child's progress and so overwhelm him with detail that he would lay it down for something more easily read and more grippingly written.

b. Biblical Accuracy.

Foster has in this volume retold all the major incidents of the books from Genesis through Job. With the exception of Jeremiah, Ezekiel, Daniel, and Jonah the books of the prophets are omitted. He follows this Old-Testament section with a brief discussion of the Inter-Testament period, centering his attention on the Maccabees and Herod's temple. From this bridge between the prophets and the Christ he goes on to the story of the New Testament. Here the Gospels and Acts are told in detail while the epistles are discussed as a group. A few selections from the Revelation of John conclude the story.

In spite of his inclusiveness and attention to detail Foster is not altogether accurate. His own interpretation of the scriptures is evidently such a vital part of his life that he embodies his interpretations in his story as though they were stated in the Bible narrative. An outstanding example of this is in the story of the beginnings. In the telling of the sin of Adam and Eve, Foster implies that God directly told them of a Saviour who was to deliver them from their sins.<sup>1</sup> When Abel offers his lamb, his act is interpreted as a definite fore-

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1. P. 15.

knowledge of and belief in the atoning work of Christ.<sup>1</sup> Foster's chief inaccuracy all through his work is an overemphasis on the doctrinal significance of events which are not so interpreted in the Bible itself.

4. An Estimate of the Value of This Book.

Because of its poor type, crowded pages, bad art, and unattractive arrangement of material, this book would hardly be of much value as a medium through which to give the truth of the Bible to children.

F. George Hodges: The Garden of Eden,  
The Castle of Zion,  
When the King Came.

1. An Examination of the Mechanical Features.

a. The Type.

Nothing in the way of type could be more desirable than that found in these three companion volumes by George Hodges. It is perfect as to size and is unusually clearly printed. The leading and word spacing meet all the requirements set up for them in the previous chapter.

b. The Organization and Attractiveness of the Page.

The page arrangement of these books is very attractive and restful. There is not the slightest appearance of crowding. The margins are beautifully broad. The text is composed of short para-

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1. P. 15.

graphs which break the page into several parts. Every story begins with an artistic initial letter which gives it a distinctive appearance. As each chapter is begun on a new page, portions of pages are left empty. This gives the book an atmosphere of freedom and ease. The titles are terse and interesting. The following are picked at random from the three books: "The Battle of the Lamps and Pitchers", "The Capture of the Castle", and "The King in His Beauty." Surely after a glance at such titles a child would not be content until he had read the stories into which they lead.

c. The Make-Up of the Book.

Although the pages of these books are of a good heavy quality of paper the manner in which they have been put together is not quite so durable. Instead of sturdy cloth headbands a slim piece of cardboard is the only backing the pages have besides the super. Bright green imitation linen covers are pasted on the board backs. These are attractive but not excessively durable. The two Old-Testament volumes are alike in that the lettering and designing on the front cover is done in a dark harmonious shade of green. When the King Came has as its cover decoration an arresting picture of Jesus stilling the storm. The two companion volumes of the Old Testament are of a slim easily-handled size. The New Testament volume is slightly thicker and not quite so long. Although it is not quite so convenient or attractive a size, it is not ponderous nor hard to handle. As a set, these three books are extremely attractive and fairly durable.

d. The Pictorial Illustrations.

All the illustrations in the first volume, The Garden of Eden, are drawn by Walter H. Everett. Although the six pictures in this book are not masterpieces they would as a group be rated as good art. They are interpretive as well as illustrative and have succeeded in revealing the spirit of the Bible story as well as the facts. The mechanical execution of these cuts is splendid.

The art in the second volume, The Castle of Zion, does not come up to the standard set for it in the preceding book. Of the twelve pictures found here, eleven of them are by Julius Schmorrr von Carolsfeld and one is by Gustave Dore. The frontispiece by Dore, showing the drawing of cedars for the castle, is splendid as a keynote to the spirit of the book. The other pictures, however, never rise above the illustrative level. They are rather poor in their portrayals of character, human emotion, and the actual life of Bible times.

There have been two editions of When the King Came. The first edition is illustrated by well-known masters, the second by a modern artist, Frank C. Pape. In this first edition, Hofmann's work is used more frequently than that of any other artist. Copies of the masterpieces of such men as Raphael, LeRolle, Zimmerman, Bida, Rembrandt, and Leonardo da Vinci are also included. The prints are fairly good. The art in this book would certainly enrich the lives of the children who lived through its pages. Although the pictures in the second edition have the added attractiveness of color, they do not contribute so largely to the value of the book. In the first place,



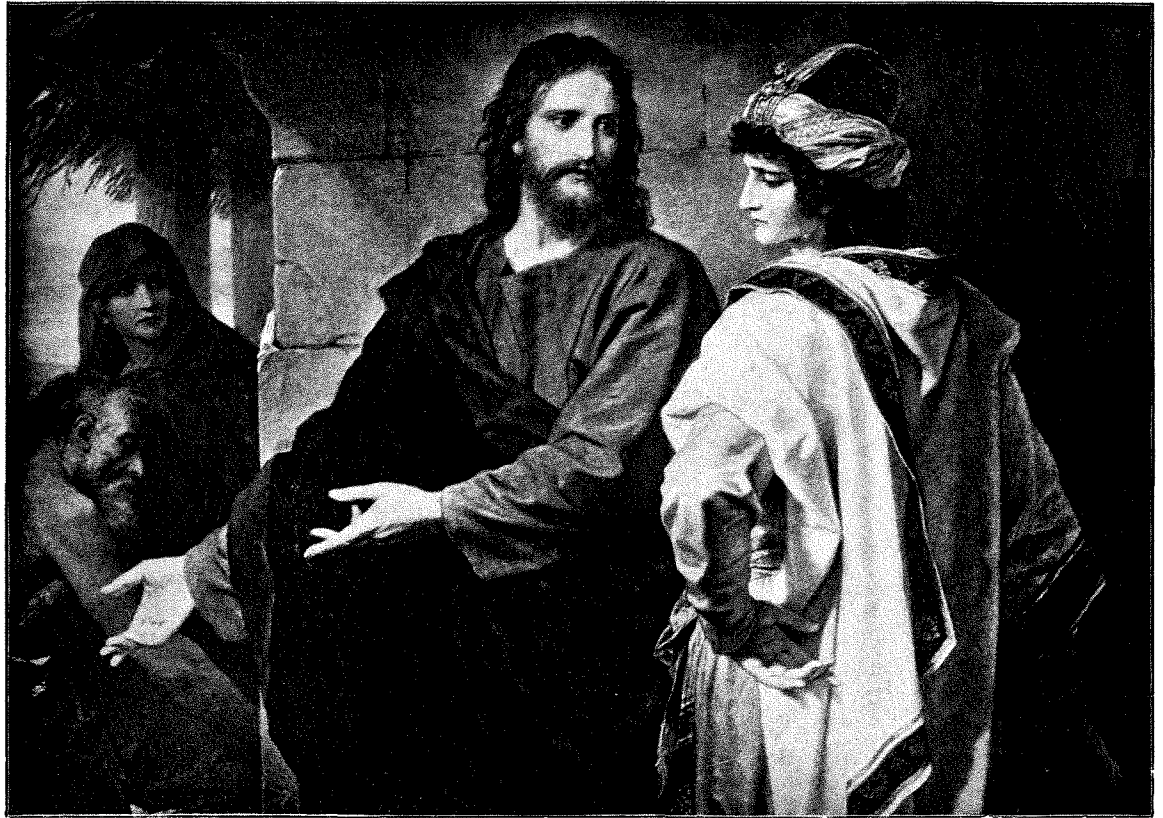
The Union Bible Pictures.  
Old Testament Series. 59.

Nehemiah Rebuilds the Wall of Jerusalem.

Julius Schnorr von Carolsfeld.

WESTERBURY & CO. NEW YORK





BROWN'S FAMOUS PICTURES. NO. 186

CHRIST AND THE RICH YOUNG MAN

HOFMANN. 1824-1911

they would not, as a whole, rank well in the field of art. In the second place, they lack depth of understanding of the character of Jesus and of the spirit of the New Testament. They appear poverty-stricken in contrast to the interpretive art of the first volume.

## 2. An Examination of the Style.

### a. General Literary Merit.

These stories simply radiate human interest. There is a power and breadth and joyfulness about them all which catches the attention of any reader and would prove particularly fascinating to a junior child. The sentences are direct and the paragraphs unified. Although all the words used could be found in the average junior vocabulary there is no feeling given to the reader that the author is "simplifying" a hard story.

### b. Story-Telling Methods.

George Hodges tells an intensely interesting tale. His understanding of the essentials of a good story, the interests of the child, and the universal nature of humanity has given breadth and convincingness to his stories. All of them are filled with direct discourse and action. The Biblical ideas and words are translated into modern terms understandable to the child. For example, the word church is always substituted for temple, the word minister for priest. The feeling against the Samaritan is accounted for by the fact that "he didn't go to the same church." Family relationships and all situations are spoken of in familiar terminology. This is well illustrated

in the story of Jacob:

"Now Rebekah had been thinking for a good while that it would be well for Jacob to visit his cousins, who lived in the old country, beyond the rivers. For there was a family in the neighborhood named Heth, whom Isaac and Rebekah did not like, and they had a number of daughters and Jacob used to go to see them. It troubled Rebekah greatly and more than once she had said to Isaac, 'Those Heth girls worry me almost to death. How dreadful it would be if Jacob should marry one of them!' And Isaac said, 'Let him go and see his cousins. A change will do him good.' So now, when Jacob's behavior had displeased his father and made his brother so angry with him that he threatened to kill him, Rebekah felt that the time had come. She packed up Jacob's things and sent him off for a long visit at his Uncle Laban's!"<sup>1</sup>

The introductions to these books are brief, interesting, and to the point. They set the stage, introduce the characters, and make the reader eager for more. A representative one is that found in the opening of the book, When the King Came,

"Once upon a time there was a Year One. Strangely enough it was not the beginning of the years. The world was already very old; nobody knows how old. . . But somehow, everything seemed to begin over that year because that was when the King came."<sup>2</sup>

Condensation and imagination are two of Mr. Hodges' chief gifts. These serve him well in the body of his stories for they enable him to choose significant detail and present it in living form.

This can best be seen in the following:

"There was once a lad who bore the strange name of 'Destruction and Deliverance'. . . His Father Isaiah had given him this name in order that he might be a kind of living motto. When anybody said, 'What is your name?' and the lad replied, 'Destruction and Deliverance', the questioner would always ask another question. He would

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1. The Garden of Eden, p. 39.
2. When the King Came, p. 3.

say, 'Where did you get such an extraordinary name as that?' And the boy would answer; 'It is the subject of one of my father's sermons. My father says that this nation shall be destroyed but delivered.'<sup>1</sup>

The succession of incidents always moves rapidly toward an interesting climax. This is more true of the two Old Testament volumes than of the New Testament one. The New Testament, in its very nature, requires some explanation. Dr. Hodges has done this explaining in a very helpful and unobtrusive way, but in doing it at all he has taken away the element of swift drama found in his other books. The climaxes are well managed. They come with surprising turns and knot the thread of narrative. His conclusions are brief and satisfying and end, except in a few New Testament stories, without moralization or explanation.

### 3. An Examination of the Content.

#### a. Appropriateness to the Age of the Child.

George Hodges knows the junior child's love for action. In his two Old Testament books he has not tarried on philosophizing or objective teaching portions. In the New Testament the teaching portions are woven in very beautifully with the active situation. Any pause for explanation is an aid to a more full entering into the life of the story.

Hodges' choice of stories is good. The Garden of Eden includes the major stories from the Creation through David's life,

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1. The Castle of Zion, p. 129.

prior to his kingship. The most detailed stories are those of the judges whose action always appeals to the junior. The Castle of Zion takes up the story at the point when David as king captures Jerusalem. It continues through the exciting stories of Kings and Chronicles and then gives extremely interesting condensations of the stories of Ezra, Nehemiah, Esther, Job, Isaiah, Jeremiah, Ezekiel, Hosea, and Amos. It includes detailed accounts of Daniel and Jonah. When the King Came enlarges upon the incidents of Jesus' life just enough to give them added story qualities and child interest.

b. Biblical Accuracy.

Hodges' inaccuracies are not so much misrepresentations of spirit as of detail. As a whole, he presents the workings of God in human history. In When the King Came the saving purpose of Jesus' life is the dominant feature. His major inaccuracies can be grouped as: omissions, personal interpretations given as fact, carelessness as to detail, and imaginative embellishments told as fact.

A typical omission is found in the story of David's life where Nathan tells him of his sin but not of its results. Nowhere in the book are the family wars which follow related to this sin.<sup>1</sup>

His personal interpretations sometimes take the form of a naturalistic explanation of miracles. He is justified in holding such opinions but not justified in stating them as though they were parts of the Bible text. A sample of this is shown in the sentences

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1. The Castle of Zion, p. 27.

which follow;

"So the sun went down and night came on. And with the night came the fog, and the moon . . . and the fog settled down on the Egyptians so that they could not see the Children of Israel. . . and the clear moon shone upon them. So it was like a pillar of cloud behind them and a pillar of fire before them."<sup>1</sup>

At other times his inaccuracies take the form of obvious although non-committal doubt of the accuracy of certain portions of Biblical history. For instance,

"But, father, said the Hebrew children when they had heard these stories, 'Did these wonders really happen? Did Nebuchadnezzar eat grass like an ox? Did the hand write on the wall of the palace of Belshazzar? Did the Lord deliver His servants from the fiery furnace, and from the den of bears?'

"And the father said, 'Children, I was not there, and my grandfather who told me the stories which I tell you, was not there either. But this was true then and it is true today, that the Lord humbles the proud and brings down the mighty from their seats, and saves those who trust in Him out of all their troubles.'<sup>2</sup>

There are other inaccuracies which do not make a difference in the essential message of the story and are due to carelessness rather than to intentional revision. An example of this is found in the story of Joseph and his brothers. When the brothers see Joseph coming afar off Hedges puts these words into their mouths;

"Come, now, let us kill him and we shall see what will become of his dreams."

And then --

"No, let us not kill him. That will do us no good. Let us sell him. We will get some money."<sup>3</sup>

. . . . .

1. The Castle of Zion, p. 55.
2. Ibid., p. 176.
3. Ibid., p. 37.

In reality they did not think of selling him until he was already in the pit and they saw the caravan of the Ishmaelites coming up from Gilead.

Other inaccuracies are due to an imaginative approach different from that of the Bible narrative. This is shown very well in the story of "The Little Lambe Prince". This story begins with the words: "It was the nurse's fault that the prince was lame," and then goes on to tell of how he became lame, and lived on a farm, and bewailed his condition, and wished to be in his Uncle Ishbosheth's army. The story concludes with his admission into David's household. The final words are these:

"Thus, at last, the dreams of the little lame prince came true. He left the farm, and lived in the palace, and every day dined with the king."<sup>1</sup>

Hodges increases the interest of his Bible stories by including good historical detail. In the story of Jesus' journey to Jerusalem when he was twelve years old, he includes the psalms which history tells us were usually sung at such a time. He describes the steps along the way from a geographical standpoint and makes this trip a living one.<sup>2</sup> He gives many such accurate geographical and historical touches throughout these books which are very helpful and interesting.

#### 4. An Estimate of the Value of these Books.

One child said after reading The Castle of Zion, "My, but I like that. It's interesting and I can understand it." Such a reaction

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1. The Castle of Zion, p. 19.

is to be expected from books like these. The human interest of the stories could not but hold a junior child whether that child be boy or girl, boisterous or dreamy. As he read he would unwittingly become conscious of the presence of God in human life and of the courage that presence brings to men. When the King Came would give a child a broad understanding of Christ and of his place in the life of today. Although the significance of certain incidents and teachings is made directly applicable to distinctly Episcopalian practices, these applications have a broader place in all Christian life.

It is a very regrettable fact that inaccuracies keep these splendidly told stories from being wholly acceptable. There is much in them to develop the spiritual and moral life of the child. The spirit of When the King Came, as well as the spirit of all three books, is exemplified in this paragraph which follows the story of the ascension:

"They fell upon their faces and worshipped the King of Glory. Their hearts were full of faith and love and joy. He had gone away out of sight only to return invisible and to abide with them and with us all forever."<sup>1</sup>

6. Jesse Lyman Hurlbut: Story of the Bible.

1. An Examination of the Mechanical Features.

a. The Type.

Although the type for this book is of the correct size, the editor has economized to too great an extent on his leading and word

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1. When the King Came, p. 399.



spacing. This has made possible a compact and easily handled book, but has resulted in a crowded looking page. The type is of the thin-faced "pica" variety which is not easily read. A thin grey toned page takes the clarity from letters which in themselves would be quite distinct.

b. The Organization and Attractiveness of the Page.

The appearance of this book would be greatly improved if it included only half of its present material. As has been said above, the pages are crowded. This is due both to the quantity of story material and to the abundance of illustrations. Numbers of pictures have been in part cut away to give room for the text. The majority of illustrations are crowded into pages of writing. To further economize on space, the width of the margins has been encroached upon. All of this, plus the fact that the paper is of poor quality results in an unattractive and poorly organized page.

The interest aroused by the names of the stories and the headings of the sections in a measure alleviates the unattractiveness of the page. The Story of the Bible is divided into seven historical sections. Each section has its own title page which mitigates to some extent the appearance of crowding. The headings of the individual stories are well spaced. They have been chosen with the purpose of attracting the child. "The Night When a Nation Was Born", and "The Last Four Kings of Judah and the Weeping Prophet" are representative of the groups as a whole. Some of them, such as, "Elisha and the Bew"; "Jonah and Nineveh" lack unity but are indicative of the un-

coordinated story which follows.

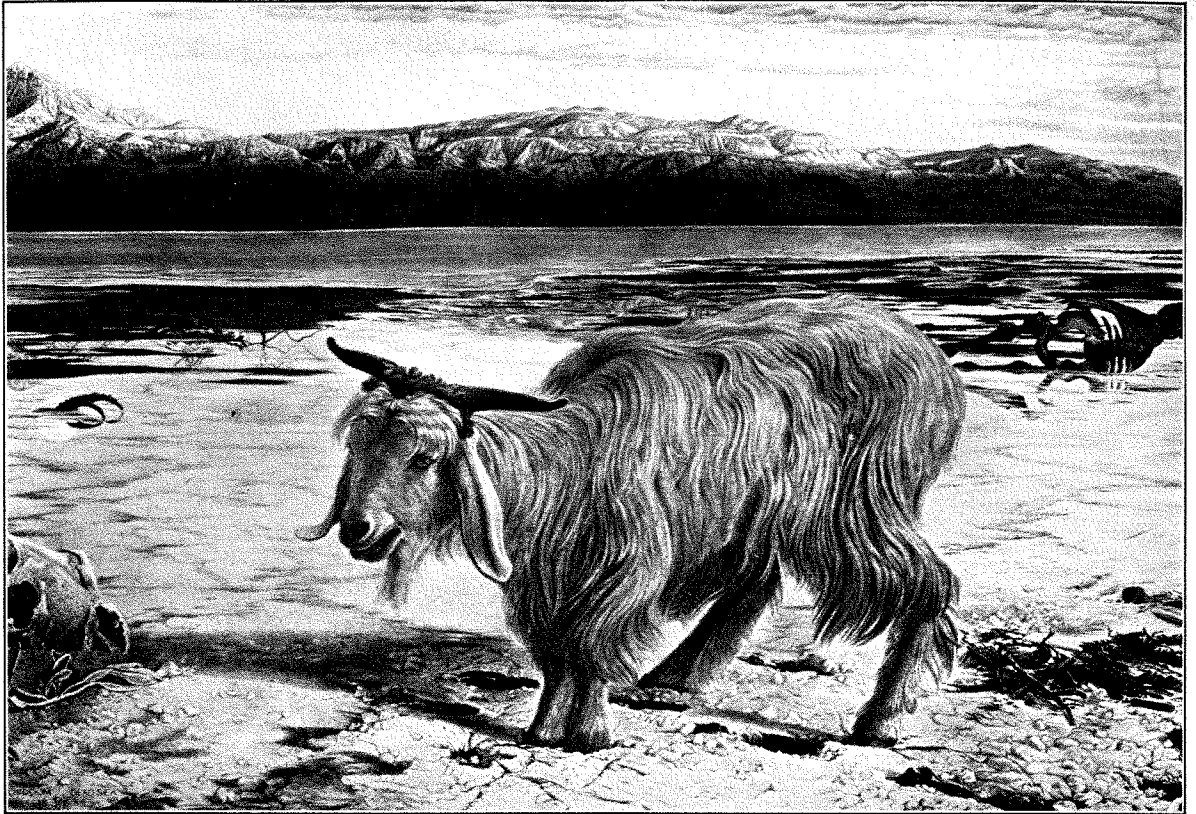
c. The Make-Up of the Book.

The material out of which this book is made is durable but not altogether attractive. The paper is flawed, thin, and greyish in tone. The firm back boards are covered with a lasting quality of cloth, varying in design with the edition.

The construction is all that could be desired and meets the most rigid standards of book binding. It is certainly a book that is able to stand years of hard usage as has been seen by many long periods of testing in many homes.

d. The Pictorial Illustrations.

It is difficult to discuss the art of this book for there are seven hundred forty-nine pictorial illustrations ranging in artistic value from the great masterpieces of Zimmerman and Hofmann down to a very inferior type of picture drawn especially for this work. There are a number of splendid interpretive pictures to be found here but most of them have been spoiled by blurred printing. The great majority of illustrations are purely illustrative. Some of them are true to the Bible account; others lack sincerity of understanding. There are a number of good pictures which, as a background to the Bible stories, make vivid Palestinian life. The fifteen full-page colored plates painted by W. H. Margetson fulfill quite adequately the purpose of illustrations. All other pictures are half tone engravings. In subject matter they are well suited to the child's interest and understanding. There is no emphasis on war and bloodshed. If



The Union Bible Pictures.  
Old Testament Series. 20.

The Scapegoat.

William Holman Hunt.

the pictures were not so blurred they would, as a whole, be very helpful to the child.

## 2. An Examination of the Style.

### a. General Literary Merit.

The style of this book has a grandfatherly, conversational tone. Whenever the writer feels that a word or thought needs elucidation he steps in the midst of his narrative and gives an explanation. For this reason many of his paragraphs and sentences lack unity and forcefulness. One of the most outstanding examples of this fault is in the following paragraph:

"Some time after this, when Esau was forty years old, he married two wives. Though this would be very wicked in our times it was not supposed to be wrong then; for even good men then had more than one wife. But Esau's two wives were women from the people of Canaan, who worshipped idols, and not the true God. And they taught their children also to pray to idols, so that those who came from Esau, the people who were his descendants, lost all knowledge of God, and became very wicked. But this was a long time after that."

### b. Story-Telling Methods.

The above quoted paragraph also reveals Hurlbut's chief story-telling weaknesses. It shows his lack of unity, his rambling style, and his lack of any conception of the technical aids which make a story readable and living.

The same faults of over-explanation, rambling, and lack of unity are noticeable in the introductions to his stories. The sen-

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1. P. 78.

tences lack terseness and the words concreteness. The following is illustrative of these omissions:

"When Paul chose to be tried before Caesar the emperor which was his right as a Roman, it became necessary to send him from Caesarea in Judea to Rome in Italy where Caesar lived. In those days there were no ships sailing at regular times from city to city, but people who wished to go places over the sea waited until they could find ships with loads sailing to those places. Paul and some other prisoners were given into the charge of a Roman centurion or captain named Julius, to be taken to Rome. Julius found a ship sailing from Caesarea to places on the shore of Asia Minor, which would take them a part of the way to Rome. He took Paul and the other prisoners on board this ship, and with Paul went his friends, Luke the doctor and Aristarchus from Thessalonica. Perhaps Timothy also was with them, but of this we are not certain."<sup>1</sup>

The above paragraph is weighted down with details which are indicative of Hurlbut's conscientious attempt to be accurate and inclusive. There is no unity of place or time, or situation here. The thought is rambling and the composition involved.

It is undoubtedly a difficult task to write a story of the Bible, including the major part of the narrative material without breaking it up into many small disconnected stories or uniting in one story many unrelated incidents. The latter has been Mr. Hurlbut's fault. Many of his stories are unusually well divided, but many others lack unity. They have no climaxes toward which to move.

There is a certain "preachiness" about his conclusions. The story of Jonah ends: "So the book of Jonah shows God as 'Our Heavenly Father.'"<sup>2</sup> The conclusion to the story of Simeon and Anna

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1. P. 738.
2. P. 415.

reads: "Thus early in the life of Jesus God showed to a few that this little child should become the Saviour of His people and of the world."<sup>1</sup> And yet, the sincerity of purpose, the simplicity of telling, and the truth of what is told gives a value to these little sermons which, technically, should be omitted.

### 3. An Examination of the Content.

#### a. Appropriateness to the Age of the Child.

Because this book was written before the days of graded church school literature, Hurlbut states that this is the book for young and old.<sup>2</sup> In reality he has chosen his material in view of the interests and understandings of the junior child. The scope of material is large. It covers in detailed story-form the main narrative sections of the Old Testament from Genesis through Esther. It touches very briefly on Job and Jeremiah, in more detail on Daniel and Jonah, and then mentions in their setting, the three prophets, Haggai, Zachariah, and Malachi. The New Testament, through the Acts is fully presented. Paul's Epistles are included, in brief, in the story of his life. The book closes with a glimpse of the Holy City. All incidents are concrete enough to be entered into by the child's imagination. Bible phraseology is not avoided but explained in terms of the familiar. This making meaningful of Biblical terminology is one of the chief contributions of this book. If the child could be led to read the book through, these explanations would be of great moral and

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1. P. 514.
2. Cf. Title Page.

spiritual value to him.

b. Biblical Accuracy.

As a whole, Hurlbut has been accurate in his rendering of Biblical detail, historical detail, and the larger spiritual truth of the Bible. Inaccuracies are few, but they do occur. A representative one is;

"How anxious the mother and sister were as they saw the little ark floating away from them on the river."<sup>1</sup>

These inaccuracies are very infrequent but the fact that they are present cannot be overlooked.

4. An Estimate of the Book.

It is a regrettable fact that the mechanics and style of this book come between the reader and the really valuable piece of work which Mr. Hurlbut has done. These stories hold the interest to a certain extent because of their sincerity and the value of details with which they deal. The Story of the Bible would be useful as a source book for teachers who desire background material for their Bible stories, but as a children's book, it lacks the power of a well told story and the inspiration of an uninterrupted experience with the friends of God.

H. Macmillan; The Little Children's Bible  
The Older Children's Bible

1. An Examination of the Mechanical Features.

a. The Type.

The type of The Older Children's Bible is correct as to size

.....

but its leading and word spacing are narrow. The type in The Little Children's Bible, although larger than that found in its companion volume, is entirely too small for a child under eight years of age. Its leading and word spacing are inadequate also. The type in both books is heavy, clear, and very readable.

b. The Organization and Attractiveness of the Page.

The pages of these books are smaller than the average. The margins are narrow. Since their material is given in short sections the pages are overloaded with story headings. As a result they have a "choppy" appearance. The titles are almost entirely factual, such as: "Martha and Mary" or "The Golden Calf." On that account they do not contribute much toward increasing the interest of the reader.

c. The Make-Up of the Book.

Both of the books are beautifully and durably constructed. Good, substantial covers are bound over heavy paper of excellent quality. All the mechanics of binding have been excellently carried out. The back boards are covered with a medium blue fabric. The titles are printed in large simple black letters which give the covers a certain dignity and poise. The books could well be used until the child has no more need of a "children's Bible."

d. The Pictorial Illustrations.

The majority of pictures in these volumes are pencil sketches made by A. R. Dixon. In the Older Children's Bible there are twelve cuts in all, three of these being colored. In the Little Children's





NOAH GIVES THANKS

Bible there are six black and white and four colored plates. Inside the covers and on the fly-leaves of the latter book are silhouette drawings of imaginary scenes from Jesus' childhood.

These pen-and-ink drawings are purely illustrative and although they are quite accurate as to detail and give the child a fair idea of the background and costuming of the period, they would not rank as pieces of art. The colored pictures in The Older Children's Bible are inferior in quality to the sketches, and the coloring is slightly overdone. The colored plates in The Little Children's Bible are far superior to the ones mentioned above. One is of the birth of Jesus, one of His childhood, and one of His blessing the little children. Since small children love pictures of other children and since these delicately colored prints have a joyful child-like spirit about them, they would be very much loved by any young owner of this book.

## 2. An Examination of the Style.

### a. General Literary Merit.

Since these books are entirely composed of unaltered selections from the King James' Version of the Scriptures there is no need to discuss their literary merit.

### b. Story-Telling Methods.

The express purpose of the editors of these two volumes is not to give a story book to the child but to provide a book of Bible passages suitable for use with children in schools. This purpose must be kept in mind as these books are judged according to strict story-

telling standards.

The Older Children's Bible is divided into four main sections: Part I -- "The Story of the Lord Jesus", Part II -- "The Story of His People", Part III -- "The Song Book of the Lord Jesus", and the Epilogue.

In the first part the material is grouped topically under such titles as: "The Story of Christmas", "Days in the Life of Jesus", "Parables", "The Teaching of Jesus About God", "The Death and Resurrection of Jesus", "The incidents or teachings under each of these are simply put down without any effort to merge them into a connected story. The mere arrangement of material, however, gives its own story effect. Part II is simply a list of Old-Testament stories in chronological order. Part III is a collection of psalms with a selection from the Apocrypha and Isaiah included. The Epilogue consists of short selections concerning the New Creation. If somehow these stories could have been more closely knit together their appeal would have been strengthened.

The Little Children's Bible is divided into seven parts: "The Story of Christmas", "Stories that Jesus Would Learn From His Mother", "The Baptism", "Kind Deeds of Jesus", "Stories Told by Jesus", "The Death and Resurrection of Jesus", "God, the Father and His World", and "The New Heaven and the New Earth." The arrangement in these sections, although briefer, is similar to that of The Older Children's Bible. The headings for the smaller sections in this book are in italics rather than in capitals so that the material here has the effect of being more connected.

The introductions, successions of incidents, climaxes, and conclusions are as simple, direct, and forceful as those of the Bible itself.

3. An Examination of Content.

a. Appropriateness to the Age of the Child.

These books have been put together by members of the Cambridgeshire Education Committee for the schools of that vicinity. Care has been taken in the selection of material for these books to insure selections suitable to child interests and comprehension. With the exception of a few verses from Romans which are included in the final story of "A New Heaven and a New Earth", their choices were well made.

b. Biblical Accuracy.

The only possibility of Biblical inaccuracy in these books is in the selection of material. It is stated in the preface that it is not their purpose to give the whole Bible and thus take the place of the Bible itself, but to lead the child "to a life-long love of the Christian story and the word of God."<sup>1</sup> To aid in this, the direct Biblical reference is given at the end of every selection.

The Older Children's Bible gives a comprehensive view of the life of Jesus. It includes the major incidents from the lives of the patriarchs and the major events of the Exodus and wilderness experiences of the Israelites. Only a few stories are told from Numbers and Joshua.

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1. Preface, p. vi.

The Judges receive detailed treatment. Ruth, Samuel, David, and Solomon are quite fully dealt with. In "The Song Book of the Lord Jesus" twenty psalms and nine selections from Isaiah, the story of Creation from Genesis, and the "Song of the Three Holy Children" from the Apocrypha are given. One wonders why this latter selection is included when nature psalms of this type are found in the Bible itself. An interesting group of selections from Revelation, Romans, I Corinthians and Matthew close the book. They deal with the New Creation, its patience, joy, and ever-present Saviour, ending with the triumphant note of assurance for all Christians. "Lo, I am with you all the days, even unto the end of the world."<sup>1</sup>

The Little Children's Bible has a much more limited range of material than The Older Children's Bible. The birth and childhood of Jesus are the only detailed accounts given from the New Testament. A small group of miracles, parables, and teachings are included in brief. Selected incidents from the passion, resurrection, and appearances conclude the story of Jesus' earthly life. In the section entitled, "Stories that Jesus Would Learn from His Mother", the material is chiefly concerned with the children of the Old Testament. One psalm is introduced in the section, "God and His World". "The Songs of the Three Holy Children" are included here also. The conclusion of this book is identical with that above.

#### 4. An Estimate of these Books.

As selected portions of Scripture rather than Bible stories,

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1. Matt. 28:20.

these books are of great value. There is one danger, however, in their very name for, although the Bible references are given and explanations made, the title, The Children's Bible could well comote to the child the idea that this is the entire Scripture. This can be guarded against by careful supervision by parents and teachers.

I. Frances Jenkins Olcott: Bible Stories to Read and Tell.

1. An Examination of the Mechanical Features.

a. The Type.

The type in this book is of the correct size, but the leading and word spacing are small. The print is very clear and easily read.

b. The Organization and Attractiveness of the Page.

The margins of these pages are fairly wide. The print of the division headings is too heavy for the narrow space left for them. The large divisions of the book are separated by title pages whose printing is too florid for beauty. The titles such as, "The First Rainbow" and "The Witch of Endor" are well chosen and adequate.

c. The Make-Up of the Book.

Although its super is not strengthened by headbands its cover is composed of a very substantial board encased in a dark blue fabric. The cover title and design are printed in gold. The pages are of strong though thin paper. The latter fact makes it possible for this to be a medium sized, easily-handled volume.

d. Pictorial Illustrations.

The eight pictures here found are painted by Willy Pogany. In spite of the fact that they are beautifully printed and colored, they lack the essential qualities of good art. True to the actual details of the Bible story, they miss the spirit. They are neither true to the costume of the time nor to the social or geographical background of the people. They are not sound in their interpretation of human nature and tend to bring forth a reaction of amusement rather than of appreciation on the part of the observer.

2. An Examination of the Style.

a. General Literary Merit.

As these stories have been selected from the King James' Version of the Old Testament, with only slight and infrequent variation of words, a discussion of general literary merit is obviously unnecessary.

b. Story-Telling Methods.

If it were not for the grouping of materials this book would be more of a collection of incidents than of stories, for Olcott has treated every individual incident as a unit. Units related to each other through situation or character are arranged under a single title. An outline showing this arrangement is here shown.

Jacob's Twelve Sons<sup>1</sup>  
Joseph's Dreams  
How Joseph Was Sold into Egypt  
How Pharaoh's Butler and Pharaoh's Baker Dreamed Dreams

.....

1. Pp. 65-93.

How Pharaoh Dreamed a Dream  
The Mighty Ruler of Egypt  
The Brethren Bow Down to Joseph  
The Strange Money in the Mouths of the Sacks  
How Benjamin Went Down Into Egypt  
The Silver Cup in the Corn  
"I am Joseph your Brother Whom You Sold Into Egypt"

Some of these sub-divisions are complete stories in themselves with introductions, progression, climaxes, and conclusions, while others are treated merely as incidents. Inasmuch as the stories and incidents are in the Bible language they are forceful and moving. At times the omission of a Biblical incident in a story has strengthened its appeal to the child, at other times it has weakened it.

### 3. An Examination of the Content.

#### a. Appropriateness to the Age of the Child.

In the selection of her stories Olcott has catered to the junior child's natural desire for the heroic. She has attempted to add spiritual value to this heroic by selecting key verses for every main story and placing these verses on the title pages of those stories. These key verses in the majority of cases are taken from the psalms and lead to an appreciation of the psalms as well as to an enrichment of the narrative portions. In spite of the danger of becoming abstruse in this presentation of thought she has, in most cases, succeeded in choosing materials in which the abstract is translated into concrete imagery.

The chief opening for criticism and at the same time the main point for approbation is to be found in the groups of Biblical references at the end of every story. These references give sugges-



tions for further reading of related stories and passages, which because of lack of space have been omitted from this volume. As a whole the story suggestions would prove very interesting and stimulating to the junior. Many references to verses in the New Testament, however, touch on symbolic and theological interpretations which are beyond the child's interest and comprehension.

b. Biblical Accuracy.

Since these are selected and not re-told stories the only method of judging their Biblical accuracy is to note their inclusions and omissions. As has been mentioned above, each story ends with suggestions for further reading. This makes it possible for this book to lead to, if not actually to include, almost the whole of the Old Testament and related portions of the New. Another valuable and unusual feature of this book is its inclusion of a group of laws from the Book of the Covenant.

There are, however, a few inaccuracies of emphasis. The story of Balaam, for instance, lays its chief stress on the speaking of the ass and includes only a reference to Balaam blessing the children of God.<sup>1</sup> Another criticism which should be mentioned here is the fact that much material is taken out of its context. This is especially true of the prophets.

Although the prophecies are out of their context, they are splendidly arranged and show in chronological order the life of Christ as foretold by the Old Testament seers.

. . . . .

1. Cf. p. 175.

#### 4. An Estimate of the Book.

In its Biblical accuracy and its provision for further Bible study on the part of the child this book is splendid. Its illustrations and certain other related incidents lower to a certain extent its possibilities of usefulness.

#### J. Maud and Miska Petersham; The Christ Child.

##### 1. An Examination of the Mechanical Features.

###### a. The Type.

The type in this lovely child's book is beautifully clear and broad-faced. Its leading and word spacing are exceptionally wide.

###### b. The Organization and Attractiveness of the Page.

The pages of this book are most unusual. They are large and very white. All the space up to the margins is filled in with a soft, light grey upon which are found both the pictures and the printing. Some pages are devoted entirely to the printed material, some entirely to illustrative material, and some have a combination of both. Every page is a work of art. The grey background seems to make the text and pictures one. There is a quiet restfulness about it all.

###### c. The Make-Up of the Book.

The pages are made of an exceptionally fine quality of paper, but the cardboard cover, with its thin cloth backing, is not durable. The super is not firmly attached, nor has it headbands. The book is very slim and a little larger and wider than the average sheet of typewriting paper. It is an attractive size for a small child.

d. The Pictorial Illustrations.

This book is full of stars; small ones especially designed for a blue night, or a black night, or a corner of the sky; a bright one which is found in a well; and a large, soft blue one which fills the earth and sky with its glory.

This book is filled with birds; birds which fly around Mary's head as she is grinding her meal, which bow in submission at her feet as she listens to the angel's words about the coming king, which encircle the three as they go to the temple, which perch on the arm of the little Lord Jesus and fly around Him when He plays. As the Christ child moves about His home with His eyes upon the future, they fly in line with His vision. As He sits upon the top of a high hill and looks out into a spacious world, they turn and wait to do His will, for they are ready to go with Him anywhere.

This book is filled with sheep; They are in the field with the shepherds. They come to worship at the manger. They nestle close to Mary's feet as she holds the baby Christ. They play with Jesus in the fields. The little black one stays very close to Him.

This book is full of love; the birds' love for Mary, Mary's love of God, Joseph's love of the Virgin and the parents' love for their child. Here also is the wise men's love, the shepherd's love, Simeon's love, and the love of the manger animals for the little Christ child.

This book is full of worship; God is on every page. He is in the heart of the Virgin. She worships in perfect submission and receives His words. He is in the Christ, for this tiny child is the



mighty God and the Prince of Peace. The radiance from the little boy is over all and brings to Him the worship of the shepherds and the worship of the sheep and the worship of the three wise men. It also brings the thoughtful adoration of the mother who keeps these things in her heart.

This book is full of the Christ child. Before He is born He is here in the thoughts of His mother. Before He is born the world prepares for His coming. When He comes, His glory fills the stable; His heralds awaken the stars and take the shepherds from their watch. He is the center of His mother's life and of old Simeon's praise. He makes the temple beautiful. He disturbs an earthly king. To worship Him men travel from the ends of the earth and His parents leave their land. He is the center of His father's shop and the amazement of the doctors. His vision goes to the ends of the earth. His is a life of perfect submission and in His submission this Jesus increases in wisdom and stature, and in favor with God and man.

By the vividness of color, by a semi-naturalistic, semi-impressionistic conventionalized type of art these things are shown. The whole is tinged with Russian tradition. In spite of all these seeming inconsistencies the spirit and the heart of the Christmas story is preserved and given to the child in such a bright, unmistakably reverent way that he cannot but come to the manger to worship with the rest.

## 2. An Examination of the Style.

The simple and beautiful story of Jesus is here told in the Bible words. A discussion of style is therefore unnecessary.

### 3. An Examination of the Content.

#### a. Appropriateness to the Age of the Child.

The Christmas story is the favorite of all small children. Consequently this book is likely to be a favorite with them. Children love stars, birds, sheep, mothers, fathers, babies, and children, especially when these are shown in soft, bright colors. The Christmas story always has an appeal to the child. This appeal is rarely stronger than when this story is told in the direct, rhythmic sentences of the Bible text.

#### b. Biblical Accuracy.

The Bible text is here divided into seven parts, "The Prophecy", "The Babe", "The Shepherds", "In the Temple", "The Wise Men", "The Flight Into Egypt", and "The Child." The text itself is accurate. The references for the prophecies are given. Because of the familiarity of the Matthew and Luke accounts no references are included for the actual Christmas story.

### 4. An Estimate of the Book.

Because the child would love it as a book, would love it as a set of pictures, would love it as a story and through it would love the Christ Child and worship at His feet, this book would be the ideal gift for a Christmas morning.

## K. Henry A. Sherman and Charles Foster Kent; The Children's Bible.

### 1. An Examination of the Mechanical Features.

#### a. The Type.

The size of the type and the spacing of the words in this book

meet the standards of measurement set up for them. The leading is only about two-thirds as large as it should be. The clarity and breadth of the type, however, alleviate any difficulties which might otherwise arise from this fault.

b. The Organization and Attractiveness of the Page.

These pages are large and their margins are wide. The headings are simple and well spaced. The paragraphs are of such a length that they break the page at frequent intervals but do not give it a fragmentary appearance. The titles are simple, interesting, and significant of the material which is to follow. "The Courage of Four Captives", "How to Pray", "Why Paul Went to Macedonia" are representative.

c. The Make-Up of the Book.

With heavy, easily turned pages and an exceptionally splendid cover, this book would bid fair to last the span of childhood if its construction were better. The book opens beautifully and its pages hold together comparatively well, however, in spite of the fact that it lacks the added support of headbands which it decidedly needs because of its size.

d. The Pictorial Illustrations.

Beauty is the keynote of this volume, struck particularly by the pictures. A few of them, such as Zimmerman's "Christ and the Fishermen", Riviere's, "Daniel's Answer to the King", L'Hermitte's "Among the Lowly", and Von Uhde's, "The Testing of Abraham's Faith",



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*"The Lord is My Shepherd" Twenty-third Psalm*



rank among the masterpieces of Biblical art. All illustrations included would be considered good, although their depth of character is not sufficient to allow them to stand with the very greatest. For the purpose of interpreting the beauty of the Bible to the child, however, they could hardly be surpassed. Among the colored prints are a dozen exquisite Taylor pictures, three excellent paintings by George Herbert Moore, and a beautiful copy of L'Hermitte's "Among the Lowly". Tissot, Von Unde, Vriendt, Ryland, Riviere, Norman, Zimmerman, Gerome, Siemeradzki, Moore, Slade, Girardet, and Raphael are the artists represented among the uncolored half-tones included here. All of these pictures are shown in large, full-page cuts of excellent execution. The book would almost be worth purchasing purely for its art's sake, for these pictures would give to the child a high conception of the majesty and love of God and would bring to him a realization of the beauty, poise, and strength which God imparts to those who love and worship Him.

## 2. An Examination of the Style.

### a. General Literary Value.

Unlike most Bible story books this is neither a retelling nor a re-arrangement of some previously translated texts, but a fresh translation of Bible selections chosen especially for the child. It is simple, yet stimulating. No attempt has been made to put it into words of one syllable. It has enough unfamiliar idioms in it to provide room for growth and yet not enough to keep the child from enjoying and understanding its pages. Although it is a modern translation

it has not been put into free speech but resembles the American revised version in its phraseology. The wording is splendidly suited to the child and meets the highest literary standards. The simplicity and sincerity of the translation give it a breadth and power which is unusual.

b. Story-Telling Methods.

The Children's Bible is divided into two main divisions: The Old and the New Testaments. The incidents within these two sections follow each other, each with its own title, with no main headings to unite related portions or to separate those which are unrelated. A child might object to the brevity of some stories, for without elaboration some of these smaller sections do not give room for the full development of all their story possibilities. The introductions, succession of incidents, climaxes, and conclusions have the simplicity and force of the Bible itself.

3. An Examination of Content.

a. Appropriateness to the Age of the Child.

The material from the Old and New Testaments has been selected after twenty-five years of careful observation as to what portions are interesting and helpful to children.<sup>1</sup> As a whole, an excellent and very full selection has been made. There are a few omissions which, in view of child interests, seem somewhat strange. For example, the

. . . . .

1. Cf. Preface.

part played by Jael in the story of Deborah is omitted; in the story of Gideon the fascinating details of the fleece are not presented; as the story of Christ's trials is told, Peter's denials are not mentioned; Cornelius' vision is narrated, but Peter's is not given. The fact that an effort has evidently been made to keep this work from assuming bulky proportions may account in part for these omissions, but the basis for them is difficult to determine.

b. Biblical Accuracy.

Although not accurate as to exact words, this translation is, as a whole, true to the original in thought and spirit. A child who finished this book would have become familiar with many portions of the Scripture which are as a rule never read by children. A highly-cut but beautifully-arranged story of Job is given with the essential portions of the outstanding speeches reproduced in poetry. Twenty of the Psalms are translated and arranged as separate poems. An objection might be raised on the part of some to the fact that these familiar psalms are in slightly different phraseology from that used in the standard versions. Nevertheless, the translations given are clear as to thought:

"I will lift up my eyes to the hills; from whence comes my help?  
My help comes from the Lord who made heaven and earth.  
He will not let your foot be moved; he who keeps you does not  
slumber;  
Behold, he who keeps Israel neither slumbers nor sleeps."<sup>1</sup>

A great number of splendid proverbs are included in groups under such

. . . . .

1. P. 197.

headings as "The Rewards of Listening to the Advice of the Wise", "What God Likes and Dislikes", "The Trouble of Those Who are Lazy", and "The Control of the Temper." Besides the stories of Paul's life, portions of a great number of his epistles have been included in their historical setting. These do not usually give the central thought of the epistle as a whole, but represent some phase of everyday Christian life which could prove inspiring to the child. A fair example of this is found in the treatment of the Epistle to the Romans. The main portion included is from the twelfth and thirteenth chapters, which, of course, do not give the central message of the book but which comprise its practical application.

The Children's Bible avoids all mention of Jewish ceremonialism. Of course a child cannot wholly understand the significance of ceremonials but a complete ignoring of the field robs the child of ideas which will grow in significance as his understanding broadens.

Good conduct teachings are everywhere included. The results of such sins as the child can comprehend are recorded. Others are either omitted or told with great reserve. Christ as Saviour is everywhere a part of the message. The most serious fault this book possesses is its lack of Biblical references. No child could independently find in his real Bible the stories, psalms, and passages included here. There is a great danger that this omission of references will lead the child to believe that this fragmentary and fairly free translation is the complete Bible. The very title of the book would support this belief.

4. An Estimate of this Book.

The material, construction, art, literature, and content of this book unite in giving the child a lofty and powerful concept of God in human experience. It would be loved and read by any child and would thus bring that child into personal contact with much spiritual food which is not usually included in his training. Its value would be increased many times if by the use of references it led the child from this splendid book to the Bible itself.

L. Alfred Skrenda and Isabel Juergens: Minute Stories from the Bible.

1. An Examination of the Mechanical Features.

a. The Type.

The unusual arrangement of this book necessitates very small and crowded type. The book consists of one hundred fifty stories, each illustrated by a pen and ink drawing. Every story with its illustration takes up only one page. The printing is within the line which frames the picture and covers that portion of the drawing in which there are no figures. Thus the letters which are heavy, black, and rather irregular are so small and crowded that reading is difficult.

b. The Organization and Attractiveness of the Page.

As has been mentioned above, the stories and their pictures together form one unit. Everything on the page except the book title and page number is inclosed within the black line which frames the

picture and story. Each story has a title printed in large attractive letters. The margins are wide. The combination of all these things makes for a very interesting page.

c. The Make-Up of the Book.

This book with its bright green cover and black and silver title plate is very attractive, neat, and compact in appearance, but is not above the average in the durability of its binding. The quality of its backing is not of the best and its super is not finished with head bands. Its paper is heavy and lasting. The whole long, broad compact volume is of a very convenient size.

d. Pictorial Illustrations.

As there are one hundred fifty stories in this collection there are one hundred fifty pictures. These are unusually illustrative and deal, to a large extent, with physical prowess. They rarely raise the spirits of the reader above the human level. They are beautifully printed and although they would be considered rather good drawings they do not have those qualities of greatness which make art lasting. A child would enjoy them for a time but would soon grow weary of their sameness. They are fairly accurate in all respects, Biblical, historical, and geographical. They would, however, have no particular influence in the child's spiritual and moral life, for they neither challenge nor lead to worship.

2. An Examination of the Style.

a. General Literary Merit.

Extreme condensation is the keynote to the style of this



book. A remarkable amount of material has been placed in a remarkably small place. The manner is direct and forceful. All unnecessary detail is omitted. The stories are fairly effective although not so much so as the originals in the Bible text. The sentences and paragraphs are of fairly good construction but the words are quite frequently beyond the comprehension of the average child.

b. Story-Telling Methods.

As the name of the book implies, all stories are very brief. The best way to show the general method of attack, condensation, and development generally used will be to give one of these stories in full. "The Story of the Patriarch Abraham" follows:

"The voice of the Lord came to Abraham, a descendant of Noah, and said to him: 'Take your wife, Sarah, and your nephew, Lot, and go forth from your father's house into a far country where I purpose to create a new nation from your children.'

"And Abraham obeyed and set out knowing not where he was going, but trusting in the voice of the Lord. They journeyed many days toward the south until they reached a fertile valley.

"Now Lot was very rich; and so was Abraham, and their many herdsmen began to quarrel over the pastureland. So Abraham said: 'Let us not have strife for we are kinsmen.' And he left Lot in Sodom and journeyed forth again until he reached the land of Canaan. There the voice told him that the land as far as eye could see should belong to him and that his descendants should be as numerous as the stars of heaven.

"This prophecy seemed impossible of fulfillment to Abraham, for Sarah, his wife, had no children. But he trusted in the word of the Lord. One day as he rested in his tent from the noontide heat three strangers approached. And as he arose to entertain and refresh them, they said: 'Sarah is to bear you a son.'

"Now, Abraham was a hundred years of age, and Sarah too, was



full of years, but the prophecy was fulfilled, and when the child was born they called him Isaac.

(The Story of the Patriarch Abraham is from the Old Testament -- Genesis XII, XIII, XVIII)<sup>1</sup>

Because of their condensation, there is no room in these stories for the development of character or for progress toward an effective climax. A junior would find them interesting to pick up and read but would not lose himself in them as he would in longer stories. The picture on every page would continue to attract him, even when the stories did not appeal. Since these stories are written for adults as well as children, a certain degree of complexity is to be expected. The Biblical references included after every narrative might possibly lead the child to read the Bible itself. This is one of the author's stated purposes.

### 3. An Examination of Content.

#### a. Appropriateness to the Age of the Child.

Every story is centered around some heroic personality. At times the heroism is moral and at times physical. The one hundred fifty stories cover the outstanding narrative incidents of Genesis and Exodus. They give a few from Numbers and Judges and concentrate again on the period of the Kings. Nehemiah, Esther, Job, Daniel, and Jonah are the last of the Old Testament stories dealt with. The outstanding incidents of the life of Christ are told in condensed form. In the Acts, Pentecost, Stephan, and Philip are omitted while only one incident from each of Paul's missionary journeys is given. The book ends with Paul in Rome.

. . . . .

The stories are, as a whole, fairly accurate as to Biblical detail but the omission of any idea of Christ as Saviour reveals an inadequate concept of the Scriptural message. The following paragraph out of the life of Paul shows very clearly the author's opinion as to the person and work of Christ.

"After sailing for several months Paul came to Rome where he remained for two years, urging all who would hear him, both Jew and Gentile, to follow the teachings of Jesus of Nazareth."<sup>1</sup>

#### 4. An Estimate of the Book as a Whole.

This book is unique but it remains to be seen how permanent it will be. Without depth of character to the art, without depth of feeling to the stories, and without an adequate message, it can hardly take a major place in the Christian literature of childhood.

M. Nora A. Smith: Old, Old Tales from an Old, Old Book.

##### 1. An Examination of the Mechanical Features.

###### a. The Type.

Although these "Old, Old Tales" are set up in type which is correct as to size, it does not have wide enough leading or word spacing. The print is good and clear.

###### b. The Organization and Attractiveness of the Page.

The pages of this book would be more attractive if the margins were slightly broader. There appearance is improved by well-spaced story headings and well divided paragraphs. Each story has a

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1. P. 160.

main and a sub-title. The main titles as a rule consist of the names of a hero and an explanatory phrase such as, "Abraham, the Friend of God", "Joseph, the Dreamer", "Joshua, the General". The sub-headings also are interesting. The sub-titles to "Samuel, the Last of the Judges", are "The Child of Prayer", and "The Listener."

c. The Make-Up of the Book.

The pages and the cover of this book are all of excellent material. They are firmly bound together in a manner which bids fair to last a child's life.

d. Pictorial Illustrations.

Out of the nineteen full-page half-tones in this volume, eleven are by Tissot, three by Michelangelo, two by Dore, one respectively by Murillo, Reynolds, and an unnamed artist. The above names speak for themselves as to the type of art found here. Tissot strikes the middle note between the interpretive art of Michelangelo and the illustrative pictures of Dore. The prints are clear and well executed. They would be a great help to the child in bringing him into the atmosphere of the Biblical narrative.

2. An Examination of the Style.

a. General Literary Merit.

This style is too rambling to be forceful. The sentences are rather long and involved and the paragraphs are frequently not unified. The language is an attempt to keep the phraseology of the King James' Bible in an enlarged imaginative setting. As a consequence

JOSEPH REVEALS HIS DREAM TO HIS BRETHREN.  
Gen. xxxvii. 8.



O. T. 27—The Jersey City Printing Company, Jersey City, N. J.

Copyright by de Brunoff, 1904.

of this effort, many words sound pedantic.

b. Story-Telling Methods.

A representative introduction is the following:

"In the strange mysterious land of Egypt where Abraham so-journed in his youth, where Jacob lived in his old age. where Joseph rose from slave to governor, there floating in the sacred Nile we find the infant Moses in his tiny boat of bulrushes. More than two centuries have passed since the death of the great Zaphnath-Paneah, revealer of secrets, and another Pharaoh sits on the throne, a king who knew not Joseph, as the Old Tale tells us....."<sup>1</sup>

Moses is kept floating in the sacred Nile for another page and a half while the reader is taken on a tour to discover the historical background of his plight. The average introduction is similarly rambling and indirect.

The succession of incidents, in the various stories, receives much the same treatment. Although they are presented in Biblical phraseology, they are covered with excess detail which takes away from the force of the original writing. Direct discourse is rarely found. The technical aids of repetition and contrast are almost never used. There is a sameness about every paragraph. Never is there a swift movement or a sudden turn of events. Thus, any possibility of a forceful climax is removed.

The conclusions are the best portions of the book. They are, as a whole, brief and successful in winding up the unwound threads of narration.

. . . . .

1. P. 96.

The stories as a whole are unified in their main developments, but these developments are so obscured by "atmosphere" and "background" that the reader has great difficulty in following the central thought.

3. An Examination of the Content.

a. Appropriateness to the Age of the Child.

The author has put her emphasis upon the heroes of the books of Genesis, Exodus, Joshua, I and II Samuel, and the Kings. She also tells stories of Balaam, Gideon, Jotham, Samson, Esther, Jeremiah, and Daniel. A group of Psalms is included in connection with David and a group of proverbs in the story of Solomon. She has told no story which would not be of vital interest to the hero-loving junior. She has failed to re-tell a number of outstanding junior stories but cannot be expected to incorporate all the narrative material of the Bible in one book, if that book is to maintain reasonable proportions.

b. Biblical Accuracy.

A certain amount of elaboration of background and mental states is permissible if it is in keeping with the facts and spirit of the story. The background of these stories is not actually inaccurate, but it does detract from the spirit of the original.

Certain facts are definitely inaccurate, some by omission, some by misrepresentation, and some by carelessness. The significance of the Passover ceremony is overlooked in the following loosely-constructed description:

".... For the Lord had commanded Mosew to mark their door-posts in a certain way so that the destroying angel might see and pass over them."<sup>1</sup>

Jeremiah is misrepresented by the use of that out-worn phrase, "the weeping prophet."<sup>2</sup> The giving of the ten commandments is inaccurate because of lack of attention to detail. Such minor inaccuracies are found scattered throughout the book. Nothing, however, is outstandingly incorrect nor definitely apposed to the spirit of the Scriptures.

#### 4. An Estimate of the Book.

The atmosphere of this book is that of a story within a story. The constantly recurring phrase "as is told in the Old, Old Story Book" is a constant reminder that these are not first-hand experiences. This throws a shadow of unreality over the events. This fact, combined with the poor sentence and paragraph structure, the verbosity, and the poor story development, is a hindrance to the effectiveness of the really good material to be found in this excellently illustrated, well-bound book.

#### N. Eva March Tappan: An Old, Old Story-Book.

##### 1. An Examination of the Mechanical Features.

###### a. The Type.

The type in this book measures up perfectly to the standards set for it in the discussion of criteria. Its size, leading, and word

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1. P. 109.
2. P. 412.

spacing are absolutely correct and its broad Roman-faced letters make reading very easy.

b. The Organization and Attractiveness of the Page.

Here one finds the arrangement of the pages very pleasing. The margins are wide and the divisions well-spaced. Related incidents, each with a heading, are grouped under a common title. Although the stories are not numbered, the incidents in each story are. This numbering detracts somewhat from the appearance of the page. The titles consist, in the main, of factual statements.

c. The Make-Up of the Book.

This is a compact book. Its pages, which are of a splendid quality of paper, are well sewed together and backed with a finely-woven super. If its cloth covers were of a better quality and if its super were strengthened by headbands, there would be no criticism of its make-up. The backboards are very attractive, covered with red cloth, lettered in black and decorated with a picture of David and Goliath.

d. Pictorial Illustrations.

The mechanical execution of the nine full-page half-tones found here is good, but their artistic quality is, as a whole, only average. "Daniel in the Den of Lions" by Briten Riviere is the only great picture in the book. None of the other artists used are commonly known with the exception of Dore. These pictures taken as a whole are illustrative rather than interpretative. All of them except Brian's





BROWN'S FAMOUS PICTURES. NO. 2092

DORE

JOSEPH MAKING HIMSELF KNOWN TO HIS BRETHREN

picture of "Noah Leaving the Ark" are quite true to the Biblical detail and to national and geographical backgrounds. Depth of character is rarely portrayed. Only in a few instances would they have any moral and spiritual influence on the child.

## 2. An Examination of the Style.

### a. General Literary Merit.

As nothing has been added to the King James' rendering of these stories and as the only change has been a re-arrangement of that text into paragraphs, a discussion of the literary value of this book would be beside the point.

### b. Story-Telling Methods.

The book is divided into four large historical divisions. The material of each is subdivided into stories and then into incidents. This organization has added to the appearance of the page and increased the unity and continuity of the book. The story technique is the same as that found in the Bible, direct and effective.

## 3. An Examination of Content.

### a. Appropriateness to the Age of the Child.

The author has included only those portions of the Bible which are of interest to juniors, but has omitted many details and stories in which they delight and whose omission would surely be noticed and regretted. The story of Abraham is a good example of this. It begins with his call in Haran and leaves out the fact that the family originally lived in Ur. It omits the story of Hagar and fails to tell of the visit

of the three angels. Most of the stories of the book are given in this fragmentary manner.

b. Biblical Accuracy.

When the material included in considered, there are no grounds on which the Biblical accuracy of this book can be criticized, but the omissions which cut the train of thought and at times ignore central factors in the narrative, misrepresent the essential message and spirit.

In this collection of Old Testament incidents Jacob is not mentioned. In the story of Samson the significant circumstances of his birth are omitted. Although the story of Samuel mentions the fact that a message was received from God and that Samuel became priest, the content of that message and the reasons for his supplanting Eli's sons are left out. The significance of the exile stories is lessened by the failure to mention the fall of Jerusalem. The twenty-third psalm, the only psalm in the book, is in a peculiar place, as it comes between the story of the death of Jonathan and the story of the little ewe lamb. A number of Solomon's proverbs are quoted in connection with his life. Nathan, Elijah, Elisha, Daniel, Jonah are the only prophets touched upon. This author has definitely omitted from her writings all that is cruel or unpleasant.

4. An Estimate of the Book.

This is a fairly good, but rather fragmentary collection of Bible stories. It would prove interesting to any junior child, but would not lead him to a growing knowledge of Bible truth. The art does

not, as a whole, give any spiritual enrichment and the stories lack dynamic.

Since the analysis of each Bible story book is now complete, a comparative study of these books on the basis of this analysis will be undertaken in the chapter which follows.

**CHAPTER III**

**A COMPARISON OF THE RESPECTIVE BIBLE STORY BOOKS CHOSEN**

### CHAPTER III

#### A COMPARISON OF THE RESPECTIVE BIBLE STORY BOOKS CHOSEN

To simplify the process of comparing twenty separate Bible story books and to objectify the findings, this study will be set forth in chart form. On the basis of the analysis which has just been completed, these charts will reveal the comparative standing of each book in relation to the various criteria set up in the first chapter. The first chart (Chart I) will deal with the mechanical features. Because of the detail involved in the study of pictures, the rating of pictorial illustrations will be elaborated in a separate chart (Chart I-a) with only the rating as a whole appearing on the chart of mechanical features. Then there will be charts depicting the elements of style (Chart II) and the nature of content (Chart III). The setting forth of content will be supplemented by an additional chart (Chart III-a) showing the manner in which each book treats certain outstanding Biblical problems. Because its elements have functioned as determining factors in the rating of Biblical accuracy of content, this chart is introduced for the purpose of explanation, but because of its supplementary nature, it will be excluded from the final comparison. In conclusion, there will be a final chart (Chart IV) summarizing the rating of mechanical features, style, and content, and indicating the rating of each book as a whole.

Except when some unusual detail is being dealt with the rating of the various books in relation to some specific feature will

be indicated as follows:

Excellent	4	:	Could be recommended
Good	3	:	on this point
<hr/>			
Fair	2	:	Could not be recommended
Poor	1	:	on this point





Since none of the standards are absolutely met, this rating is purely relative. Consequently, excellence does not imply perfection. Moreover, in the very nature of the material, there can be no mathematical exactness about this evaluation. The judgment of one individual is, to a certain degree, influenced by personal opinion, even when an effort is made to be perfectly unbiased. Because the content is the essential factor of the Bible story books, it will be weighted in the final rating so as to make its value equal to twice that of any other feature.

For the process of comparison, the Bible story books have been divided into two groups. Those written for the junior child have been placed in one group and those for the little child in the other. In many cases the age group for which the book was intended has not been stated in the book itself but has been evidenced in the nature and handling of the material.

CHART I

A COMPARISON OF THE MECHANICAL FEATURES  
OF THE BIBLE STORY BOOKS

Legend

Excellent	
Good	
Fair	
Poor	

FOR THE JUNIOR CHILD

---

William Canton, The Bible Story

---

James Daugherty, The Kingdom and the Power and the Glory

---

Charles Foster, The Story of the Bible

---

George Hodges, The Garden of Eden

---

The Castle of Zion

---

When the King Came First edition  
Second edition

---

Jesse Lyman Hurlbut, Story of the Bible

---

Macmillan, The Older Children's Bible

---

Frances Jenkins Olcott, Stories to Read and Tell

---

Sherman and Kent, The Children's Bible

---

Nora A. Smith, Old, Old Tales from an Old, Old Book

---

Skrenda and Juergens, Minute Stories from the Bible

---

Eva March Tappan, An Old, Old Story Book

---

FOR THE LITTLE CHILD

---

American Standard Bible Readers

---

Jessie Eleanor Moore, First Bible Stories

---

Ethel L. Smither, Jesus and the Children

---

Jessie Eleanor Moore, Bible Stories to Read

---

Mildred J. McArdle, Stories of Long Ago

---

Frances Weld Danielson, Bible Story Book

---

Macmillan, The Little Children's Bible

---

Maud and Miska Petersham, The Christ Child

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



TYPE					ORG'N. AND ATTRACTIVENESS OF PAGE				MAKE-UP OF BOOK				RATING OF PICTORIAL ILLUSTRATIONS AS A WHOLE	RATING OF MECHANICAL FEATURES AS A WHOLE
Size	Leading	Word spacing	Clarity	RATING AS A WHOLE	Margins	Divisions	Headings	RATING AS A WHOLE	Quality	Construction	Size of book	RATING AS A WHOLE		
4	3	3	3	3.3	4	2	3	3	2	1	1	1.3	1.5	2.2
4	4	4	4	4	3	3	3	3	3	3	4	3.5	1.4	2.8
2	1	1	3	1.7	2	1	1	1.3	2	3	2	2.3	1	1.5
4	4	4	4	4	3	4	4	3.6	3	3	4	3.5	3.1	3.5
4	4	4	4	4	3	4	4	3.6	3	3	4	3.3	2.2	3.2
3	3	3	4	3.5	3	4	4	3.6	3	3	3	3	3.5	3.5
4	4	4	4	4	3	4	4	3.6	3	3	4	3.5	2.1	3.2
4	2	2	2	2.5	2	2	2	2	2	4	2	2.7	1.9	2.3
4	2	2	4	3	2	2	2	2	4	3	3	3.3	2.4	2.6
4	3	3	4	3.5	2	2	2	2	3	3	3	3	1.3	2.6
4	4	4	4	4	4	3	3	3.3	4	3	4	3.6	4	3.7
4	3	3	4	3.5	2	3	3	2.6	3	3	3	3	3.9	3.2
1	1	1	2	1.5	3	3	3	3	3	3	4	3.3	2.4	2.5
4	4	4	4	4	4	3	3	3.3	3	3	3	3	1	3.1
4	4	4	4	4	4	4	4	4	2	2	4	2.6	3.1	3.4
4	4	4	4	4	4	4	4	4	2	2	4	2.6	3.1	3.4
4	4	4	4	4	4	4	4	4	2	2	4	2.6	3.1	3.4
4	4	4	4	4	4	4	4	4	2	2	4	2.6	3.1	3.4
4	4	4	4	4	4	4	4	4	4	4	4	4	3.9	3.9
3	2	2	4	2.7	2	3	3	2.6	3	3	3	3	2.5	2.1
4	4	4	4	4	4	4	4	4	3	3	4	3.3	3.8	3.8

CHART I- a

A COMPARISON OF THE PICTORIAL ILLUSTRATIONS  
OF THE BIBLE STORY BOOKS

Legend

Excellent		Interpretive	
Good		Illustrative	
Fair			
Poor			

FOR THE JUNIOR CHILD

William Canton, The Bible Story

James Daugherty, The Kingdom and the Power and the Glory

Charles Foster, The Story of the Bible

George Hodges, The Garden of Eden

The Castle of Zion

When the King Came First edition  
Second edition

Jesse Lyman Hurlbut, Story of the Bible

Macmillan, The Older Children's Bible

Frances Jenkins Olcott, Stories to Read and Tell

Sherman and Kent, The Children's Bible

Nora A. Smith, Old, Old Tales from an Old, Old Book

Skrenda and Juergens, Minute Stories from the Bible

Eva March Tappan, An Old, Old Story Book

FOR THE LITTLE CHILD

American Standard Bible Readers

Jessie Eleanor Moore, First Bible Stories

Ethel L. Smither, Jesus and the Children

Jessie Eleanor Moore, Bible Stories to Read

Mildred J. McArdle, Stories of Long Ago

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Macmillan, The Little Children's Bible

Maud and Miska Petersham, The Christ Child

	Number of colored cuts	Number of black and white half tones	Number of pen & ink sketches	Excellence of mechanics	Artistic value	Predominantly Interpretive Or Illustrative	Psychological soundness	Biblical accuracy	Accuracy of costume & setting	Spiritual value	Moral value	Predominant artist	RATING OF PICTORIAL ILLUSTRATIONS AS A WHOLE
	16			3	1	L	1	2	1	1	2	W. Hatherrell	1.5
		53		4	1	T	1	1	1	1	1	James Daugherty	1.4
		15	285	1	1	L	1	1	1	1	1	H. M. Snyder	1
		6		4	3	T L	3	3	3	3	3	Walter H. Everett	3.1
		22		4	2	L	2	2	2	2	2	Julius Schnerr von Carolsfeld	2.2
		16		3	4	T L	3	4	3	4	4	H. Hofmann	3.5
	4			5	2	T L	2	2	2	2	2	Frank C. Pape	2.1
	16	749		1	2	L	1	2	2	2	2	No outstanding artist	1.9
			11	3	2	L	2	3	2	2	2	Arthur R. Dixon	2.4
	8			3	1	L	1	1	1	1	1	Willy Pogany	1.3
	16	16		4	4	T L	4	4	4	4	4	W. L. Taylor	4
		20		4	4	T L	3	4	4	4	4	James Tissot	3.9
			150	3	2	L	2	2	2	2	2	Alfred Skrenda & Isabel Juergas	2.4
		9		3	2	L	2	2	2	2	2	Gustave Dore	2.1
				4	3	L	4	2	2	3	4	H. D. Giesen	3.1
				4	3	L	4	2	2	3	4	Alice Carsey	3.1
	24			4	3	L	4	2	2	3	4	Richard A. Holberg	3.1
	39		6	4	3	L	4	2	2	3	4	H. D. Giesen	3.1
		12		4	4	T L	3	4	4	4	4	Various great masters	3.9
	3		7	3	2	L	3	2	2	3	2	Arthur R. Dixon	2.5
				4	4	T	4	3	3	4	4	Maud & Miska Petersham	3.8

A. A Comparison of the Mechanical Features of the Bible Story Books.

From an examination of the preceding chart the following gradation of the books as to their relative standing in respect to mechanical features can be made:

1. For the Junior Child.

a. Excellent

Sherman and Kent: The Children's Bible (3.7)  
George Hodges: The Garden of Eden (3.5)

b. Good

George Hodges: When the King Came, (First Edition), (3.3)  
George Hodges: When the King Came, (Second Edition) (3.2)  
George Hodges: The Castle of Zion (3.2)  
Nora A. Smith: Old, Old Tales from an Old, Old Book (3.2)  
Eva March Tappan: An Old, Old Story-Book (3.1)  
James Daugherty: The Kingdom and the Power and the Glory (2.8)  
Macmillan: The Older Children's Bible (2.6)  
Frances Jenkins Olcott: Stories to Read and Tell (2.6)  
Skrenda and Juergens: Minute Stories from the Bible (2.5)

c. Fair

Jesse Lyman Hurlbut: Story of the Bible (2.3)  
William Canton: The Bible Story (2.2)  
Charles Foster: The Story of the Bible (1.5)

2. For the Little Child.

a. Excellent

Frances Weld Danielson: Bible Story Book (3.7)  
Maud and Miska Petersham: The Christ Child (3.3)

b. Good





American Standard Bible Readers (3.4)  
Macmillan: The Little Children's Bible (2.7)

The construction of these books seems to be the most common point of weakness, the size of the books the most common point of strength.

CHART II

A COMPARISON OF THE STYLE OF THE BIBLE STORY BOOKS

Legend

Excellent	
Good	
Fair	
Poor	

FOR THE JUNIOR CHILD

---

William Canton, The Bible Story

---

James Daugherty, The Kingdom and the Power and the Glory

---

Charles Foster, The Story of the Bible

---

George Hodges, The Garden of Eden

---

The Castle of Zion

---

When the King Came

---

Jesse Lyman Hurlbut, Story of the Bible

---

Macmillan, The Older Children's Bible

---

Frances Jenkins Olcott, Stories to Read and Tell

---

Sherman and Kent, The Children's Bible

---

Nora A. Smith, Old, Old Tales from an Old, Old Book

---

Skrenda and Juergens, Minute Stories from the Bible

---

Eva March Tappan, An Old, Old Story-Book

---

FOR THE LITTLE CHILD

---

American Standard Bible Readers

---

Jessie Eleanor Moore, First Bible Stories

---

Ethel L. Smither, Jesus and the Children

---

Jessie Eleanor Moore, Bible Stories to Read

---

Mildred J. McArdle, Stories of Long Ago

---

Frances Weld Danielson, Bible Story Book

---

Macmillan, The Little Children's Bible

---

Maud and Miska Petersham, The Christ Child

---



B. A Comparison of the Style of the Bible Story Books.

From the data to be found on the preceding chart the following comparative estimate of style can be made:

1. For the Junior Child.

a. Excellent

George Hodges: The Garden of Eden (3.6)  
George Hodges: The Castle of Zion (3.6)  
George Hodges: When the King Came (3.6)  
Sherman and Kent: The Children's Bible (3.7)  
Eva March Tappan: An Old, Old Story-Book (3.5)

b. Good

Macmillan: The Older Children's Bible (3.2)  
Frances Jenkins Olcott: Stories to Read and Tell (3.2)  
James Daugherty: The Kingdom and the Power and the Glory (3.1)

c. Fair

Skrenda and Juergens: Minute Stories from the Bible (2.2)  
Jesse Lyman Hurlbut: Story of the Bible (1.8)  
Nora A. Smith: Old, Old Tales from an Old, Old Book (1.6)

d. Poor

Charles Foster: The Story of the Bible (1.2)  
William Canton: The Bible Story (1)

2. For the Little Child

a. Excellent

American Standard Bible Readers (4)  
Frances Weld Danielson: Bible Story Book (4)  
Maud and Miska Petersham: The Christ Child (4)

b. Good

Macmillan: The Little Children's Bible (3.1)

The writers for the very little child have as a whole revealed greater understanding of the child and a greater knowledge of story-telling technic than the writers for the older group. On the other hand, a great number of the authors of these junior books have maintained the Bible phraseology and in five instances have used the exact Bible text. The authors of the little children's books have as a whole taken the liberty of a free re-telling.



CHART III

A COMPARISON OF THE CONTENT OF THE BIBLE STORY BOOKS

Legend

Exact References Included <input checked="" type="checkbox"/>	Accuracy & Age Interests Excellent <input checked="" type="checkbox"/>	Biblical Content Detailed <input checked="" type="checkbox"/>
Exact References Omitted <input type="checkbox"/>	Good <input checked="" type="checkbox"/>	Condensed <input checked="" type="checkbox"/>
	Fair <input checked="" type="checkbox"/>	Separate Incidents <input checked="" type="checkbox"/>
	Poor <input checked="" type="checkbox"/>	

FOR THE JUNIOR CHILD

GENERAL CHARACTER

William Canton, The Bible Story	A free re-telling
James Daugherty, The Kingdom and the Power and the Glory	Bible text-K.J. selected
Charles Foster, The Story of the Bible	Retelling- K.J.Version
George Hodges, The Garden of Eden	A free re-telling
The Castle of Zion	A free re-telling
When the King Came	A free re-telling
Jesse Lyman Hurlbut, Story of the Bible	Re-telling- K.J.Version
Macmillan - The Older Children's Bible	Bible text - K.J. topically arranged
Frances Jenkins Olcott, Stories to Read and Tell	Bible text-K.J. selected
Sherman and Kent, The Children's Bible	A new translation of Bible text
Nora A. Smith, Old, Old Tales from an Old, Old Book	Re-telling - K.J.Version
Skrenda & Juergens, Minute Stories from the Bible	Extremely condensed re-telling
Eva March Tappan, The Old, Old Story-Book	Bible text-K.J. selected re-arranged

FOR THE LITTLE CHILD

American Standard Bible Readers

Jessie Eleanor Moore, First Bible Stories	A free re-telling plus Bible text - A.R.
Ethel L. Smither, Jesus and the Children	A free re-telling plus Bible text - A.R.
Jessie Eleanor Moore, Bible Stories to Read	A free re-telling plus Bible text - A.R.
Mildred J. McArdle, Stories of Long Ago	A free re-telling plus Bible text - A.R.
Frances Weld Danielson, Bible Story Book	A free re-telling
Macmillan, The Little Children's Bible	Bible text-K.J. selected & topically arranged
Maud & Miska Petersham, The Christ Child	Bible text - K.J.

B I B L I C A L C O N T E N T S

Book	Chapter	Verse	Page	Line	Column	Row
GENESIS	Creation					
	Cain and Abel					
	Noah					
	Tower of Babel					
	Abraham					
	Isaac					
	Jacob					
	Joseph					
	Early Life of Moses					
	The Deliverance					
EXODUS	Wanderings					
	Mt. Sinai					
LEVITICUS						
NUMBERS	Prep'n. for Taking Land					
	Disobedience & Rebellions					
	Balaam					
	Journeys & Wars					
DEUTERONOMY	Laws & prophecy					
	Moses' Death					
JOSHUA	Prep'n. for Conquest					
	The Conquest of the Land					
	The Settlement of the Land					
	Deborah					
JUDGES	Gideon					
	Abimelech					
	Jephthah					
	Samson					
	Micah					
RUTH						
I & II SAMUEL	Birth & Childhood of Sam'l.					
	The Ark					
	Saul					
	David Prior to His Kingship					
	The Reign of David					
I & II CHRONICLES	Solomon					
	Good Kings					
	Bad Kings					
	Elijah					
	Elisha					
EZRA						
NEHEMIAH						
ESTHER						
JOB						
PSALMS						
PROVERBS						
ECCLESIASTES						
SONG OF SOLOMON						
ISAIAH						





CHART III-a

A COMPARISON OF THE TREATMENT OF CERTAIN OUTSTANDING BIBLICAL PROBLEMS  
IN THE BIBLE STORY BOOKS

Legend

Presentation



Partial presentation



Not dealt with



No discernible opinion



FOR THE JUNIOR CHILD

---

William Canton, The Bible Story

---

James Daugherty, The Kingdom and the Power and the Glory

---

Charles Foster, The Story of the Bible

---

George Hodges, The Garden of Eden

---

The Castle of Zion

---

When the King Came

---

Jesse Lyman Hurlbut, Story of the Bible

---

Macmillan, The Older Children's Bible

---

Frances Jenkins Olcott, Stories to Read and Tell

---

Sherman and Kent, The Children's Bible

---

Nora A. Smith, Old, Old Tales from an Old, Old Book

---

Skrenda & Juergens, Minute Stories from the Bible

---

Eva March Tappan, An Old, Old Story Book

FOR THE LITTLE CHILD

---

American Standard Bible Readers

---

Jessie Eleanor Moore, First Bible Stories

---

Ethel L. Smither, Jesus and the Children

---

Jessie Eleanor Moore, Bible Stories to Read

---

Mildred J. McArdle, Stories of Long Ago

---

Frances Weld Danielson, Bible Story Book

---

Macmillan, The Little Children's Bible

---

Maud and Miska Petersham, The Christ Child

---



### C. A Comparison of the Content of the Bible Story Books

The classification of the Bible story books under the heads of: Scope, General Character, Manner of Presentation, Biblical Accuracy, and Comparative Estimate of Content as a Whole will serve to summarise and reorganize the material on the accompanying chart. In conclusion a number of general observations will be made. These will concern themselves with the Biblical material found to be most popular in the Bible story books.

#### 1. Scope

##### a. For the Junior Child

###### (1) Both Old and New Testaments

William Canton: The Bible Story  
Charles Foster: The Story of the Bible  
Jesse Lyman Hurlbut: Story of the Bible  
Macmillan: The Older Children's Bible  
Sherman and Kent: The Children's Bible

###### (2) New Testament Alone

George Hodges: When the King Came

###### (3) Old Testament Alone

James Daugherty: The Kingdom and the Power and the  
Glory  
George Hodges: The Garden of Eden  
The Castle of Zion  
Frances Jenkins Olcott: Stories to Read and Tell  
Nora A. Smith: Old, Old Tales from an Old, Old Book  
Eva March Tappan: An Old, Old Story-Book

##### b. For the Little Child

###### (1) Both Old and New Testaments

Frances Weld Danielson: Bible Story Book  
Mildred J. McCardle: Stories of Long Ago  
Jessie Eleanor Moore: Bible Stories to Read

Macmillan: The Little Children's Bible

(2) New Testament Alone

Ethel L. Smither: Jesus and the Children  
Maud and Miska Petersham: The Christ Child

(3) Old Testament Alone

Jessie Eleanor Moore: First Bible Stories

2. General Character

a. For the Junior Child

(1) A Free Re-telling

William Canton: The Bible Story  
George Hodges: The Garden of Eden  
George Hodges: The Castle of Zion  
George Hodges: When the King Came

(2) A Re-telling Adhering to the King James Version

Charles Foster: The Story of the Bible  
Jesse Lyman Hurlbut: Story of the Bible

(3) Bible Texts Selected and Arranged from the King James Version

Macmillan: The Older Children's Bible  
Frances J. Olcott: Stories to Read and Tell  
Eva March Tappan: An Old, Old Story-Book  
James Daugherty: The Kingdom and the Power and the Glory

(4) A New Translation

Sherman and Kent: The Children's Bible

b. For the Little Child

(1) A Free Re-telling

American Standard Bible Readers  
Frances Weld Danielson: Bible Story Book

(2) A Free- Re-telling plus the Bible text

American Revised Version  
American Standard Readers

(3) Bible Texts Selected and Arranged - King James Version

Macmillan: The Little Children's Bible  
Maud and Miska Petersham: The Christ Child



### 3. Manner of Presenting Materials

#### a. For the Junior Child

##### (1) Predominantly Detailed

William Canton: The Bible Story  
Charles Foster: The Story of the Bible  
George Hodges: When the King Came  
Jesse Lyman Hurlbut: Story of the Bible  
Frances Jenkins Olcott: Stories to Read and Tell  
Sherman and Kent: The Children's Bible  
Nora A. Smith: Old, Old Tales from an Old, Old Book

##### (2) Predominantly Condensed

George Hodges: The Garden of Eden  
George Hodges: The Castle of Eden  
Skrenda and Juergens: Minute Stories from the Bible

##### (3) Predominantly a Selection of Separate Incidents

James Daugherty: The Kingdom and the Power and the Glory  
Macmillan: The Older Children's Bible  
Eva March Tappan: An Old, Old Story-Book

#### b. For the Little Child

All of the books for the little child are arranged on a psychological basis rather than a chronological basis, with no great detail given, since they consist largely of separate, selected incidents.

### 4. A Comparative Estimate of Content as a Whole

#### a. For the Junior Child

##### (1) Excellent

Sherman and Kent: The Children's Bible (4)

##### (2) Good

George Hodges: When the King Came (3)  
Eva March Tappan: An Old, Old Story Book (3)  
Macmillan: The Older Children's Bible (3)  
Jesse Lyman Hurlbut: Story of the Bible (3.2)  
Frances Jenkins Olcott: Stories to Read and Tell(3.2)

George Hodges: The Garden of Eden (2.7)  
George Hodges: The Castle of Zion (2.7)

(3) Fair

Nora A. Smith: Old, Old Tales from an Old, Old Book (2.2)  
Skrenda and Juergens: Minute Stories from the Bible (2)  
James Daugherty: The Kingdom and the Power and the Glory (1.2)  
Charles Foster: The Story of the Bible (1.5)

(4) Poor

William Canton: The Bible Story (1.1)

b. For the Little Child

(1) Excellent

Maud and Miska Petersham: The Christ Child (4)  
American Standard Bible Readers (3.5)

(2) Good

Macmillan: The Little Children's Bible (3)  
Frances Weld Danielson: Bible Story Book (2.5)

In this judgment of content the omissions as well as the inclusions, the attitudes as well as the stated facts, and the extra-Biblical as well as the Biblical materials were contributing factors in the rating.

5. General Observations Concerning the Biblical Material Most Used.

a. For the Junior Child

(1) Old Testament Material

There are twelve books which include Old Testament material. Since the two Old Testament volumes by George Hodges follow each other in a consecutive narrative, they will be considered as one. Thus all groupings below will be made on the basis of

eleven books. Those stories told most fully will be starred.

- (a) Stories included in each of the eleven books.

Noah\*  
Joseph\*  
Early Life of Moses\*  
The Deliverance from Egypt  
The Mt. Sinai Experiences  
The Conquest of the Land  
Gideon\*  
Samson\*  
Birth and Childhood of Samuel\*  
Stories of David Prior to His Kingship\*  
Solomon

- (b) Stories included in ten books

The Creation\*  
Abraham\*  
Isaac\*  
Jacob  
The Wanderings in the Wilderness  
Ruth\*  
Saul\*  
The Reign of David  
Stories of Good Kings  
Elijah\*  
Elisha\*  
Daniel\*

- (c) Stories included in nine books

Cain and Abel\*  
Balaam  
Jepthah\*  
Stories of Evil Kings  
Esther\*

- (d) The Most Frequently Mentioned Prophets

Daniel\* (included in ten books)  
Jonah\* (included in seven books)  
Nehemiah (included in six books)  
Jeremiah (included in four books)

- (e) The wisdom literature most frequently included

It is interesting to note that the story of Job is told by seven different authors. Fragmentary portions of

the Psalms are included in six books. Twice these are included in connection with the life of Jesus; once with the prophecies concerning the Messiah; twice with the stories of David; once in the story of Creation; and only once as a separate unrelated unit. Selections from Proverbs are used in three of the Bible story books.

(2) New Testament Material

Out of this group of thirteen story books, only seven include New Testament material. All of these deal fully with the life of Christ. Three take up the stories of the Acts quite fully, while two others merely re-tell fragmentary portions. In five instances the Epistles of Paul are introduced in connection with his life. Five authors conclude their books with John's Patmos vision of the New Jerusalem.

b. For the Little Child

(1) Old Testament Material

Five out of the seven books for the little child present Old Testament stories. Those most frequently used are:

Isaac (included in five books)  
Ruth (included in four books)  
Young David (included in four books)  
Baby Moses (included in three books)  
Stories of Elisha (included in three books)

(2) New Testament Material

Six books include New Testament stories. Of these one is entirely concerned with the Christmas narrative. The New Testament stories most frequently used are:

The Birth of Jesus (included in six books)  
The Boyhood of Jesus (included in four books)  
Friends of Jesus, including the children  
(included in five books)

Stories of Miracles (included in four books)

Genesis, Exodus, Judges, I and II Samuel, the Kings,  
and the Gospels seem to be the great source books for children's  
stories.



MECHANICAL FEATURES	STYLE	CONTENT*		RATING AS A WHOLE
2.2	1	1.1	1.1	1.1
2.8	3.1	1.7	1.7	2.7
1.7	1.1	1.5	1.5	1.6
3.5	3.6	2.7	2.7	3.1
3.7	3.6	2.7	2.7	3.1
3.3	3.6	3	3	3.2
3.2	3.6	3	3	3.2
2.2	1.8	3.2	3.2	2.6
2.6	3.2	3	3	2.9
2.6	3.2	3.2	3.2	3.1
3.7	3.7	4	4	3.9
3.1	1.6	2.2	2.2	2.3
2.5	2.2	2	2	2.2
3.1	3.5	3	3	3.2
3.4	4	3.5	3.5	3.6
3.4	4	3.5	3.5	3.6
3.4	4	3.5	3.5	3.6
3.4	4	3.5	3.5	3.6
3.9	4	2.5	2.5	3.2
2.7	3.1	3	3	3
3.7	4	4	4	3.9

\*Note: The Content is weighted in this final estimate by double rating.

D. A Summarizing Comparison of all the Features of the Bible Story Books

When all things are considered the rating of the books as a whole is as follows:

1. For the Junior Child

a. Excellent

Sherman and Kent: The Children's Bible (3.9)

b. Good

George Hodges: When the King Came (3.2)

Eva March Tappan: An Old, Old Story-Book (3.2)

George Hodges: The Garden of Eden (3.1)

George Hodges: The Castle of Zion (3.1)

Frances Jenkins Olcott: Stories to Read and Tell (3.1)

Macmillan: The Older Children's Bible (2.9)

Jesse Lyman Hurlbut: Story of the Bible (2.6)

c. Fair

Nora A. Smith: Old, Old Tales from an Old, Old Book (2.3)

James Daugherty: The Kingdom and the Power and the Glory (2.3)

Skrenda and Juergens: Minute Stories from the Bible (2.2)

Charles Foster: The Story of the Bible (1.6)

d. Poor

William Canton: The Bible Story (1.4)

2. For the Little Child

a. Excellent

Maud and Miska Petersham: The Christ Child (3.9)

American Standard Bible Readers (3.6)

b. Good

Frances Weld Danielson: Bible Story Book (3)

Macmillan: The Little Children's Bible (3)



In connection with this final rating of the Bible story books it is interesting to note that only one of the thirteen books for juniors can be rated as excellent while five fall below the standard required for general usefulness. All of the books for the little child are judged as either good or excellent. As previously mentioned, this rating has been made with the value of the content counting twice that of any other feature.

Since the previous analyses speak for themselves there is no need for further elaboration concerning the comparison of the Bible story books. The conclusions of this chapter will, therefore, be embodied in the general summary and conclusion which will follow.

**SUMMARY AND CONCLUSION**

### SUMMARY AND CONCLUSION

The comparison of findings which resulted from the analysis of the respective Bible story books made on the basis of criteria set upon the authority of such religious educators as Walter Scott Athearn, George Herbert Betts, Edna Dean Baker, Alberta Munkres, Marie Cole Powell, and others recommended by them, reveals several interesting facts.

As a very selective process was used in the choice of Bible story books for this study it was to be expected that the majority of those examined would be to some extent usable. That this expectation was met in this study can be seen by a glance at the summary chart in the preceding chapter, only one book being rated as poor.

Only five out of the twenty books considered were found to fall so far below the recognized standards as to be unworthy of recommendation. On the other hand, only one book for juniors and five for younger children were rated as excellent. None met fully every requirement of the standards set.

Of the nine books rated as good, <sup>1</sup>four have used the Bible text as the story material and <sup>2</sup>one has adhered very closely to the Bible phraseology and has attempted to give an accurate

. . . . .

1. Macmillan: The Little Children's Bible  
Macmillan: The Older Children's Bible  
Frances Jenkins Olcott: Stories to Read and Tell  
Eva March Tappan: An Old, Old Story-book
2. Jesse Lyman Hurlbut: Story of the Bible

1

development of the whole Bible story. The four books which consist of free re-telling of the Biblical narrative have authors who are masters of the art of story-telling. The former, because of the value of the material presented, have an undeniable place among religious books for children, but because of their poor print, bindings, and arrangement of material, the field of their usefulness is limited. The latter find their place of service in clarifying and re-vitalizing the Bible for children who have lost interest in it and in attracting those children who have never had that interest. These books are not as accurate Biblically as those mentioned above, but, with the exception of Bible Story Book, by Frances Weld Danielson, they do not, as a whole, misrepresent the central message of the Bible.

Of the five books for the little child, rated as excellent,<sup>2</sup> four belong to the set of American Standard Bible Readers. The other, The Christ Child, by Maud and Miska Petersham, deals only with the birth and boyhood of Jesus. The former includes the Bible text in supplementary form, the latter is told in the Scriptural words. It is interesting to note that The Children's Bible, by Sherman and Kent, the one book for juniors which comes up to the standard of excellence, is a new translation of the Bible itself. The American Standard Bible Readers do for the little child a part of what The Children's Bible does for

. . . . .

1. Frances Weld Danielson: Bible Story Book.  
George Hodges: The Garden of Eden.  
George Hodges: The Castle of Zion.  
George Hodges: When the King Came.
2. Mildred J. McArdle: Stories of Long Ago.  
Jessie Eleanor Moore: First Bible Stories.  
Jessie Eleanor Moore: Bible Stories to Read.  
Ethel L. Smither: Jesus and the Children.

the junior, in giving him a growing interest in, and comprehension of, the Bible itself. The Christ Child is merely a presentation of the Christmas story with no attempt to open up further realms of Biblical material, although such an opening would probably follow.

The common elements of the books which rank the highest seem to be: an accurate presentation of Biblical truth, a worshipful revelation of God and Christ, and a portrayal of lives of strength and joy. This is all accomplished in a manner that would tend to lead the child into a deeper interest in the Bible, into an appreciation of its beauty and value, into a personal love for God and Christ, and into an expression of Christian ideals in attitudes and conduct. This end has been reached through the use of art which speaks reverence and beauty, through quality and attractiveness in binding and arrangement, through writing which maintains to a large extent the beauty and strength of the original, and through stories which reveal their author's personal experience with God and real understanding of the child.

**APPENDICES**

APPENDIX I

A COMPLETE LIST OF THE BIBLE STORY BOOKS  
RECOMMENDED BY ALL AUTHORITIES CONSULTED

- Bailey, Alfred; On Nazareth Hill  
Mahoney and Whitney: Realms of Gold
- Baikie, Rev. James: The Bible Story  
Beiswanger: The Character Value of the Old  
Testament Stories  
Mahoney and Whitney: Realms of Gold
- Banks, Helen Ward; Stoke's Wonder Book of the Bible  
Beiswanger: The Character Value of the Old  
Testament Stories
- Baldwin, James: Old Stories from the East  
Beiswanger: The Character Value of the Old  
Testament Stories
- Beale, H. S. B.: Stories from the Old Testament for Children  
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APPENDIX II

ESSENTIAL ELEMENTS OF A GOOD BIBLE STORY  
AS GATHERED FROM THE ANALYSES OF AUTHORITIES

APPENDIX II

ESSENTIAL ELEMENTS OF A GOOD BIBLE STORY  
 AS GATHERED FROM THE ANALYSES OF AUTHORITIES

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Sara Cone Bryant: How to Tell Stories to Children	
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Katherine Dunlap Cather: Story Telling for Teachers of Beginners	
Frances Weld Danielson: The Practice Story Telling Class	
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J. Berg Esenwein & Marietta Stockard: Children's Stories and How to Tell Them	30 <sup>f</sup>
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Ethel L. Smither: Teaching Primaries in the Church School	
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ESSENTIALS FOR THE STORY AS A WHOLE

ESSENTIAL

PRIMARY IN-  
TERESTS OF  
AGE GROUPS

UNITY

AIDS TO EFFECTIVENESS

RESULTS

INTRODUCTION

SUCCESSION  
INCIDENTS

Primary - Imaginative

Junior - Heroic

Situation

Time

Place

Characters

Effect

Brevity - Condensation

Direct discourse

Contrast

Repetition

Sense Appeal

Drama

Action

Emotion

Visual image

Conviction of universal truth

Interest

Answer to "who?", "when?", "what?"

Opening of plot

Brevity

Directness

Directness

Orderliness

Completeness

28 28 28 28 28

5 48

46

74 95 1/4

70

13 13 13 13 13

12

17

115 117 216

79 38 33

12

43

67 70

6

16

25 23

27 27 27

30 30

43

43 43 48

38

39

38

38

26 26

26 26

30 31

35

55

22 57 57

69 52-3

52-3 54-55 55

57-58 57-58 57-58

271

264

261

252

251 251 252

55 55 34 34 34 34 34 36 40 42 37 10 10 11 11

8 13 13 13 34 44

40

42

37

10 10 11

11



ESSENTIALS OF THE SPECIFIC PARTS OF THE STORY

BIBLICAL ACCURACY

SUCCESSION OF INCIDENTS

CLIMAX

CONCLUSION

PERMISSIBLE VARIATION

ESSENTIAL ACCURACIES

Directness	Orderliness	Completeness	Simplicity	Clarity	Forcefulness	Drama	Conclusiveness	Crisp sentences	No moralization	No summary	No explanation of meaning	No leads for other stories	Brevity	Drama	Suggestiveness	Conclusiveness	For age interest	Of background	In elaboration of mental states	Aim - Spirit	Fact	Context	Setting
				158												159	127 <sub>f</sub>	52	127 <sub>f</sub>	52	52	52	52
						84		89															
																	117	101					
	70		70	70						71				71		71							
						119							111		121		96 <sub>98</sub>	96	96			96	
						72	17		48 <sub>f</sub>		73	72	29							112 <sub>f</sub>			
27	27	27	27	27		26						28 30	29								215		
48				52	52	52			54				52							38	38	38	38
	26	26	26			26							27										
																				42 <sub>f</sub>	42 <sub>f</sub>		
																	28 <sub>f</sub>			22- 27	22- 27	22- 27	22- 27
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