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A STUDY OF PICTURES
IN THE CHRISTIAN EDUCATION OF CHILDREN

by

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Pictures and children - who can separate them, and who would! They were made for each other. A picture draws a child like a magnet, and then taking the little one by the hand leads it through the dream-gate into other worlds.

---Albert E. Bailey
The Use of Art in Religious Education

INTRODUCTION

INTRODUCTION

A. The Statement of the Problem

It is universally recognized that pictures hold the interest of children. The enthusiasm of some workers with children over this recognition has resulted in picture excess with the consequent stunting of the children's creative powers. Because pictures are found to be such handy things, they have been placed before children indiscriminately and carelessly and without number. But it is true, also, that many children are starved for lack of good pictures and can satisfy their craving only on the husks of caricature, comic strips, and gaudy prints.

Thus one who seeks to mold child life is brought face to face with a problem of no small consequence. If pictures have such a large place in the experience of children, then some control must enter in which will determine what that picture experience shall be. If pictures are a power in the life of children, then they should be used for a constructive experience. Therefore, in the consideration of pictures in the Christian education of children, our problem is to discover their value and how these values may be realized. It is the purpose of this present study to bring together in a comprehensive treatment the best thought on the problem.

B. The Limitation of the Field

Because of the very wide scope in relating pictures to Christian education, for the purposes of this research the field is confined to children. This limitation will include children of the kindergarten, primary, and junior groups, the ages of four to eleven years.

The most recent study in this general field¹ was published in 1922 and is confined to religious art. This present investigation will consider all art, religious and "secular". When the term "art" is used in this study, unless the context indicates otherwise, it includes only pictorial art, not the whole field of esthetic expression. To save confusion, the word "picture" shall be used generally.

Another study should follow this to consider the problem from the practical side. It will not be possible in the scope of this work to investigate the use made of pictures in children's leaflets, magazines, and books, nor to check what is actually being done by leaders of children's work in church schools. All these phases of the problem must be left for further research.

C. The Importance of the Problem

The historical development of interest in pictures

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

indicates that the consideration of this problem is timely. The appearance of Comenius' Orbus Pictus in 1658 was as the dropping of a stone into the educational waters, setting going waves of influence which still roll up on the shores of the centuries. In the nineteenth century Pestalozzi emphasized the importance of sense perception and taught by the study of objects, pictures, and symbols rather than by words. At the beginning of the present century, G. Stanley Hall said:

It is more and more evident that we have not hitherto understood the educational value of pictures, and it is none the less certain that they are to play a more and more important part for children in both the homes and the schools of the future. . . pictures have now come to stay.¹

At the close of a series of four articles on "The Ministry of Pictures" in which he discussed the use of pictures in many phases of education, Doctor Hall made this striking conclusion:

We now know, however, that in pictures we have a mode of imparting virtue, the possibilities of which were never dreamed of in that older day. The most important ministry of pictures, then, is the education of the heart, - in teaching the young to love, fear, scorn, admire those things most worthy of being loved, feared, scorned, admired.²

In 1904, the problem was discussed in the annual meeting of the Religious Education Association, and their conclusion was:

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1. Hall, G. Stanley: "The Ministry of Pictures", The Perry Magazine, February, 1900, p. 243
2. Ibid., May, 1900, p. 388

That children love pictures goes without saying; that they glean information from pictures with facility and delight every observer of children can testify; that pictures are invaluable as aids in teaching certain forms of knowledge, every public-school teacher believes; but that pictures are desirable as a means of teaching religious truth no one can affirm without provoking contradiction. Religious teachers have taken sides upon that proposition for about 1800 years. But assuming that pictures are bound to be used with increasing frequency in our Sunday schools, all will agree, I think, that they should be used in the best way possible.¹

It was observed that fear existed lest children worship the picture and not experience its real value. However, it was stated to this group of religious educators that

The great danger to the American youth is not that he shall worship a picture or a statue, but that he shall worship nothing, except possibly, the almighty dollar or the man that makes it.²

So the problem was recognized early, but in the two decades following, very few books dealing exclusively with the problem of art in Christian education were written.

In his work, Bailey says:

Art is a most admirable instrument for teaching religious truth. It is an instrument that has been used in the past by the church for the purpose of helping people to arrive at definite beliefs. It is not so used today, but it should be restored to its teaching function.³

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1. Bailey, Henry Turner: "The Use of Biblical Pictures in Teaching Children", Proceedings of the Second Annual Convention of the Religious Education Association, 1904, p. 472.
2. Magee, Harriet C.: "Clubs and Classes for the Study of Religious Pictorial Art", Proceedings of the Second Annual Convention of the Religious Education Association, 1904, p. 485.
3. Bailey, Albert E.: op. cit., p. 81

In these days when leaders of religious education are re-evaluating methods and materials in terms of outcomes, advocates of pictures must take the stand and let their case be heard. Pictures will then find their rightful place in our curriculums and fulfill their highest purpose.

D. The Method of Procedure

In approaching this problem there are two possible procedures, the experimental and the theoretical. For the purpose of this present investigation, the latter approach shall be used. The resultant findings will provide a background for any experimental work which may be done later.

An adequate treatment of this problem must necessarily lead one to consider the nature of the children who see the pictures, the nature of the pictures which the children will see, and the way in which pictures shall be used with children. This procedure will relate to the fields of psychology, esthetics or art, and Christian education.

In considering the problem, three salient questions arise: why should pictures be used in Christian education?-- which challenges a scientific approach to save blind blundering; what pictures should be used in Christian education?-- which means a wise choice to safeguard thwarting purposes; and, how should pictures be used in Christian education?-- which suggests procedures for the realization of valuable

outcomes from efforts put forth. These questions shall be answered in the process of this present investigation.

E. The Sources of Data

It will be the aim of the writer to consider all material available which has been written definitely on the subject, as well as contributions which may come from related fields. A preliminary survey shows that very little has been written specifically on the subject, necessitating that data be gleaned by small contributions from many different sources. In most cases there was no way to the finding of data except the scanning of the material in the field where it was thought probable that such discussion would be found.

CHAPTER I
THE PRINCIPLE OF PICTURES
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THE PRINCIPLE OF PICTURES
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A. Introduction

Pictures have long had a place in the experience of the human race. The first words used for written communication were picture forms. As an expression of experience and of longing, pictorial art had an early beginning. In spite of the rise and fall of empires, the ebb and flow of cultures, pictures have continued in response to the nature and needs of man as the tide comes in response to the greater lights of the heavens.

From the earliest records, we discover that art was associated with religion, no matter how primitive. Varying religious ideas produced varieties of art, but art at its highest is known because of the influence of Christianity. Due to this close relation between them, art has been called the "handmaid of religion".¹

Recognizing the dominant place which pictures have had in human experience through the centuries, one might deem it unnecessary to inquire into the validity of their use. Although the use of pictures may seem commonly accepted, one dare not be unmindful of those persons, who oppose the use of religious pictures, especially any depict-

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1. Bailey, A.E.: The Use of Art in Religious Education, p.13

ing Deity.¹ One must take into consideration, also, those who would definitely limit children's contact with pictures, even going so far as to suggest that none be shown to them.² However, in some of the beginning books of the public school today, approximately half of the space is given to pictures and more than half of the cost of publishing the books is due to their pictures.³ Moreover, the Religious Education Association gave a challenge:

The study of religious pictorial art and sacred music would, if properly conducted, do more for the religious education of the children and youth in our Sunday Schools and churches than any other agency possible for us to exercise in connection with the faithful study of the Scriptures.⁴

With the witness of these conflicting voices, one

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1. Cf. DuBois, Patterson: *The Point of Contact in Teaching*, p. 28
2. Cf. Hartman, Gertrude and Shumaker, Ann, ed.: *Creative Expression*. In his discussion of "The Artist and the Child", Peppino Mangravite states his disapproval of illustrated children's books. He believes they confuse the child, for there would be a three-fold imagery, that of the writer, of the illustrator, and of the child. Again, he believes that pictures lessen the imaginative power of the child. Hence, he says, "Looking at pictures if it teaches them anything, teaches them the art of imitation. . . . My children are not allowed to look at picture books, for it distorts their sense of reality. I want them to create freely from the experiences and images they have in their minds." pp. 32, 33.
3. Cf. Betts, G. H., and Hawthorne, Marion: *Method in Teaching Religion*, p. 151
4. Magee, Harriet Cecil: "Clubs and Classes for the Study of Religious Pictorial Art", *Proceedings of the Second Annual Convention of the Religious Education Association*, 1904, p. 487

is forced to investigate the fundamental principles which validate the use of pictures. What is to be discovered in the nature of the child, in the nature of pictures, in the nature of Christian education that warrants the use of pictures?

B. Psychological Considerations:

The Nature of Children.

Since children are the subject of the experience which holds our interest in this study, a consideration of their nature is fundamental. Thus light may be shed upon what may enter into their experience, and the type of experience which they may have. The intention, here, is not to make a complete analysis of the nature of children, but to note particularly characteristics which may have an essential bearing upon our problem.

1. The Senses

The experience of children is predominantly that of sense impression. This is especially true of the younger age. They are busy gathering the raw materials of life, becoming acquainted with themselves and the world in which they must live. They learn to know things in terms of the response they get in hearing, touching, tasting, smelling, and seeing. All of these sense contacts bring to children a rich supply of images. Interpretations and combinations of these images make up their knowledge.

Of these various avenues for receiving images, the eye is the most effective. In her study, Miss Magee says that

the present-day psychologists teach us that the eye-minded are the most intellectual, that sense impressions received through sight are of a higher order than those received through any other sense. For this reason alone the delights of the eye should be afforded to the child.¹

Morgan indicates this fact indirectly when he makes the comparison: "While hearing does not occupy so important a place in the perceptual world as does vision it ranks a close second."²

It must be recognized, however, that a small part of the visual experience of children comes from pictures. Words make their impression through the eye and may thus recall images. Yet, it must be remembered that a word "may record knowledge, but it does not of necessity present it; quite often the mental image is very incorrect."³ Children live in a world of concrete things, not of ideas. Pictures present these concrete things as they would appear to the eye, while the word is once removed from reality and must call forth the image received from a picture or from first-hand experience. Therefore, pictures, as an element in the visual experience of children, are more direct, and consequently have a greater appeal than words.

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1. Magee: op. cit., p. 489
2. Morgan, John J. B.: Child Psychology, p. 227
3. Redway, Jacques W.: "Reading Geography in Pictures", The Perry Magazine, June, 1901, p. 407

There are three ways by which children may gain knowledge of things: study of the actual object itself; study of models, if the thing is inaccessible; study of pictures of the thing.¹ By any of these ways children will form correct concepts, but dependence upon words does not insure correctness. Since the experience of children with actual objects and models must necessarily be very limited, it is evident that much of children's interest in the world and much information must come through the medium of pictures. "In childhood", says Sargent, "as in the early history of the race, pictures shape ideas more definitely than words and with a power that is not modified by the influences that come with wider experience".² Hence, Hall says:

On the whole, then, I am strongly inclined to believe that wherever we can substitute a picture for an idea, a concrete for an abstract reality, wherever we can devise a method of representing to the eye what it would take longer to teach by the ear, we are doing a real work of mental economy in this age of strain and fag for brain and nerve.³

Thus pictures have this function with little children, which, as Bailey says, "is to enlarge experience, to place the world within their grasp, to furnish the stuff with which they must do a large part of their thinking for a number of years to come."⁴

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1. Cf. Redway, op. cit., p. 407
2. Walter Sargent: "Art in the Sunday-school", The Perry Magazine, October, 1902, p. 50
3. Hall, G. Stanley; "The Ministry of Pictures", The Perry Magazine, May 1900, p. 387
4. Bailey, Albert: The Use of Art in Religious Education, p. 44

2. The Imagination

Childhood and imagination go hand in hand. Morgan defines imagination as "subjective recombination of materials of experience which may or may not conform to facts."¹ In early childhood it is expressed mostly as fancy. This tendency shades into make-believe and then to the beginning of idealism in later childhood. It is this characteristic which makes the unseen world, the spiritual, so real to children. As "one of the chief agents of individuals improvement and human progress,"² the imagination should be given large consideration.

The imagination is the fountain-head of other elements of children's experiences. In constructing the experience which children would like to have, imagination is the agent in setting ambitions. Again, it helps in the formation of ideals, which may be thought of as imagined goals. The fact that children are so responsive to suggestion is due to their imaginative power. As elements of experience, suggestion and autosuggestion are dependent upon the imagination.³ "The suggestions that come to the young mind through pictures", says Annett, "and even through

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1. Morgan, John B.: op. cit., p. 239
2. Waddle, Charles W.: An Introduction to Child Psychology, p. 289
3. Cf. Annett, Edward A.: Psychology for Bible Teachers, pp. 81-85.

stories are indirect; but in worship they may be direct".¹
 The significance of this characteristic of children is indicated by the same writer when he says that

The whole education of the child should be, so far as we can control it, filled with stimuli that are definitely calculated to arouse suggestions of the most desirable kinds. Suggestion, issuing in autosuggestion, is the surest way of moulding the inner man.²

Finally, the "fact that little children live in a world of fancy, in truth a picture world, accounts for pictures speaking in a language they understand more readily than any other."³ This is a fact regarding the imagination in all of childhood.

3. The Emotions

In the experience of children, the emotions have the primacy over the intellect, both in point of development and power for control. Accompanying sense experience, there is a feeling tone or emotion according to the way the individual is affected. So close are emotions related to action that Morgan speaks of love, fear, and others as designations for forms of behavior.⁴

The emotional experience of children is very unreliable and transient. It is constantly undergoing

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1. Annett; op. cit., p. 85

2. Ibid., p. 84

3. Barclay, Wade C.: The Principles of Religious Education, p. 59

4. Cf. Morgan: Child Psychology, p. 144

change and adjustment with the development of a capacity for control. At the same time, sentiments are taking form which will relate to ambitions and ideals. Powerful drives which determine character are thus being set up. In concluding his discussion, Waddle says:

So much weight do the affective elements of consciousness have that only those whose judgments of value and right are rooted in the highest and best moral sentiments have stability of moral principles and moral character.¹

Of what importance is a recognition of emotions in the experience of children? It is evident that they have a great influence on their behavior. It is significant also, that they are educable. Here then is an indication of a vital center of attention in Christian education. Recognizing this fact, Annett observes that

in our religious education, we probably pay less attention to the feelings than to any other part of the child's mentality. We throw almost all the weight on to the intellectual attainment with our examinations and tests and reviews, while the rich domain of the child's sensibility is left practically alone, to develop as it will.²

Anything that is done for the emotional development of children must be done indirectly, not through command or precept. There are various means to end, the story having a sure place, with pictures as their correlatives. The permanence of these early emotional sets has a considerable influence on later years, hence magnifies their importance.

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1. Waddle: op. cit., p. 293
2. Annett: op. cit., p. 132

4. Curiosity

Although curiosity may be considered by some authorities as one of the emotions, it is of sufficient import here to receive special comment. This tendency of children to investigate the nature and working of things is particularly marked in the early years. In later childhood it is manifest more in the intellectual curiosity, inquiring into the reason and cause of things.

This curiosity of children is natural and irresistible. Although it often leads to mechanical destruction and moral problems, curiosity may be directed to a constructive end.¹ Because of their curiosity, children enjoy discovering things in pictures.² With direction such study may be made truly creative.

5. Imitation

The tendency of children to imitate is of real consequence. From the earliest years, children imitate persons and activities which have come under their observation. As with curiosity, this tendency to imitate may be a negative influence. The children playing "make-believe" repeatedly are forming habits of right and wrong on the basis of what they see others do.

Because of the imitative nature of children, it

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1. Cf. Waddle, C. W.: An Introduction to Child Psychology, pp. 118, 218.
2. Cf. Hurl, Estelle M.: How to Show Pictures to Children, p. 8.

behooves those who would direct their character formation to keep before children that which they wish them to imitate. Since it is very difficult to control the associations of children, the Christian educator is obliged to use every possible means to present that which he desires to be imitated. "Pictures of activities of children", says Miss McCallum, "will be imitated and thus suggest constructive occupations and desired conduct in an effective way."¹ Again, she says:

A child enjoys playing he is some one in a picture and doing the activity they are doing. He may also arrange flowers or objects to appear like a picture.²

This tendency, then, may be used to profit in Christian education.

6. Empathy

Closely related to imitation and emotions is the empathic response. Empathy is defined as "the tendency of the observer to project himself into the object he observes."³ It is difficult to say how closely imitation and empathy are related in the experience of children.

In his discussion of empathy, Morgan says that it is "quite probable that it is used by children without awareness on their part of what they are doing".⁴ It involves

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1. McCallum, Eva B.: Character Guidance and Occupations for Children, p. 108
2. Ibid., p. 111
3. Murphy, Gardner: General Psychology, p. 238
4. Morgan, John J. B.: Child Psychology, p. 402

identification of oneself with the object in the act and in the emotional experience. It is evident that there are limitations in the experience of children, but there is no doubt that they have a strong tendency to make an empathic response to pictures, especially those presenting children and familiar situations.

7. Summary

From a psychological investigation of the nature of children, it is apparent that pictures hold a rightful place as an element in their experience. Because children learn largely through the eye, and because imagination, emotion, curiosity, imitation, and the empathic response are predominant in their nature, pictures have a strong appeal and may be used with profit.

C. Esthetic Considerations:

The Nature of Art

Art is the embodiment of beauty in color, form, sound, or movement. When the sensitive soul is set vibrating in response to beauty, and expresses this vision in tangible form, the result may be music, poetry, sculpture, or painting. This sense of exaltation, this insight into truth, this sensitiveness to beauty is the essence of the esthetic. The quintessence of art is expressed beautifully by Browning,

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

In this study, pictorial art will be the center of investigation. In painting there is all the beauty, the power, the penetration of the other arts with the advantage of greater accessibility.

To mention the esthetic in relation to children may seem unreasonable. But in the picture, the esthetic finds concrete expression. This particular element of beauty will be found in varying degrees in pictures, but may it not be this touch of beauty whether great or small, which gives the picture its highest value for children? Let us discover why pictures may have a place in the Christian education of children.

1. What Art Is

Art, as it is expressed in pictures, is an attempt to embody the truth which lies deep, which does not stay for our analysis, which is not caught by the casual observer but is the real meaning of life. It is a "message from the artist to the world", "a kind of language", says Bailey.¹

He says further:

It is the means by which the thought and the emotion of a creative personality are conveyed to our spirits or revive in us a livelier consciousness of spiritual qualities and relationships.²

This language of art captures interest because it speaks in

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

the terms of the concrete things of experience. It calls life to a halt that we may look deep and see its meaning. It is a language which even the illiterate can read and understand.

2. What Art Does

Art is not an end in itself. No true artist would be content to have his painting destroyed upon its being completed. Pictures are "not ends nor are they beginnings," says Weir. "They are but the medium, the plastic elements which the artist manipulates according to his skill for the inspiration, the pleasure, the joy of his fellow-beings."¹ When considering the field of religious art, then the purpose stands out more definitely.² In discussing the ministry of art (here used to include all the arts), Dr. Cram says:

Art has sufficient reason for existence in its quality as a creator of simple, sensuous joy and refreshment; as a beneficent force expressing itself through - and absolutely restricted to - pure beauty. As, however, each material thing in the universe has its sacramental quality, expressing a secret spiritual grace through an outward and visible form. . . so abstract art may do more than make life beautiful (at times), in that it can act symbolically, tropically, sacramentally, and so become the supreme means of expressing, and of inciting and exalting those emotions which transcend expression and may not in any degree find voice through those channels of expression which are entire-

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1. Weir, Irene: "Art as We Know It", The Perry Magazine, February 1900, p. 261
2. Cf. Pratt, Waldo S.: "The Field of Artistic Influences in Religious Education". Proceedings of the Second Annual Convention of the Religious Education Association, 1904, p. 511

ly adequate for the purposes of intellect.¹ What, then, is the nature of the ministry of art?

Art may be the means in learning to love the beautiful. The soul of beauty in a picture gives "a pleasure which stirs the intellect through the senses, and through them the heart!"² In this respect, "the object of beauty is like the widow's cruse of oil. It feeds and nourishes, but is itself unexhausted; its very essence is a 'joy forever'."³

Art may serve, in like manner, for refinement of taste. The love of the beautiful will cause the unlovely to be neglected. This is an important consideration, as Soares indicates:

The children will of course respond to loud, vivid, thrilling stimuli in music and in pictures. But the higher abilities are always in the ability to react pleasurably to the finer rather than to the grosser stimuli. Children may be led to love beauty and to dislike ugliness and vulgarity if we create the situations in which these experiences are possible.⁴

Joy and pleasure may be derived from art. Since joy, or "fun", is the pervading mood of childhood, this contribution is important.

"Art, however, is prophetic," says Hall.⁵ It helps us to look ahead and see more really those things which are our desires.

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1. Cram, Ralph A.: The Ministry of Art, p. viii
2. Dewey, Julia M. : Lessons on Morals, p. 262
3. Character Education, Bulletin, 1926, No. 7, p. 10
4. Soares, T. G.: Religious Education, p. 116
5. Hall, G. Stanley: "The Enjoyment of Art", The Perry Magazine, October 1901, p. 43

Art provides "a background of fact".¹ It enlarges experience and gives a greater sense of reality.

Art also makes an appeal to religious sentiments and awakens spiritual ideals. A great picture, Barclay says;

appeals to the imagination, stirs the emotions, quickens sympathy and all kindred noble feelings and sentiments. . . . There is no better way of bringing our pupils into contact with great spiritual ideas and ideals than through the use of great pictures.²

But is not all this beyond the appreciation and experience of children? These are all fine theories, but how much really enters into their life? It is true that children are not able to appreciate fully the esthetic qualities of art. Nevertheless, the early experience with art is of permanent value to children, for, says Groves;

The pre-adolescent years are the strategic time to guide the child's aesthetic development, and whatever is to be done should be begun now if it is to influence the deeper reaches of the child's nature.³

O'Shea emphasizes the place of pictures as a part of children's environment. He writes:

it should be appreciated that if the child be kept in a truly artistic environment, if he see the best art, . . . his esthetic development will be hastened. . . . To dwell in a genuine

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1. Barclay, Wade C.: The Principles of Religious Education, p. 59
2. Ibid., p. 60
3. Groves, Ernest R. and Gladys H.: "Beauty and the Child", The Elementary Teacher, October 1934, p. 436

art environment must contribute, although unconsciously on the child's part, to facilitate the building of the aesthetic side of the mind and to make it more a permanent and important part of the completed edifice.¹

It is not necessary that children comprehend everything in the picture. The picture will have larger meaning as children grow in understanding. These silent messengers will speak; so, Woolston says:

'Hang up your pictures' - fascinating reflections of something the child feels within himself; alluring open doorways to something still beyond. He sees and feels it; vaguely, to be sure; but the sensation is none the less delicious.²

3. Art and Religion

Because of the high possibilities of art in its sacramental ministry, it is necessary to consider its relation to religion. When art becomes religion or religion becomes art, each loses its potency. Art may lead children to love the beautiful, but religion to love Him who is altogether lovely. Art has no power within itself except as it is a servant to religion where lies the Source of power.³ Art is a representation of life, truth, and the spiritual, but their reality is in religion.

In dealing with art in the field of Christian education, then, there is need for caution. One must be

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1. O'Shea, M. V.: "Correspondence with Environment", The Perry Magazine, June, 1901, pp. 404,405.
2. Woolston, H. V.: "A Bit of Revolt", The Perry Magazine, September, 1901, p. 35
3. Cf. Hickey, George S.: Art and Heart, pp. 221-235

aware of the distinctions, as well as the relation and interplay, between what we may call "the aesthetic faculties and those of the soul". Pratt says:

That they have close connections in most minds seems to be a fact. That the appeal to the former often results in an impulse to the latter seems also to be a fact. But, on the other hand, aesthetic delight is often mistaken for spiritual exaltation, and many of the artistic elaborations of public worship seem particularly liable to encourage self-delusions of this class.¹

Here, then, lies the danger, and the one who uses pictures with children dare not be ensnared by it.

In dealing with this problem, Snoddy cautions against trying to offer both art and religion to the attention of people at the same time.² The experience recorded in ecclesiastical history is a grim witness to what may be the outcome. In his conclusion, he says:

It does not follow that the setting and accompaniments of worship shall not be artistically arranged. Fine architecture in what Hegel called its 'silent gravity' is everywhere desirable, but it, and every other means and ministry, should be such as can be subordinated to the great end of religion, which is not to please and bemuse the worshipper, but to lead him as directly as possible to the contemplation of the holy God, so that he may rest, not in Nature nor in Art, but in God, and may be quickened for service in the world according to the

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1. Pratt, Waldo S.: "The Field of Artistic Influences in Religious Education". Proceedings of the Second Annual Convention of Religious Education Association, 1904, p. 512
2. Snoddy, T.G.: "Art and Religion" in The British Weekly, June 28, 1934.

high precepts of the Christian faith.¹
 Art leads to the holiness of beauty, but religion to the
 beauty of holiness.

4. Summary

The nature of art as an expression of the
 esthetic is such as warrants its place as the object of the
 experience of children in Christian education. Because it
 presents the beautiful, it has value. In its ministry, it
 enlarges experience, fosters refinement, gives joy, builds
 visions, and arouses religious sentiments and ideals. Art
 is a most capable servant of religion and cannot be omitted
 in Christian education.

D. Christian Educational Considerations

Pictures may be employed for many different
 purposes but here only one of these is of concern, namely,
 as a means of Christian education. It will be helpful to
 consider just what is meant by Christian education.

1. Definition

The term "religious education" is most commonly
 used in studies of this nature. Its connotation is varied,
 referring to moral training or character education, to the

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1. Snoddy, T.G.: "Art and Religion" in The British Weekly,
 June 28, 1934.

whole field of education in religion, whether Jewish, Catholic, or Protestant, or to the more limited field of Christian, meaning Protestant, evangelical education. However, the definite term "Christian education" is used in this study because it gathers together all the values of the more general term and adds another value. Christian education, as here used, means the purpose of leading children to a knowledge of and personal relationship to God through Christ, with their consequent expression in daily life.

2. Knowledge

In realizing the ideal of Christian education, it is essential to know certain things. This knowledge does not come as a unit experience, but it is a growth. This knowledge is concerned principally with the revelation of God and His will for man.

Since children learn most effectively through concrete things, pictures are of very great value. Bailey says:

Now, we can use no better method of arriving at an understanding of the nature of God and His relation to us than to use the character and life of Jesus presented in art, for in so far as artists have portrayed Jesus with correct insight they have revealed to us the character of God.¹

3. Conduct

Christian education is concerned, not only with

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1. Bailey, A. E.: The Use of Art in Religious Education, p. 102

transmission of culture but with vital living as well. Neither one can exist alone, and character finds stability only as it is based upon a knowledge of the truth.

The picture emotionalizes truth for children, and thus assists them when they are unable to appropriate it adequately in an intellectual way. "Not through ideas expressed by means of words and phrases," says Betts, "but through the living scene depicted by great art are lessons most effectively conveyed to the young."¹ In their emotional appeal, pictures help to supply the drive which makes truth operative in life. Sympathy, kindness, helpfulness, and the like are made concrete and compelling. Therefore,

Let the great picture remain to the child's heart a moral delight, a personal joy, and it will do for the child its purest and deepest work. . . . The child, through the response of love, will grasp the simple, evident truth of the picture and will yield to its appeal.²

4. Summary

Christian education deals with the realities of truth and living. Since these realities cannot make adequate appeal to the child through ideas expressed in words, pictures are particularly appropriate.

E. Summary

There must be a reasonable basis for the use of

1. Betts, George H.: Teaching Religion Today, p.192

2. "Sunday-School Department," The Perry Magazine, November, 1900, p.131

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pictures in Christian education. This basis is discovered in the consideration of the fundamental nature of each: children, art, and Christian education. Children are influenced largely by sense experience, hence pictures have a strong appeal to them. Their imagination, emotion, curiosity, tendency to imitate and respond empathically hold them under a picture's spell. Art, in its presentation of the beautiful and its strong emotional appeal, ministers to children in Christian education in helping them to know truth, to love the beautiful and find joy in it, and to cherish religious ideals. Christian education emphasizes truth and conduct in relation to God and Christ both of which are expressed concretely in pictures. In light of these considerations, it is evident that pictures have an indisputable place in the Christian education of children.

CHAPTER II
THE KIND OF PICTURES
FOR THE CHRISTIAN EDUCATION OF CHILDREN

- The beauty and the wonder and the power,
The shapes of things, their colors, lights
and shades,
Changes, surprises, - and God made it all!

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

. This world's no blot for us,
Nor blank; it means intensely, and means
good:
To find its meaning is my meat and drink.

- - Robert Browning
Fra Lippo Lippi

CHAPTER II

THE KIND OF PICTURES

FOR THE CHRISTIAN EDUCATION OF CHILDREN

A. Introduction

The hunger of children for pictures may be easily satisfied. Unless children have been carefully taught, anything that is a picture will attract their attention and hold their interest for a time. But it is possible that the pictures upon which they have fed will be to them as poison instead of food. A serious responsibility, therefore, rests upon those who work with children in Christian education in the kind of pictures they select for use.

In introducing her study on How to Show Pictures to Children, Miss Hurll says:

The children all love pictures, love to look at them, love to hear about them, love to possess them. And we, who have the shaping of their youthful tastes, are eager to guide them aright. We want to consider what pictures our children like best, and why; what pictures we want them to like, and why; how we can cultivate their taste for the best art, and where we can find the material. Such questions concern the deep issues of life.¹

She indicates further that it is not for the present alone that we have interest, but, because pictures effect the future experience of children, the "faithful educator" is

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1. Hurll, Estelle M.: p.1

especially concerned and is desirous that "pictures should be among the most carefully selected"¹ of all their environment. How much more the Christian educator should be concerned!

In making a selection of pictures, there must be a basis for choice. To know pictures and what they mean, to know children and what enters into their experience will aid in determining the kind of pictures to be used in the Christian education of children. The first consideration is the nature of the picture itself as a basis for selection.

B. Considerations Regarding Pictures
as a Basis for Selection

If the leader in Christian education is sensitive to the influence of pictures upon children, he will be untiring in his effort to make available the finest art and be intolerant toward common and tawdry art as is often found on attendance cards and picture rolls. "Let nothing touch his senses," says Weigle, "that you would not have enter permanently into his life."² So much of varying quality has invaded the picture world of children that a careful discrimination must be exercised in choosing the kind that

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1. Hurll: op. cit.; p.2

2. Weigle, Luther A.: The Pupil and the Teacher, p.26

shall be used. In discussing "The Ministry of Pictures,"

Hall says:

The good picture, from an educational point of view, is either like a sermon, teaching a great moral truth, or like a poem, idealizing some important aspect of life. It must palpitate with human interest. Many pictures are ephemeral; they represent scenes and incidents of only local and very temporary significance; they appeal only to those who live in one locality, or, at best, depict what is only of passing interest, and so pass speedily to oblivion, save to the antiquarian. Other pictures represent what is of interest to a whole country, and may be a topic of popular discussion for months, or even years; but the best pictures, that really deserve to be called classic, are portraits of things which interest all men, of all times and of all climes, as men, and thus far transcend all smaller limitations of time and space. Children need to be more or less familiar with all these classes of pictures, but those that leave the most indelible impress, and that shape, form, and mold mind, heart, and will, are those that touch human nature in the largest and broadest way. These children feel and understand more than we have been wont to think.¹

Only good pictures should be used with children. It may be an act of wisdom to choose not to use any picture, than to use an inferior one.

Yet, again, a warning is necessary, lest it be thought that because a picture is great art that it is good for children. Children should see only good pictures, but not all good pictures are good for children. The children themselves must be considered in the choice. Hall states his attitude on this point very vigorously in saying that

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1. Hall, G. Stanley: "The Ministry of Pictures," The Perry Magazine, May, 1900, p.387

Young children's votes are never for the old masters, whose cult below the teens is only an air plant without a single vital root that strikes into their souls. Most art teachers are culpable of gross self-indulgence without knowing it in their selection of themes and pictures. It is a fool's paradise to fancy that there is anything in Michael Angelo, Raphael, Rembrandt, or any of the classic works of art that make much appeal to juveniles, although adults so very easily see their own interest in them more or less faithfully reflected in that of the children. What zest is awakened, however, is only ephemeral, and the end is often positive distaste as a reaction from this art vaccination which serves as an immunity bath.¹

By this enthusiastic statement, Doctor Hall would not mean to take from children those pictures of great masters which have a message for children, but safeguard them from those which have interest primarily because of their technique, for most "children regard content, and above all moral content."² Experience has proved that children do respond to great pictures. Miss Beard tells of the interest of "ragged Tony coming from the 'Black Hole' of Chicago" in returning often to the Art Institute with his brother."³ Since we have come to "see that children are just as ready to enjoy good pictures as poor ones,"⁴ none but the good should be chosen in the Christian education of children.

There arises, then, an immediate necessity for a scientific basis for the selection of pictures. It is

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1. Hall: Educational Problems, Vol.2, pp.543,544.
2. Ibid., p.544
3. Beard, Frederica: Pictures in Religious Education, p.25,26
4. Weigle: op. cit., p.183

obvious that the leader must understand and appreciate good pictures himself if he is to choose for others. Such appreciation is not the result of law and precept, but is the ripe fruit in one who has been nurtured in beauty. In reading a picture, Bailey suggests three possible approaches: "1. See what the picture contains. . . 2. Study the composition. . . 3. Try to state to yourself what that message probably is and to feel its value."¹ These three points will be considered in detail.

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

When a picture is placed before children, the first thing noticed, generally, is its subject or content. As to the subject, two general divisions may be made: Biblical, meaning those based on Bible characters or incidents, and non-Biblical. What subjects may be chosen for value in the Christian education of children?

a. Biblical Subjects

Some leaders may hesitate to show children pictures based upon Bible incidents, especially any involving a presentation of Jesus for the reason that no one knows exactly how He looked. Besides, the variety of pictures may cause confusion of Biblical information. However, children do not think in terms of the abstract, but in terms of the concrete.

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

They do not wait for pictures to be shown to them, but make up their own images. Therefore, Murphy asks:

Is it not well, if this constant habit is to go on (as it surely will), that he shall have to aid him, in the making of these heart pictures, the touch and influence of the world's noblest visions? Can we not save him from many of the unworthy crudities of the childish imagination? Especially among the squalid and the ignorant, can we not save the child from making to himself and within himself unworthy pictures of the Saviour? Shall we not give him the help, the education, of the great conceptions of Christian art? In so doing, do we not deepen, and cleanse, and fortify his life?¹

The Bible is presented in word-pictures everytime the story is told, which is done very crudely, at times, so good pictorial art ought not be banned.

On the other hand, because the picture may have a Bible subject does not therefore insure its value in Christian education.

Art to be religious, must do more than deal with religious subjects. . .

A picture of Christ is not necessarily an aid to spiritual life because it is an attempt to portray His features. It may be the opposite.²

Just as care is exercised in the choice of stories to be told to children, so should pictures be chosen with care as to their subject. Miss Smither says that

Children should be safeguarded from those religious

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1. Murphy, E. G.: "Pictures in the Sunday School," The Perry Magazine, September, 1899, p.7
2. Sargent, Walter: "Art in the Sunday School," The Perry Magazine, October, 1902, p.52

pictures which are outside of their natural experience and understanding and which may arouse their terror or repulsion.¹

Pictures which are beyond a child's natural interest should not be forced upon him. . . Whatever a child likes to hear and read or look at in real life, that he enjoys in a picture.²

Therefore, pictures of the crucifixion or temptation of Jesus, sacrifices³ and similar Old Testament subjects, should not be chosen for young children.

Then, again, there are some subjects presented in story which should not be shown in picture, but left to the imagination of children. Miss Beard says:

A picture may hinder right appreciation. Some things had better not be explained; they may well remain a mystery. If a story of Christ's raising the dead is told to little children, it is far better not to picture it; there is no good in the representation, and there may be harm. A spiritual suggestion does not always need to be objectified. A literal illustration hinders rather than helps.⁴

Where good and evil are brought into contrast, it is better to present the former only in pictures, particularly for younger children, for pictures "of wrong-doing set before the mind lead to imaginations of evil."⁴

Of Bible subjects valuable for use with children,

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1. Smither, Ethel L.: Teaching Primaries in the Church School, p.216
2. Ibid., p.217
3. For an illustration of a good and a bad picture of Abraham's sacrifice, see page 55.
4. Beard, Frederica: Pictures in Religious Education, p.99

there are many possibilities in the incidents of the Old Testament. The baby pictures of Moses and the child pictures of Samuel are ever fresh in interest. There are pictures which center in persons or stories, such as Joseph, Ruth, David, and Elisha. There are incidents in the life of Noah, Abraham, Moses, Daniel, Elijah which are presented in pictures and suggest one's relationship to God.¹

New Testament subjects are chosen more frequently, especially for kindergarten and primary children. A good selection can be made from pictures of the life of Jesus: the Madonna, the nativity events, the flight, boyhood, teaching and healing, and certain events of the close of His earthly life.¹ These are suggestions for choices according to subjects.

By their contact with pictures children are forming their idea of God. The attitude which they see those in the pictures manifest toward God influences their concepts and conduct. The picture which presents God in some form is not for children. "It is far better that a child shall feel God's presence in the picture than to see it."² But children think of God as a concrete personality;³ so

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1. These are suggested on the basis of pictures lists which are compiled in chart form. See Appendix I, p. 102.
2. Powell, Marie Cole: Junior Method in the Church School, p.311
3. Cf. Ibid., p.310

the pictures of Jesus, who came to reveal God, make a vital contribution here. Hence, the pictures used of Jesus should be most carefully chosen. Miss Powell says:

Since we look to Jesus to discover what God is like, we want to be drawn to God by the picture of Jesus which is ours. . .

Since Jesus does reveal the character of God, it is essential that the pictures which we use with children reveal Jesus as living true to his own teachings about God. We should search for a radiant, happy Jesus to show to boys and girls, not a sad-faced Jesus. If there is any one thing Jesus must have done, it was to give to those who came in contact with him a confidence in the goodness of God. . . ¹

We need to watch our art and be sure that it is not sentimental, that our pictures of Jesus are not insipid and do not have an element of weakness, which sometimes happens in the effort to make him appear loving and kind.²

Herein lies the necessity for care in the choice of Bible pictures for children.

b. Non-Biblical Subjects

It is to be regretted when the picture experience of children in Christian education is confined to Bible subjects, for there is much that is rich which is non-Biblical. Jesus, "the Master-Teacher," used word-pictures from nature and human experiences. The prophets and the Psalmist found God speaking to them through nature and history. Pictures of nature give a fine opportunity to lead children to a

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1. Powell: op. cit., p.311

2. Ibid., p.312

consciousness of God. Murphy says:

God, in His world, teaches not only by word and by law, but by beauty. Christ, in His teaching, took His lessons from the world of beauty around Him, - from the field, the lily, the temple. God ever teaches us His providence, and we are ever being brought into the meaning of the Father's love, not only by the rain and the tides, but by the glory of the setting and the rising sun, and by the charm and sweetness of the flowers. The beauty of the world is God's. His will and his love are in it. By it He teaches us. By it we may teach each other. Beauty adds to the warmth with which truth lays its hold upon the heart.¹

There is a variety of other subjects, such as experiences from history, peoples and life of foreign lands, and modern life situations, which may be used with profit in Christian education. Since their adaptability depends somewhat upon the age group concerned, details on this point will be considered in a subsequent section.

2. The Mechanics of a Picture - How is it Here?

Although the subject of a picture may be the most apparent in studying it, there are other elements which enter in to determine the kind of picture to be used. In discussing the selection of pictures, Miss Powell says that

for any age group we must be governed first of all by the standards of good art. If the picture is poor as a picture, no matter what its subject matter, we will look for a better one.²

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1. Murphy, E. G.: "Pictures in the Sunday School," The Perry Magazine, September, 1899, p.7
2. Powell: op. cit., p.309

Although children may be very unconscious of many of these points of mechanics which mark good art, and even though they may never be explained to children, the one who makes the selection must have an appreciation of them.¹

a. The Composition

As the artist seeks to present his message in the picture, there are certain laws which he may follow to make his message effective. "One might well begin the study of a painting with its composition," says Bailey. "Without it one may quite miss the point which the artist meant us to see."²

Of the primary tests in composition, the law of principality is important for children. There should be some one thing which predominates and "every means should be taken to fix attention upon the supreme point of interest."³ Whether the details are few or many, the composition of the picture must lead children to the center of interest. Some pictures, says Bailey,

must be ruled out altogether because weakly conceived and poorly drawn, and others because their fantastic details crowd into the mind at once and prevent the entrance of the essential truth.⁴

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1. The limits of this study will not permit details here, but sources on this point may be found in the bibliography.
2. Bailey, A. E.: The Use of Art in Religious Education, pp. 37, 38
3. Hurll, Estelle M.: How to Show Pictures to Children, p. 18
4. Bailey, H. T.: "The Use of Biblical Pictures in Teaching Children," Proceedings of the Second Annual Convention of the Religious Education Association, 1904, p. 474.



There are several ways by which the artist may focus attention in a picture.¹ By leading lines he may direct the eye to the principal point of the picture. This method is seen in Merson's "Repose in Egypt," where the lines lead to the Child. Again, the principal thing may be called to attention by the law of psychology, the suggestion from the way the eyes of persons in the picture are turned. For example, all are looking at the Babe in Burne-Jones' "Star of Bethlehem." A third method is by emphasis. Here the principal thing is made prominent by subordinating other elements, by focus of light, or by bringing it out clearly while other parts are vague. This law is illustrated in Von Uhde's "The Trial of Abraham's Faith."² Thus, the test of principality may be applied in choosing pictures for children.

The element of repetition makes pictures attractive to children. Miss Hurll considers this element most pleasing to children, next to principality.³ In listening to a story, they delight in repeated sounds and images, and the same delight comes from repetition in pictures.⁴

Contrast in a picture arouses the interest of

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1. Cf. Bailey, A. E.: op. cit., pp.35-37
2. Compare how Abraham and Isaac are made principal in Von Uhde's picture, page 55, with the effect of the picture on the preceding page.
3. Cf. Hurll: op. cit., p.21
4. See the simple repetition of horizontal and vertical lines in "The Angelus" on the following page.



THE ANGELUS

MILLET



children. It may appear in "a direct opposition of elements, light to dark, the perpendicular to the horizontal,"¹ in moods, in motion or lack of it, in relative sizes, et cetera. Illustrations are found in Piloty's "Wise and Foolish Virgins" or Titian's "St. Christopher."

These elements of principality, repetition, and contrast should guide in the choice of that which is good art, but, of course, they are not the sole standards. When the picture is used, children may often point out some details, especially of repetition and contrast. These qualities should help them to enjoy the beauty and message of the picture as a whole.

b. The Color

In determining the kind of pictures to be used, color should be considered carefully. Apart from any other quality of the picture, color has an emotional value all its own. "Some colors are warm," says Bailey, "some are stimulating, some are soporific or cold."² When children are limited to monochromes, there is a sense of reality taken away in that the real objects have color.

It is generally agreed that children prefer colored pictures to black and white ones. Recent experiments

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1. Hurl: op. cit., p.22

2. Bailey; A. E.: op. cit., p.38

with children have revealed interesting information on this point, but substantiate the belief.¹ Because the things we observe directly are full of color, there is an element of strangeness in plain pictures, especially those depicting nature. Even so, simply because a picture is in colors does not mean it is the best to use.²

It is very necessary to differentiate between good and bad color in pictures for children. "Color adds very much to the pleasure of the child in the picture," says Miss Baker, "and especially vivid or brilliant color."³ However, that children seem to like "gaudy prints, bright pictures" is "not due to taste but starvation."⁴ In discussing Bible story books for children, Hervey gives this warning:

Those with highly colored, gaudy pictures should be shunned as they tend to give low ideals morally and spiritually as well as to corrupt the child's artistic taste.⁵

He says further that

The bright, crude prints once regarded as peculiarly adapted to children have given place to artistic process

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1. A recent study of this problem is "Children's Interest in Pictures" by Bonnie E. Mellinger in 1932. She summarizes previous studies on pages 9-13 of her work.
2. See the contrast in "The Angelus" on page 46. Here it is evident that a monochrome is better than a poorly colored picture.
3. Baker, Edna Dean: Kindergarten Method in the Church School, p. 178
4. Beard, Frederica: Pictures in Religious Education, p.30
5. Hervey, Walter L.: Picture-Work, p.72

work in soft tints and low key, which the child soon learns to prefer.¹

It is preferable, therefore, not to select pictures in flashy, saturate colors.

How may one judge whether the color in a picture is good?² Miss Powell suggests that

First of all, when the color tones reproduce, as far as is possible, the colors as painted by the artist in the original picture. Colors are good when they are not crude and garish, as they are sometimes in the poorly done illustrations in some children's books of the cheaper variety. The names of well-known artists are as a rule a safe guide in this matter, though there are some beautiful paintings by modern artists who have not yet become famous.³

A picture may be richly colored and yet not gaudy. In some prints the color may be toned down so as to be insipid and lifeless. A carefully developed taste should guide in choosing colored pictures to be used because color may change the emotional tone of a picture. Nevertheless, since a variety of good colored prints is not available for general use, the selection will be made largely from monochrome pictures.

e. The Print

Whether the picture be with or without color, the printing of it is important. There are all gradations of

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1. Hervey: op. cit., p.51
2. Refer to the contrasts in color in the pictures of "Infant Samuel" on the following page.
3. Powell, Marie Cole: Junior Method in the Church School, p. 309



INFANT SAMUEL

REYNOLDS



excellency in the way the printer and engraver have done their work.¹ Many colored pictures are poorly printed, the color not being true to the form. The plain pictures should be clear and dark so that children will enjoy looking at them. The printing will therefore determine how effective will be the composition and color of the pictures selected.

3. The Type of Picture - Why is it Here?

Of all pictures available for use in Christian education of children, they may be classified in three groups or types according to their nature. These groupings are named variously by authors, but the essential designations may be signified by three types of pictures: symbolism, illustration, and interpretation.

a. Symbolism

Symbolism is defined by Bailey as "a form of suggestion, primarily intellectual, by which the individual can see in an object more than is actually portrayed."² It is readily conceded that there are some things in the Christian religion which cannot be expressed, except by symbolic forms which serve principally as suggestions.

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1. This point is considered by Athearn, Walter S.: Indiana Survey, Vol. II, p.125. A graded series of pictures is given to illustrate.
2. Bailey, A. E.: The Use of Art in Religious Education, pp.38,39

Symbolic pictures do not bring a message to children. They require the transfer from the image to the related concept, which transfer children cannot make.¹ Their interest is in the object portrayed and not in the truth symbolized. Miss Smither says:

Symbolic pictures, like certain pictures of Burne-Jones, Holman Hunt's "Light of the World," and even some of the very charming symbolic pictures of Margaret Tarrant, such as "All Things Bright and Beautiful," fall into the class of unsuitable symbolic pictures. They are confusing when used for teaching purposes. Using a nonsymbolic picture symbolically is to be avoided also. One of the most common examples of this is the use of pictures of Oriental shepherds to depict "Jesus, the Good Shepherd."²

It is possible that older junior children may be able to grasp the more simple symbols, but there is so much that is finer for them.

There are certain symbols which have become a part of Christian art which children may begin to understand. The halo, cross, and lily may be related to their appropriate meanings. However, the symbolic picture should not be used with children until they are able to make the transfer of meaning.

The two other types of pictures have been variously named: the illustrative and interpretative; the realistic

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1. An illustration of the symbolic picture is given on the following page.
2. Smither, Ethel L.: Teaching Primaries in the Church School, p.217



SAINT MICHAEL SLAYING THE DEMON

RAFAEL

and idealistic; or the instructive and inspirational. The first group might be divided even more minutely, but this two-fold classification will suffice for the present study.

b. Illustration

Art is of various kinds and does not all perform the same function. In making the choice of the kind of picture to use, it is essential to understand the value to be received. "Facts are made clear by means of some pictures, while others are valued for their silent influence that is unconsciously absorbed."¹

It is the primary purpose of the illustration to present fact. Pictures of this group may be photographic in character. They are invaluable when used in their right sphere. They supply for children the necessary images of valley, city, houses, bed, roof, and customs to make the Bible story real. In addition, there are pictures which illustrate an incident without any further purpose particularly.² Such a type is seen in "The Building of the Pyramids" by Richter. Many of the pictures by Tissot fall under this classification.

There should be available for use a large supply of the illustrative type of picture for use with children

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1. Beard, Frederica: Pictures in Religious Education, p.23

2. See Rembrandt's illustration of the sacrifice of Abraham on the following page.



THE TRIAL OF ABRAHAM'S FAITH
VON UHDE

THE SACRIFICE OF ABRAHAM
REMBRANDT



to enrich their background. However, there is a danger of excess by the enthusiastic leader. Though the pure illustration has value, when the interpretative element is added, the picture has greater value. A picture may be interpretative as well as illustrative.¹

c. Interpretation

Pictures which are classed as interpretations are of primary importance in Christian education of children. Their essential purpose is to present truth rather than fact.

In presenting the distinction, Bailey says:

From the point of view of one who would present truth, Hofmann's picture of the meeting of Jesus and the Samaritan is immeasurably superior to a stereoscopic view of Jacob's Well as it is today. Zimmermann's "Call of the Fishermen" presents more truth in a more convincing way than the average teacher could present in 50,000 words.²

Pictures of this type are the source of inspiration and ideals.

They give insight into life's spiritual meanings, and uplift the heart to higher levels of feeling. The Sistine Madonna is not a photograph of Jesus and His mother; but it is more. We do not know whether it reproduces the features of Mary; but it does what is of infinitely more moment - it reveals to us her spirit. It is the eternal spirit of motherhood, with all its love and joy in suffering, its beauty and dignity. That is no mere picture of a particular person; it portrays that which is universal

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1. The contrast is indicated in the two pictures on the preceding page. The picture by Von Uhde is interpretative as well as illustrative.
2. Bailey, H. T.: "The Use of Biblical Pictures in Teaching Children," Proceedings of the Second Annual Convention of the Religious Education Association, 1904, p.474

to humanity. It is the picture of the Ideal Mother.¹ Interpretative pictures reach into the experience of every individual. They have a message for children, and even though it may be but a fragment of the truth, it will grow into its full-orbed light with unfolding experience. Along with Biblical pictures of this type, such as Cornicelius' "Temptation of Jesus" and Zimmermann's "Christ and the Fishermen," a large number of others may be placed, as Corot's "Spring," Millet's "Gleaners," and "The Angelus." The masterpieces of this latter type are "reflecting God in His world and the Spirit inspiring the hearts of men to work and worship."² They discover the "ideal in the real."

In selecting pictures of this latter type, it is necessary to be warned against the sentimental. Popular taste so often responds to the lower appeal than that which is high and noble. But the experience of children in the presence of masterpieces of interpretation is as that of Ernest in Hawthorne's "Great Stone Face"- changing to its own image.

4. Summary

In making the choice of pictures to be used in Christian education of children, there are items regarding

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1. Weigle, Luther A.: The Pupil and the Teacher, p.182
2. Bailey, H. T.: op. cit., p.475

the picture itself to be considered. Relative to the subject, Biblical pictures should be chosen in the light of children's appreciation and growing experience of God. A variety of non-Biblical subjects may be used as well. As to mechanical features, a good picture conforms to the laws of composition, has good color, and, whether colored or monochrome, is a good print. Regarding the type of picture, it is not best to choose the symbolic, but the illustration and interpretation have real value, the latter being the highest type of picture. According to these standards, the merit of pictures may be determined.

C. Considerations Regarding Children as a Basis for Selection

In making a choice of pictures for the Christian education of children, it is essential that the right kind be selected, not only from the standpoint of the picture, but also from the standpoint of the children. Those elements which compose the life of children, their interests, their needs, their experiences, are determining factors also in the selection of pictures. Pictures must not only meet the tests of good art, but also make an appeal to children. What do children like in pictures which gives them their appeal? There are factors in the experience of each age group which are pertinent to a selection of pictures.

1. Kindergarten Children

Children of the kindergarten or pre-school age practically live in a world of pictures, for they can read very little in the world of words. Because their experience is definitely limited in this and many other ways, the range of their picture appreciation is thereby limited. Certain principles will indicate bases for choices.

a. The Principle of Recognition

Children of kindergarten age are drawn to pictures by the presence of something with which they are familiar. "In selecting pictures," says Miss Baker, "the first question should be whether or not they possess childlike content."¹ The things which are a part of their every-day life will be pointed out by them first.² The content, then, should be the world about which children know something, and should represent actions and emotions which they can readily appreciate.³

Pictures which make this appeal of recognition may be illustrated by Millet's "Feeding Her Birds," and Holmes' "Can't You Talk?" It is the appeal of the baby in baby Moses pictures which interests small children, even in the midst of other elements which are strange. Miss Hopkins says:

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1. Baker, Edna D.: Kindergarten Method in the Church School, p.176
2. Cf. Hurl, Estelle M.: How to Show Pictures to Children, pp.6,7
3. Cf. Bailey, A. E.: The Use of Art in Religious Education, pp.45,46

We referred to pictures typifying mother love - such as the pictures of the "Madonna and Child," pictures showing care and tenderness, and pictures of dumb animals in their frolicsome games and plays, as appropriate examples of pictures to be studied with the little children in the kindergarten. These are selected because they appeal to the little ones and can be used in connection with their mother plays and games. Although the child may not discern the truth, some of these pictures are a repetition of his own little life experiences; they seem in some instances to be an answer to all his appeals and needs for tenderness and love. Thus when we place before young children that especially appropriate picture, "Feeding Her Birds," by the peasant painter, Millet, the little ones are conscious of a feeling of delight in watching this dear mother giving food to other little ones; and as this is a familiar experience in the lives of the children, this picture, with its element of mother love and care, has a strong hold upon the children. It is each child's little story being told again.¹

Through such picture experience, children may be lead to a higher level of feeling and doing and to a sense of the love and care of God in their every-day life.

b. The Principle of Curiosity

"Next to the principle of recognition in the child's picture experience comes the element of curiosity."²

In the first chapter of this study, it was found that curiosity is strong in children.³ By means of pictures, children may be led from the known to the unknown. Their interest in pets will draw them to pictures of other animals, and in children like themselves to children of all lands.

In these cases the new thing is enough like the old to

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1. Hopkiné, Emma A.: "The Child in the Picture World," The Perry Magazine, September, 1902, pp.29,30
2. Hurl: op. cit., p.8
3. See page 16

seem halfway familiar, and still so unfamiliar as to stimulate new interest. The child must begin with what he can understand, but his thirst for knowledge gives him a zest for something beyond, not so far beyond, however, that it is in outer darkness.¹

So little children are drawn to investigate new things where there is an attracting element of the familiar.

c. The Principle of Simplicity

For small children pictures should be simple.

Children become confused and miss the center of interest in the presence of many details.² According to Miss Baker,

"There should be very few objects or characters and little in the background, for the mental grasp of the child is limited."³ The principal figure should be clearly distinguished from the background. It is better if the whole of the figure is in the picture and not just a part, for small children generally accept as fact that which they see.

Hence, for the kindergarten children, simplicity is important.

d. The Principle of Action and Story

Kindergarten children begin to appreciate the picture which illustrated a story they know, or a picture which has a story in it. Suggestions of action are of

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1. Hurl: op. cit., p.8
2. Note the simplicity of Reynold's "Infant Samuel," page 50. For contrast, refer again to Ven Uhde's "Trial of Abraham's Faith", page 55 and the one on page 44.
3. Baker; op. cit., p.177

interest. Very small children are not able to use this type, but as soon

as the child is capable of grasping more than one object at a time, or, in other words, of relating the various elements of a composition, he progresses from the single object, or unit, to the story picture. His pleasure is now of a higher order than mere recognition or curiosity: it is the awakening of the imagination. This faculty once aroused needs only the right touch to transport him into a paradise of joy.¹

"Christ's Entry into Jerusalem" by Plockhorst has much action and an appealing story. If the story element is related to a portrait or landscape, children will show an interest in this type of picture which would not be present otherwise.²

e. The Principle of Religious Experience

A study of the factors which enter into the developing religious experience of little children furnishes a helpful guide in the choice of pictures. Weigle gives four such factors which influence kindergarten and primary children, namely: his interest in nature; his credulity and faith; his affection and sensitivity to the personal attitudes of others; and his imitation and suggestibility.³ Pictures which contribute to any of these factors may be used with small children. Good nature pictures may bring

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1. Hurl, Estelle M.: How to Show Pictures to Children, p.10
2. Cf. Bailey, A. E.: The Use of Pictures in Religious Education, p.46
3. Cf. Weigle, Luther A.: The Pupil and the Teacher, pp.107-109

them into a new experience with God. The fact that children are so credulous makes it essential that no picture which may suggest a wrong idea be put before them. On the other hand, pictures with great religious truths should be used. Pictures which show attitudes toward God and toward one another that should become a part of the religious experience of children influence them. Thus, pictures may contribute to each of these four factors in the religious development of little children. Pictures of nature, those with a message, those showing others in religious attitudes desirable for children's imitation should be chosen.

2. Primary Children

Children of the primary age have interests similar to those of kindergarten age. However, the new experiences of school bring a gradual change. This is a period of marked individual differences, so what may be said of the entire group may not be absolute with each child. Yet, the change is not so marked but that the same principles apply in selecting pictures for both kindergarten and primary children.

a. The Principle of Recognition

The use of the familiar is still an essential consideration. Because children's interests broaden at this time, the teacher who will correlate her work with the public school may lead to new things frequently. "No matter how worthy a picture may be, it will fail in its purpose,"

says Miss Munkres, "If it does not appeal to the interests of the child."¹

Not often are primary children interested in pure landscape, such as fields, mountains, or water. When people, animals, or objects are added, there is an attraction.¹

Animals are of interest to them. Children will center their interest in the animals in the pictures, whether they are the principal thing or not. The response to Watt's "Sir Galahad" will probably be centered upon the horse.² Care should be taken in choosing pictures containing animals when they are not the center of interest. Pictures of animals should be real and not conventional.³ Miss Munkres says that

In animal pictures the figures should be natural and true to life and the outline should be clear and outstanding. Details are not desirable, as intricacy of line tends to confuse the child.⁴

The interest in pictures of babies and children is still strong. The Madonna pictures, those of Jesus with children, of children of other lands, as well as those of children doing deeds of kindness and love are good.

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1. Cf. Munkres, Alberta: Primary Method in the Church School, p. 110
2. Cf. Smither, Ethel L.: Teaching Primaries in the Church School, p.214
3. Cf. Mellinger, Bonnie E.: Children's Interests in Pictures.
4. Munkres: op. cit., p.111

b. The Principle of Curiosity

That which appeals to the curiosity in pictures will be of value to primary children. "Bible and missionary pictures appeal to children because of this interest in the new."¹ However, there should always be some element of familiarity for a point of contact.

c. The Principle of Simplicity

Although primary children are able to understand more detail in pictures, it is still essential that the central point stand out undistracted by lesser features. The need for clear details emphasizes the importance of good prints.

d. The Principle of Action and Story

Children delight in comic strips because of the action and story. Christian education must supply pictures of a high type which will satisfy this same interest. Children are interested in what people are doing. Although they may imagine a story about any picture, "the good story picture is one that tells its own story."²

e. The Principle of Religious Experience.

The essential factors in the religious experience of primary children are the same as discussed above for kindergarten children.

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1. Smither: op. cit., p.225
2. Munkres: op. cit., p.112

3. Junior Children

The picture interests of junior children have some significant differences from the two earlier groups. It is more difficult to secure their genuine interest in pictures unless they have been chosen carefully.

a. The Principle of Action and Story

The active life of juniors demands pictures illustrative of action. This fact is true generally, but in some instances, through education, some junior children have learned to appreciate landscapes and portraits.

b. The Principle of Curiosity

Pictures for junior children should appeal to their curiosity, as for younger children. But the curiosity of juniors goes deeper to inquire into the cause and relation of things. Pictures of history satisfy their curiosity and give them a chance to investigate.

c. The Principle of Reality

Sometime during the junior age there comes to children a passion for reality. This changing attitude is manifested in relation to stories when they ask, "Is it true?" The growing distinction between fancy and fact changes the type of pictures which can be used best with children of this age. Because they may have a tendency to laugh at certain types of pictures which they formerly enjoyed, it behooves the leader to choose carefully.

This interest in things that are real means that a certain type of Bible pictures should be used generally. Juniors like real people in real situations. Bailey's advice to leaders is:

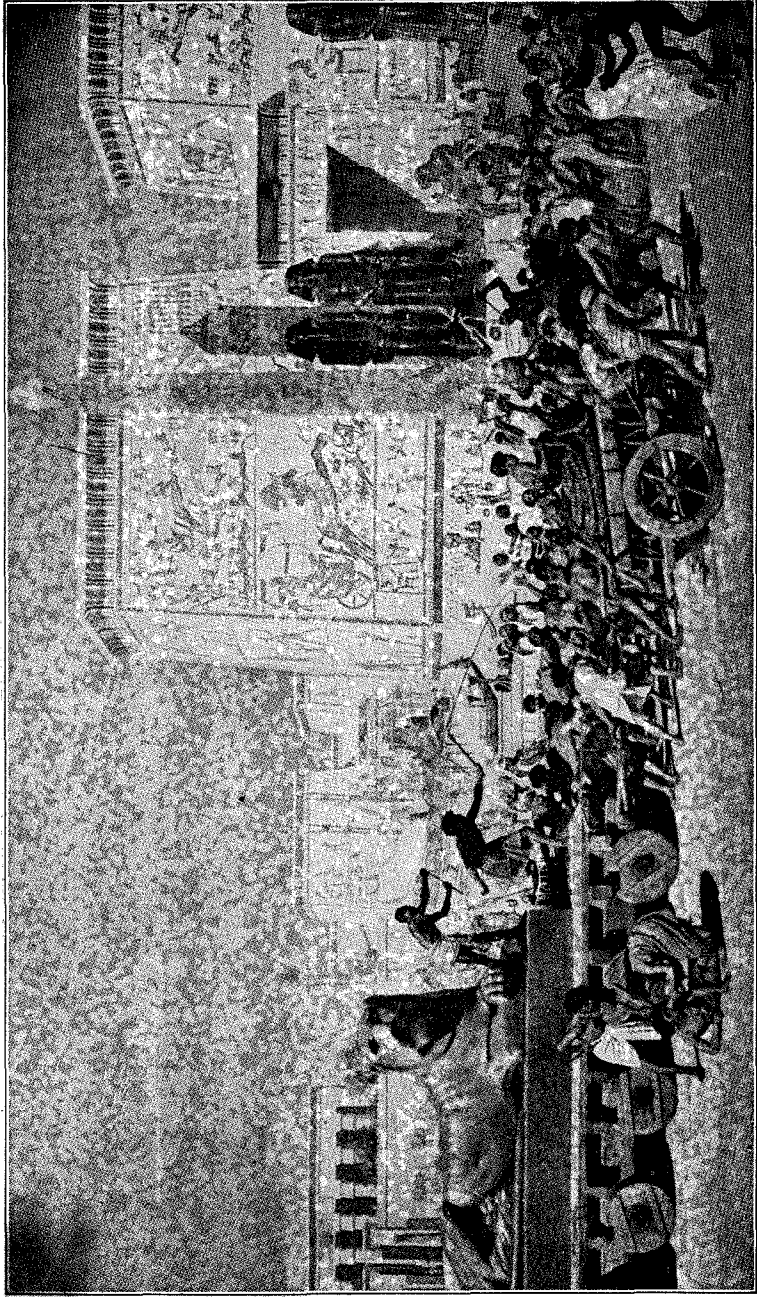
As a rule therefore use with children through the junior age the illustrative type of art, and in general the art of the nineteenth century. In that century men developed a passion for fact, the historical sense, the scientific spirit. Art becomes strongly objective, historical, faithful to the original in background, costume, types of character, accessories.¹

Children of this age are interested largely in objective reality rather than subjective experiences, such as states of mind, "loves and hates, joys and sorrows and soul-experiences."² Pictures of Bible characters and background used at this time may help children to a conviction of the reality of the persons and events, if they are chosen well.³ Great care should be taken in selection especially with the pictures of Jesus.

The same principle holds true with non-Biblical pictures. Those from historical settings must be true to their time, but pictures which are intended to establish right attitudes by presenting boys and girls in every-day

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1. Bailey, A. E.: "Religious Art as an Aid to Teachers," International Journal of Religious Education, May, 1931, p.17
2. Bailey, A. E.: The Use of Art in Religious Education, p.59
3. See the picture by Poynter on the following page as an illustration of this point.



" THEY MADE THEIR LIVES BITTER "
POYNTER

life situations should be true to their own experience and not old-fashioned.¹

Pictures must be sincere. They should be true in their meaning as well as in fact. Juniors enjoy idealism in art, as well as reality.² In an attempt to satisfy the latter, the former should not be neglected.

d. The Principle of the Heroic

The junior age, as a time of habit formation, should be a time for the development of high ideals as well. Boys and girls must "see and love certain desirable ends in life, certain good things, certain noble people."³ The hero presented in pictures becomes real to boys and girls. They respond empathically, identifying themselves with the hero. There is great richness in this field for pictures for juniors, chosen from the Bible, church and profane history, and medieval legend.⁴

e. The Principle of Religious Experience

Certain characteristic factors in the religious experience of juniors give direction in selecting pictures. On the basis of Weigle's suggestion on this point,⁵ the

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1. Cf. Powell, Marie C.: Junior Method in the Church School, p.307,308
2. Cf. Baldwin, Josephine L.: Worship Training for Juniors, p. 182
3. Bailey, A. E.: The Use of Art in Religious Education, p.68
4. Ibid. Bailey discusses the possibilities in detail, pp.72-76
5. Cf. Weigle, Luther A.: The Pupil and the Teacher, pp.109,110

interest in nature has turned to a consuming interest in God's dealings with men, hence the former interest in nature pictures has changed. He is awakening to the sense of law and right and to the way in which God reveals Himself to men. All of these come out in history, both church and profane. The great heroes in picture make a vivid appeal in relation to these factors. The great missionaries challenge them. This period is also a time when many life decisions are made, hence pictures which present times of decision make a strong appeal.

4. Summary

In making a selection of the kind of pictures for the Christian education of children, the needs, interests, and experiences of children must be considered, as well as the pictures themselves. According to certain fundamental principles, it has been found that kindergarten children are interested in pictures which have familiar content, add a touch of curiosity, are simple in their content, tell a story, and are related to their own religious experience. The same factors hold true in making a choice for primary children, but because of their widening experience, the scope is broader. In making selections for juniors, there are added to these fundamentals the passion for reality, and the love of the heroic. Nature pictures do not have as strong an appeal as earlier. The challenge of decision

interests junior children and should be presented through pictures.

C. D. Summary

In making a selection of pictures for the Christian education of children, the picture itself must be considered, whether the proper subject matter is presented, whether the composition is in accord with artistic principles, whether the picture has good color, or is a good print. The message of the picture should not be symbolically represented, but be direct, hence the illustrative and interpretative type are best for use with children. From the standpoint of the children, selection should be made of pictures which have elements of familiarity, action, or story, are simple in construction, appeal to the curiosity or relate to factors in the children's religious experience. Special interest of junior children is in reality and the heroic.

CHAPTER III
THE USE OF PICTURES
IN THE CHRISTIAN EDUCATION OF CHILDREN

There was a child went forth every day,
And the first object he looked upon and
 received with wonder, pity, love or dread,
That object he became!
And that object becomes part of him for the day,
 or a certain part of the day, or for
Many years, or stretching cycles of years.

-- Walt Whitman
Leaves of Grass

CHAPTER III

THE USE OF PICTURES

IN THE CHRISTIAN EDUCATION OF CHILDREN

A. Introduction

Pictures are as badly used as they are poorly chosen. When mediocre pictures are used, it is fortunate that they are passed by with little attention, but when good subjects are put before children, it is unfortunate that the children are not brought to love them and to let them speak their message and have their full influence. It is likewise unfair to children when they are deluged with pictures so that they are distracted and become careless of their presence. Children and their leaders dare not be content to let pictures serve merely as decoration or a pastime, for pictures are meant to be beckoning hands toward God.

B. Appreciation of Pictures

in the Christian Education of Children

Appreciation is fundamental to an appropriation of the value of pictures for Christian education. Although many children may find meaning and joy in pictures unaided, real appreciation is learned. Under the wrong influence, children may form the habit of giving a casual glance at pictures and passing by them. If pictures are to influence

the character of children in stimulating right attitudes, and in developing a love for the beautiful and true, someone must teach them to open their eyes to the message which pictures have for them.

Picture appreciation in Christian education has a definite aim of which the leader should be mindful as a guide in the entire procedure of picture appreciation. An emotional response, in the best sense, is the primary desired outcome.¹ Elements which might enter under certain conditions should be made subordinate.

Analysis may be used as a means of elucidation; it should never be carried to the point where it enlists the child's interest in various details and makes him lose sight of the whole. Drill has little place here; in fact, it may conceivably lessen or even destroy appreciation already established.¹

The fact that pictures are used in Christian education may become to some teachers a license for moralizing. But the picture has power more dynamic than words. If it is wrong to point out a moral to a story, it is equally a wrong practice to sermonize with pictures.

The procedure in picture appreciation involves certain factors. The first consideration is the atmosphere into which the picture is introduced.² A feeling of ex-

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1. Munkres, Alberta: Primary Method in the Church School, p.115
2. Cf. Beard, Frederica: Pictures in Religious Education, p.146

pectancy and curiosity is better than divided attention. The picture's relation to the previous experience may be suggested. The place where the picture is displayed or the part the children have in choosing it may contribute interest.

The attitude of the teacher has a strong influence upon the appreciation of children. "The teacher's glow of enthusiasm and delight in a picture will be caught through suggestion by the children."¹ The anticipation and joy on the face, and the tone of the voice may lead them to the proper attitude. There must be sincerity, not effusive dilettanteism. "More necessary," says Miss Magee, "than all other requisites for him who would attempt to use religious pictorial art as a factor in the education of our young people is spiritual insight."²

In showing the picture there are two possible approaches which may be used separately or in combination. One of these is the presentation by the teacher. Just what is said must be determined by the occasion of the use of the picture, whether for worship, study, or other parts of the session. The age of the group concerned will determine

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1. Baker, Edna Dean: Kindergarten Method in the Church School, p.179
2. Magee, Harriet C.: "Clubs and Classes for the Study of Religious Pictorial Art," Proceedings of the Second Annual Convention of the Religious Education Association, 1904, p.489

also the nature of material presented. A story of the artist, the story of the picture, or a simple analysis of the picture are possibilities to lead to picture appreciation. "The narrative and objective methods are better suited to young children than the biographical and critical methods."¹ The purpose of the approach is not primarily intellectual but emotional.

It is important that the leader keep a proper balance between information and emotional stimulation in the teaching of an appreciation lesson. The pupil needs to understand in order to appreciate, but what he needs by way of understanding is not an accumulation of facts but only such information as will give him a better insight into the purpose of the author or painter, or make it possible for him to enter imaginatively and whole-heartedly into the experience expressed in rhythm or on canvas. And such information as is given should be acquired by the group in a way that will bring out the inner meaning of the experience to be appreciated.²

In emphasizing this same point, Miss Magee says,

In this line of work we must remember that 'it is better to feel much than to try to know a little, for in much feeling there is more human truth than in that dangerous knowledge which dulls the heart and hampers the clear instincts of natural thought.'

The artistic qualities of pictures should be so presented as to be unconsciously absorbed by children. Correlation with the work of the public school will help the leader of Christian education to relate the experiences of children.

The second possible approach in appreciation of

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1. Magee, "Methods of Picture Study," The Perry Magazine, May, 1900
2. Powell, Marie C.: Junior Method in the Church School, p.210

pictures gives the children the larger and active part. If they are given the opportunity, they will tell spontaneously the things that impress them or a kindred experience of their own. The teacher may question the children, but should not smother their enjoyment. The questions should be

of such a character that they will arouse the imagination and so enable the pupils to enter into the experience of others. . . This ability to enter emotionally into the meaning of the picture makes appreciation possible.

Mere fact questions, or questions designed to see if the pupils have certain information, are so uninspiring that they only hinder the appreciation process.¹

Great care needs to be exercised lest a distaste rather than an appreciation for pictures be developed in children.

However, appreciation of a picture is not a matter of one study experience. Such a contact

can have little influence in awakening an interest in the picture compared with the silent influence of the picture itself. Living with the picture is what will count. Viewing it often, again and again, is the means by which appreciation of it may be acquired.²

This basic understanding of the meaning of appreciation enters into every definite use to which pictures may be put in the Christian education of children. The discussion of these various uses will be according to these classifications: environment, worship, story, instruction, expression, and correlation with music.

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1. Powell: op. cit., p.214
2. Collins, Frank H.: Picture Study, p.8

C. The Place of Pictures in the Curriculum

1. The Picture as Environment

The silent influence of good pictures as a part of children's environment is invaluable. Their influence, however, may be dissipated unless certain fundamental principles are followed.

Pictures for wall use should be the best in quality. It is preferable to have one good picture than several mediocre ones. Where there is limited wall space, it is better to use only one and make it prominent. The frame may be so arranged that the picture may be changed a few times during the year. The pictures so used should be adapted to the age of the children and should have permanent religious value. They should not have small details, but rather outstanding features.

The place the picture hangs is of consequence. As nearly as possible, it should be placed where the light is good. If the room is small and the children sit close to the picture, it should be hung low, on the eye level of the children. If the room is large and the children are seated at a distance, it may be placed on a higher level.¹ To be able to touch the picture is a part of their appreciation.

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1. Cf. Lewis, Hazel A.: Methods for Primary Teachers, p.96

Pictures used on the wall may become a part of children's experience in several ways. Sometimes it may be wise not to mention the picture when it is first placed, but to let the children discover it. Then it may be introduced incidentally in the story or worship period. Yet, at some time, "everyone of the permanent pictures should be studied and appreciated until the child will recognize and love it wherever he finds it."¹

Along with permanent pictures is a group of pictures which have seasonal value. Christmas and Easter pictures are used preferably at the appropriate time rather than remaining up continuously. Nature pictures may be used similarly, being displayed in a special place where the children may be free to enjoy them. If equipment permits, they may be made the center of a calendar for the month. Children may learn to love, as friends, pictures presented in this way.²

2. The Picture in Worship

Since children are not able to bring themselves at will into an attitude of worship, the leader must make them ready through the program. One method is through the use of pictures whose beauty and suggestiveness may bring

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1. Baker, Edna Dean: Kindergarten Method in the Church School, p.183

children into the spirit of worship. A picture such as Millet's "The Angelus" is excellent for this purpose.¹

The materials of worship may be filled with greater meaning by the use of pictures. In learning songs which will be used in worship, pictures "make clear for the child both the emotional background of the song and the word pictures which its stanzas describe."² A series of pictures may be correlated with the various stanzas of the hymn and will serve to fix the words in the minds of the children.³ If a story is used in the worship period, an interpretative picture which emphasizes the central truth of the story will give added power. The meaning of a verse or passage of Scripture may be made real by a picture showing its truth. In all these ways, pictures may be supplementary to the materials of worship.

Pictures may be used to develop an atmosphere of worship. If the pictures on the wall are of the proper kind and the children appreciate them, the general atmosphere of the room will be more ready than otherwise. Miss Lewis says:

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1. Suggestions of pictures for the various uses discussed in the remainder of the chapter may be found in the chart, Appendix I, page 102
2. Smither, Ethel L.: Teaching Primaries in the Church School, p.218
3. See Minnich, Kathryn C.: "Art in the Weekday School," International Journal of Religious Education, November, 1931, pp.25,26

It is to be questioned if any Primary Department room is complete without some picture indicative of worship. . . . Nothing can so truly produce a worshipful atmosphere as a picture which contains the very spirit of worship.¹

Little need be said about a picture when it is used for this purpose. At times, just to sit quietly with the picture before the group may lead to prayer. In addition, pictures of others in prayer will suggest to children that they should bow their heads, fold their hands, kneel by their bed or mother's side, or give thanks at the table.

The center of a worship experience which is found in heart attitudes may be reached by pictures. By these concrete representations, children may grow in their concept of worship and various forms of prayer may be suggested. Miss Beard says:

Besides helping to create an atmosphere in which the worship of a group of persons can be rightly carried on, they may be directly suggestive of attitudes to children, not by emphasizing any one form or position, but through the expression of an outgoing spirit of joy, adoration, penitence, or supplication to One above and beyond the worshipper; they may also signify a need and so teach something of the meaning of worship or of some phase of it, as, for instance, in showing gratitude for a particular gift.²

Appropriate pictures may also lift some of the common experiences of daily life to a worship plane. This value is pointed out by Miss Powell:

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1. Lewis, Hazel A.: Methods for Primary Teachers, p.94
2. Beard, Frederica: Pictures in Religious Education, p.35

But if such pictures suggest the dignity of labor, the beauty of home life, the presence of God in nature, gratitude for work and for wholesome play, the desirability of Christlike friendliness, we may use them to reveal how all of these situations are stepping stones to God.¹

Again, the theme of the worship period, though emphasized by other methods, may be presented with power in a well-chosen picture. Worship periods thus strengthened by the use of pictures will live on in the experience of children, for

In seeing or hearing the beautiful, there is sometimes an almost unconscious realization of the presence of God. From beautiful objects we pass to beautiful deeds; it is only a step. We tend to become like that which we admire and love.²

3. The Picture

3. The Picture with the Story

The story and picture belong together as the most important factors in the Christian education of children, one being a word picture for the ear, the other an image for the eye. Thus, stories may be used with pictures and pictures with stories.

Both the illustration and interpretation may be used with stories. If the story has some unfamiliar elements in it which must be understood in order to appreciate it, then pictures illustrating those points are helpful.

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1. Powell, Marie C.: Junior Method in the Church School, p.294
2. Blashfield, Clara B.: Worship Training for Primary Children, p.93

But this is not the most valuable kind of picture to use with the story. A great picture will speak "of the most important part of the story, the heart of it, and not just of the physical environment or incidental facts."¹ Jesus and the woman of Samaria are more important than the well, and the Mother and Baby Jesus than the manger and swaddling clothes.

It is important that pictures be shown at the right time. If the picture is a review of a previous study, it may come early in the session before the new story. If it belongs to the new story, generally it will be better as a conclusion to the story.

Sometimes it may be used before the new story, especially if its character is such that it will tend to make clear the setting and details. But if the picture contains any essential event in the story, it should not be used at the beginning, for it would create confusion. Occasionally, but very rarely, there is a picture which may be used in the process of telling a story . . . In any of these instances the picture associated with the lesson, old or new, should not be in evidence until the time it is to be used.²

The pictures used with a story should be large enough so that all may see easily, or there should be several copies, assistant teachers using one with each smaller group. At least by miniature prints or lesson leaflets, provision should be made for all the children to handle the picture,

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1. Beard: op. cit., p.84
2. Lewis: op. cit., p.110

for this is a part of their appreciation.

As a review, the picture-walk is a delightful way to weave story and picture together.¹ Many other uses may occur as teacher and children work together with pictures.

4. The Picture for Instruction

Though pictures have a vital place in the Christian education of children, they should not be made the basis for teaching, but used only in a supplementary manner. The study of pictures in the public school may be art for art's sake, but in the church school, it is but a means to an end. As Murphy indicates so adequately,

In the very nature of the case no complete and systematic course of instruction can be based upon them, but as a supplementary method for increasing the charm and the warmth of our appeal to the child-heart they are of inestimable value. The catechetical method has its place in the ordinary work of the school. To introduce it, however, in connection with the pictures is to neutralize the very influence which the pictures are intended to exert. The power of the picture, if it be a really beautiful picture, is, in the best and noblest sense, emotional.²

Even pictures which are purely illustrative are not an end in themselves but make possible a finer appreciation of the story involving the information gained.

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1. The term "picture-walk" signifies the plan in which story pictures used during the unit are placed around the room and the group walks around pausing at each picture for some child to tell the story.
2. Murphy, E. G.: "Sunday-school Department," The Perry Magazine, November, 1900, p.130

5. The Picture in Expression

There are many other ways in which pictures may be used, some as a part of appreciation, or as a result of appreciation. A common way in which children may express themselves is in conversation about the picture. They may wish to relate some of their own experiences which are similar to those presented in the picture. Under the proper guidance their questions and observations may be directed so as to lead to a real experience in Christian education.

Another method is to permit the children to imagine themselves individuals in the picture,¹ and then talk with them about how they got there, and what they would say. This brings them into closer touch with the emotional tone of the picture.

Picture posing is another means of expression which helps the children to "identify themselves with the feeling of the picture."² This form of tableau not only leads to careful study of the picture, but also gives a chance for self-expression. In studying how they may present the character they have chosen, children may come very close to understanding the feeling and message of the picture. This form of expression should come spontaneously from the

.

1. See Powell, Marie C.: Junior Method in the Church School, p. 301
2. Ibid., p.302

children. A very interesting program of picture posing may be prepared by the children.¹

Again, pictures may suggest some form of dramatization. This gives opportunity to enlarge the feeling of the picture in still another way. Here, too, the children should be spontaneous in their expression.²

There is a variety of projects by which children may express their love for the pictures which they have learned to appreciate. They may have a share through offerings in purchasing some pictures for their own use. Some children may have pictures at home which they may wish to share with their department for a time. They may be encouraged to make collections of pictures on various themes and mount them, or make scrap books. When they have greatly appreciated a certain picture, they may wish to mount a copy and take it home, or take copies to children who are sick in homes or hospitals, or even send them to children in other countries. Older children may find interest in arranging a picture journey through Palestine.

Not only are pictures the subject of projects, but they may be also a means of realizing a need. A picture of children doing something which is needed in their group may

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1. See Smither, Ethel L.: Teaching Primaries in the Church School, p.222
2. See Baker, Edna D.: Kindergarten Method in the Church School, pp.185,186

suggest the activity to them.¹ From these suggestions it is apparent that pictures may have a large place in the activity program of Christian education.

6. The Picture Correlated with Music

Great enrichment can come to appreciation of pictures when music is used with them. Children thus learn to listen as well as to see. The effect of the message of the picture is heightened.

The combinations which are made should be chosen carefully. Both music and pictures make essentially an emotional appeal, so there must be harmony if the effect is to be pleasing. Janes has pointed out that both pictures and music have tempo, color, emotional key, themes, and form.² These points should be considered in the choice of the music to accompany the picture. Unless together they speak as with one voice, it is better not to attempt the combination.

In making choices of music, the leader needs to consider the ability of the children to appreciate, for they must be prepared for this experience. All children will love a lullaby such as Brahms with the Madonna pictures by Feruzzi and Raphael. Older children may enter into the joy

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1. Cf. Smither: op. cit., p.219
2. Cf. Janes, H. Paul: Screen and Projector in Christian Education, pp.145,146

of nature in the combination of Corot's "Spring" and Greg's "To Spring" or Mendelssohn's "Spring Song," or that of Millet's "The Angelus" with Gounod's "L'Angelus."¹ From these it is but a step to Him who "hath made everything beautiful in its time."

In the presence of so many possibilities for the use of pictures, the leader may easily fall into the error of overuse. Miss Beard says:

In this day of inexpensive prints there is a danger of using too many of these with lessons for young children. It is not necessary or well to find a picture for every lesson. Some subjects had better not be represented pictorially even with older pupils, for example, "The Temptation of Jesus." Occasionally to give a picture to be taken home will have a better result than to give one every Sunday.²

It is clear that care must be taken lest pictures become common to the children.

D. The Care of Pictures

The cooperation of children and leaders will make possible a fine collection of pictures ready for use.³ The aim should be not to have quantity, but rather quality.

"It is better to have a small carefully selected collection

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1. Powell, Marie C.: Junior Method in the Church School, pp.316,317
2. Beard, Frederica: Pictures in Religious Education, p.122
3. Abbott Book, a director of religious education, tells of his experience in "The Church Collection of Pictures," International Journal of Religious Education, May, 1931, pp.20,21

of pictures than an elaborate one in which no discrimination has been exercised."¹ The permanent series for the teaching units may be filed separately. The seasonal pictures with adequate cataloguing, and the more general classification for pictures of various sorts, may be appropriately placed. They may be kept in a filing cabinet, drawer, cupboard, or special box, but there should be maintained a feeling of pride in the care of them. The older children may help in the filing.

Mounting the pictures is important to the effect they shall give. Appropriate materials such as matstock, heavy manila tag, light cardboard, or heavy manila paper are substantial. Some may choose to make all the mountings of one size, and others to suit them to the picture. If the latter is chosen, a two-inch border is good, the same at the sides and top, but wider at the bottom. The picture should be neatly clipped, leaving a small white edge or a dark line. In case an inner mount of a contrasting or harmonizing color is used, neither should be left on the picture.

The color of the large mount should be suited to the picture, but should be inconspicuous. Neutral tints of sand, brown, gray, or gray-green are good. The pictures

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1. Lewis, Hazel Al: Methods for Primary Teachers, p.100

may be pasted on the mount, or slits made and the corners of the picture slipped in. The name and artist should be placed below the picture. Other acceptable ways may be discovered in experience.¹ Children may be brought to appreciate the beauty of pictures through the proper care for them.

E. Summary

In considering the use of pictures in the Christian education of children, it has been found that the method of appreciation is fundamental whereby leader and children discover and feel together the message of the picture. As pictures are introduced into the curriculum, they may be a part of the environment, give meaning to worship, add to the appreciation of a story, be used in many projects of self-expression, and be enriched by correlation with music. Proper mounting and filing may contribute to an appreciation of their use.

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1. Smither, Ethel L.: Teaching Primaries in the Church School, p. 224

CHAPTER IV

GENERAL SUMMARY AND CONCLUSIONS

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A. Restatement of Problem

That children delight in pictures is commonly agreed. To satisfy their interest in pictures, children's books are abundantly illustrated, and pictures in various forms are put before them. But consideration has not been given to the effect upon children of their experience with pictures, nor has there been made a scientific investigation of the kind of pictures which they should see. In the face of excessive and indiscriminate use of pictures with children, then, there is need for a clearer understanding of the implications and possible outcomes of this child-picture relationship.

Because of the age-long association of art with religion, it is pertinent that inquiry should be made concerning the relation of pictorial art to the religious experience of children. It was indicated in the introduction of this study that the need has been felt from the beginning of the present century for an adequate consideration of this relationship. As was noted, the two outstanding studies which were made a decade ago and which are practically alone in the field dealt with the problem in only a partial way. Hence the timeliness as well as need of the

present investigation was felt.

While studies are being made of children's experience with pictures in general, the Christian educator, because of special problems in his own work, must needs make particular investigations. He is at once required to determine the legitimate place of pictures in the experience of children in relation to Christian education. Having admitted them as a part of children's experience, he must discover some bases for selecting, from the great diversity of pictures available, the kind he should use in his specific task. Then, having the best pictures at hand, he must understand how to introduce them into the experience of children to have them fulfill their highest ministry. Herein rested the problem of this study.

B. Summary of Findings

In the introduction to the present investigation, three questions were proposed for consideration in the solution of the problem, each one to be treated in a subsequent chapter. In answer to the first query, why should pictures be used in the Christian education of children, it was found that children respond readily to pictures. Because good art presents the highest truth of life in a universal way and touches the emotions which lie at the foundation of attitudes and conduct, pictorial art has a contribution to make in

Christian education.

Since it was found that pictures have a ministry to children in Christian education, the question arose as to what kind of pictures are to be chosen. In approaching this issue, as reported in the second chapter, it was found necessary to investigate both what may be considered good pictures and what pictures may be good for children. This study revealed that a good picture should be wholesome in subject, whether Biblical or non-Biblical, should comply with the laws of artistic composition, and not depend upon symbolism for its message but rather be illustrative or interpretative, the latter having greater value. From the standpoint of children, the study showed that a picture is good for children if it presents familiar materials, arouses their curiosity, is simple in composition, has action and a story, or is in accordance with the factors of their religious experience. It was revealed that kindergarten and primary children are interested in nature with a touch of human interest, while junior children prefer representation of reality and the heroic.

The third question followed logically concerning the use to be made of pictures in the Christian education of children. In this study reported in the third chapter, it was found that appreciation is fundamental to the use of pictures and that children may be led to appreciate pictures

by the leader's attitude, by her method of presentation of the picture, and through directed study. As supplementary material, pictures are an aid in worship, in story-telling, in correlation with music, and as a means for self-expression. The care that is taken of pictures in their mounting and filing will contribute to their appreciation of beauty.

C. Conclusions

Resulting from this study of pictures in the Christian education of children there stand out some significant conclusions.

(1) Pictures appeal to children because many of the fundamental characteristics of childhood are touched by them. The psychological study of the child nature reported in the foregoing investigation provides a basis for this conclusion, as well as the general recognition indicated by the present excessive use of pictures.

(2) By their appeal to the emotions, pictures make the attitudes and actions of children vibrant and vital. Therefore, it is essential that this stimulus be a suggestion of that which is beautiful and true.

(3) The purposes of Christian education are of such a nature that pictures are invaluable as means to ^{an} end. The emphasis on relationship to God through Christ and the subsequent appropriate conduct is supported by pictures in

that they emotionalize truth and make it operative in life.

(4) Since children naturally form images for stories presented to them, it is to their advantage to be guided in the formation of these images in Christian education by the finest conceptions of artists. Children think in terms of the concrete, not abstract spiritual truths, so pictures may aid them in building images which mean to them a high type of religious experience.

(5) It is not the subject essentially which gives the picture worth in Christian education, but the attitude or atmosphere which it makes contagious. Therefore, non-Biblical subjects may have religious value as well as Biblical subjects.

(6) The artistic quality of pictures is of great importance in making a selection. Even though children may not understand the various principles involved, the message of pictures which are good artistically is more easily grasped by them.

(7) Great care should be used in selecting colored prints for children. Though they may seem to prefer strong colors, they may be led to love the truly beautiful. When a picture in good color cannot be obtained, a good print in black and white is preferable to a picture in poor color.

(8) A picture whose message is presented through symbolism will not be meaningful to children. The purely

illustrative picture is valuable for informational use, but the picture which is interpretative contributes richly to the purposes of Christian education.

(9) Pictures should be selected according to the special needs and interests of each age group. On the basis of the study, it is concluded that the picture interest of children of the kindergarten and primary ages is essentially the same, but that there is a change of interest with the junior age. If pictures are to enter vitally into their experience, they must be selected in the light of these interests.

(10) The leader of Christian education with children should understand how to appreciate pictures and how to lead children into the same appreciation. Herein is the foundation to all right and effectual use of pictures.

(11) The present use of pictures in Christian education of children should be carefully evaluated, and definite interest should be given to making possible their full contribution as supplementary educational materials. There should be constant safeguard against using pictures too much, since they may be used to enrich many aspects of the program in Christian education.

(12) In light of these conclusions, it seems warranted that a study in pictures become a part of leadership training for children's work. Provision is made for specialization in worship, story-telling, dramatization, and music,

and yet pictures have a ministry of perhaps even wider scope than any of these.

(13) Further studies of an experimental nature should be undertaken in this field. Scientific observation of the response of children under controlled conditions should indicate much in the direction of the value of pictures to children. Since pictures have an influence upon children, as has been found in this study, nothing short of the best understanding of their use should be made possible.

Therefore, in the light of this study and of those evident conclusions, it is apparent that pictures, carefully chosen and discreetly used, have an invaluable ministry in the Christian education of children.

APPENDICES

APPENDIX I

CHART INDICATING THE SELECTION OF PICTURES
FOR THE CHRISTIAN EDUCATION OF CHILDREN
ACCORDING TO KIND AND USE

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CHART INDICATING THE SELECTION OF PICTURES FOR THE CHRISTIAN EDUCATION OF CHILDREN ACCORDING TO KIND AND USE

A. Method of Compilation

Lists of pictures indicating age group for which suited and suggested uses were found in eight books. Whenever one picture was mentioned two times or more in different lists, or for more than one age group, that picture was included in the chart. Any suggestion for the use of certain pictures in the discussion of the chapters was noted also. The lists are found in these books:

- Athearn, Walter S.: The Church School, pp.73,81,105,
114,115,154,165,166
Bailey, A. E.: The Use of Art in Religious Education,
pp.50-56
Baker, Edna D.: Kindergarten Method in the Church
School, pp.187-190
Beard, Frederica: Pictures in Religious Education,
pp.109,113,122,127,128
Blashfield, Clara B.: Worship Training for Primary
Children, p.108
Cather, Katherine D.: Religious Education through
Story-telling, pp.198-201
Munkres, Alberta: Primary Method in the Church School,
pp.120-125
Powell, Marie C.: Junior Method in the Church School,
pp.315,319

B. Notations for Study of the Chart

(1) The chart is merely suggestive and not final. There is no indication that the lists from which it was compiled were intended to be complete.

(2) In the lists, pictures of certain incidents were given several times, but by different artists, so those incidents are not included here, although they might be so far as subject value is concerned.

(3) There was some uncertainty at times in compiling the

lists because of inaccuracy of titles of pictures given.

(4) That a picture does not appear in this chart does not necessarily mean that it should not be used.

(5) It is worthy of note that there is a general similarity between the pictures suggested for kindergarten and primary children.

(6) It is evident that there is a new picture interest with junior children. This fact is most prominent in the groups of animal and nature pictures.

CHART INDICATING THE SELECTION OF PICTURES
FOR THE CHRISTIAN EDUCATION OF CHILDREN
ACCORDING TO KIND AND USE

OLD TESTAMENT

The End of the Deluge, Brion

The Finding of Moses, Delaroché

Joseph Introducing Jacob to Pharaoh, Poynter

Dedication of Samuel, Topham

Infant Samuel, Reynolds

Infant Samuel, Sant

Ruth and Naomi, Calderon

David and Saul, Normand

David, Michelangelo

When I Consider Thy Heavens, Taylor

Naaman's Wife and the Captive Maid, Topham

NEW TESTAMENT

Apparition of the Shepherds, Plockhorst

Arrival of the Shepherds, LeRolle

Holy Night, Correggio

Sistine Madonna, Raphael

Madonna of the Chair, Raphael

St. Anthony of Padua, Murillo

Worship of the Wise Men, Hofmann

Divine Shepherd, Murillo

The Boy Christ, Taylor

Head of Christ, Hofmann

Christ and the Doctors, Hofmann

	Age Group		
	Kindergarten	Primary	Junior
The End of the Deluge, Brion	✓	✓	
The Finding of Moses, Delaroché	✓	✓	
Joseph Introducing Jacob to Pharaoh, Poynter	✓	✓	
Dedication of Samuel, Topham		✓	
Infant Samuel, Reynolds	✓	✓	✓
Infant Samuel, Sant	✓	✓	
Ruth and Naomi, Calderon	✓	✓	✓
David and Saul, Normand	✓	✓	
David, Michelangelo			✓
When I Consider Thy Heavens, Taylor		✓	✓
Naaman's Wife and the Captive Maid, Topham	✓	✓	
<u>NEW TESTAMENT</u>			
Apparition of the Shepherds, Plockhorst	✓	✓	
Arrival of the Shepherds, LeRolle	✓	✓	✓
Holy Night, Correggio		✓	✓
Sistine Madonna, Raphael	✓	✓	✓
Madonna of the Chair, Raphael	✓	✓	
St. Anthony of Padua, Murillo	✓	✓	✓
Worship of the Wise Men, Hofmann	✓	✓	✓
Divine Shepherd, Murillo		✓	✓
The Boy Christ, Taylor	✓	✓	
Head of Christ, Hofmann	✓	✓	✓
Christ and the Doctors, Hofmann	✓	✓	✓

INDICATING THE SELECTION OF PICTURES
 FOR THE CHRISTIAN EDUCATION OF CHILDREN
 ACCORDING TO KIND AND USE

OLD TESTAMENT

Deluge, Brion

Moses, Delaroche

Rescuing Jacob to Pharaoh, Poynter

Samuel, Topham

Reynolds

Sant

Calderon

Normand

Angelo

Open Thy Heavens, Taylor

David and the Captive Maid, Topham

NEW TESTAMENT

The Shepherds, Plockhorst

The Shepherds, LeRolle

Correggio

St. Raphael

The Chair, Raphael

St. Padua, Murillo

The Wise Men, Hofmann

St. Murillo

St. Taylor

St. Hofmann

The Doctors, Hofmann

	Age Group			Adapted for			
	Kindergarten	Primary	Junior	Worship	Story	Posing	Wall
Deluge, Brion	✓	✓					
Moses, Delaroche	✓	✓			✓		
Rescuing Jacob to Pharaoh, Poynter	✓	✓					
Samuel, Topham		✓				✓	
Reynolds	✓	✓	✓	✓			✓
Sant	✓	✓					
Calderon	✓	✓	✓				
Normand	✓	✓					
Angelo			✓				✓
Open Thy Heavens, Taylor		✓	✓				
David and the Captive Maid, Topham	✓	✓					
<u>NEW TESTAMENT</u>							
The Shepherds, Plockhorst	✓	✓					
The Shepherds, LeRolle	✓	✓	✓	✓	✓		
Correggio		✓	✓		✓		✓
St. Raphael	✓	✓	✓	✓	✓		✓
The Chair, Raphael	✓	✓			✓		✓
St. Padua, Murillo	✓	✓	✓	✓			✓
The Wise Men, Hofmann	✓	✓	✓				
St. Murillo		✓	✓		✓		✓
St. Taylor	✓	✓					
St. Hofmann	✓	✓	✓		✓		✓
The Doctors, Hofmann	✓	✓	✓				✓

Christ and the Fishermen, Zimmerman

Christ Blessing Little Children, Plockhorst

Christ Blessing Little Children, Hofmann

The Good Shepherd, Plockhorst

The Good Samaritan, Plockhorst

The Lost Sheep, Soord

The Merchantman and the Pearl of Great Price, Joy

The Prodigal Son, Swan

The Great Supper, Burnand

Christ and the Rich Young Ruler, Hofmann

Christ in the Home of Mary and Martha, Hofmann

Christ's Entry into Jerusalem, Plockhorst

Hope of the World, Copping

Christ in Gethsemane, Hofmann

The Infant Timothy Unfolding the Scriptures, Sant

ANIMALS

Boy with the Rabbit, Raeburn

Brittany Sheep, Bonheur

Feeding the Hens, Millet

Lions at Home, Bonheur

Milking Time, Dupre

Monarch of the Glen, Landseer

Piper and Nutcrackers, Landseer

Age Group		
Kindergarten	Primary	Junior
		✓
✓	✓	
✓		
✓	✓	✓
		✓
	✓	✓
✓	✓	✓
✓	✓	
✓	✓	
	✓	✓
✓		
✓	✓	
✓	✓	
✓	✓	✓
✓	✓	✓
✓	✓	
✓	✓	
✓	✓	
✓		✓
✓	✓	

Fishermen, Zimmerman
 Little Children, Plockhorst
 Little Children, Hofmann
 rd, Plockhorst
 an, Plockhorst
 Soord
 and the Pearl of Great Price, Joy
 , Swan
 , Burnand
 lch Young Ruler, Hofmann
 e of Mary and Martha, Hofmann
 to Jerusalem, Plockhorst
 , Copping
 ane, Hofmann
 y Unfolding the Scriptures, Sant
IMALS
 t, Raeburn
 nheur
 Millet
 neur
 e
 t, Landseer
 rs, Landseer

	Age Group			Adapted for			
	Kindergarten	Primary	Junior	Worship	Story	Posting	Wall
			✓				✓
	✓	✓		✓	✓		✓
	✓			✓	✓		✓
	✓	✓	✓		✓		✓
			✓			✓	
		✓	✓	✓	✓		
	✓	✓	✓		✓		
	✓	✓					
	✓	✓					
	✓		✓				✓
	✓	✓	✓				✓
	✓	✓	✓				
	✓	✓					
	✓	✓					
	✓	✓					
	✓		✓				
	✓	✓		✓			

Red Deer of Chillingham, Landseer

Sheep of Beery, Bonheur

The Sheepfold, Pierce

The Squirrels, Landseer

NATURE

Among the Autumn Leaves, Smith

Butterflies All, Smith

Children of the Sea, Israels

Little Drops of Water, Smith

Off to Play, Smith

O-o-oh It's Cold!, Smith

On the Seashore, Israels

Spring, Knaus

The Ingathering, Richter

The Song of the Lark, Breton

Tulip Time, Smith

Twinkle, Twinkle, Little Star, Smith

FAMILY INTEREST

A Helping Hand, Renouf

Can't You Talk? Holmes

Feeding Her Birds, Millet

Interior of a Cottage, Israels

Little Brother, Von Bremen

Age Group		
Kindergarten	Primary	Junior
✓		
	✓	
✓		
✓	✓	
✓	✓	
✓		
✓	✓	
✓		
✓	✓	
✓		
✓	✓	
	✓	
	✓	✓
✓	✓	
✓	✓	
	✓	
✓	✓	
✓	✓	✓
✓	✓	
✓		

	Age Group			Adapted for			
	Kindergarten	Primary	Junior	Worship	Story	Posing	Wall
llingham, Landseer	✓						
Bonheur		✓		✓			
Pierce	✓						
Landseer	✓	✓					
<u>NATURE</u>							
n Leaves, Smith	✓	✓					
, Smith	✓						
Sea, Israels	✓	✓					
Water, Smith	✓						
ith	✓	✓					
d!, Smith	✓	✓					
, Israels	✓						
	✓	✓		✓		✓	
, Richter		✓		✓			
Lark, Breton		✓	✓			✓	
th	✓	✓		✓			
e, Little Star, Smith	✓	✓					
<u>LY INTEREST</u>							
Renouf		✓					
Holmes	✓	✓					
ds, Millet	✓	✓	✓	✓		✓	
ottage, Israels	✓	✓					
Von Bremen	✓						

	Age Group		
	Kindergarten	Primary	Junior
Mother and Daughter, Le Brun			✓
Mother's Roses, Smith	✓		
The First Step, Millet	✓	✓	
Two Mothers and Their Families, Gardner	✓	✓	
<u>WORK AND WORKERS</u>			
The Angelus, Millet	✓	✓	✓
Fog-Warning, Homer			✓
Going to Work, Millet			✓
Potato-planters, Millet	✓		
The Gleaners, Millet	✓	✓	✓
The Sower, Millet		✓	✓
<u>MISCELLANEOUS</u>			
Grace Before Meat, Chardin		✓	
Now I Lay Me Down to Sleep, Smith	✓	✓	✓
Pilgrims Going to Church, Boughton		✓	✓
Religion, Pearce		✓	✓
St. Christopher, Titian			✓
The Christmas Chimes, Blashfield	✓		
We Give Thee Thanks, Smith		✓	

APPENDIX II

**A STANDARD FOR THE SELECTION AND USE OF PICTURES
IN THE CHRISTIAN EDUCATION OF CHILDREN**

APPENDIX II

A STANDARD FOR THE SELECTION AND USE OF PICTURES IN THE CHRISTIAN EDUCATION OF CHILDREN

The PURPOSE of this standard is to help the leader in Christian education of children, through a greater awareness of the possibilities for pictures as supplementary materials, to realize richer values from their use.

The USE made of this standard may be (1) to evaluate the present selection and use of pictures in the curriculum, or (2) to direct in establishing a legitimate picture-mindedness among leaders in Christian education of children.

WHAT IS CHRISTIAN EDUCATION?

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

OBJECTIVES OF CHRISTIAN EDUCATION OF CHILDREN

In considering the Christian education of children, the following objectives should be kept in mind.

(1) To lead children in an understanding of and experience with God as Creator and Father to the fullest measure

of their capability.

(2) To lead children in a growing understanding of and personal relationship with Jesus Christ as Friend, Guide, Helper, and Savior.

(3) To foster growth in understanding of Christian ways of living with the largest possible provision for its realization in all relationships.

(4) To build a foundation for appreciation of and personal loyalty to the Christian church and its program.

(5) To provide for a growing knowledge, understanding, and love of the Bible and for a Christian interpretation of other means of growth.

DESIRED OUTCOMES IN THE USE OF PICTURES

Pictures, as supplementary material in Christian education of children, should contribute to these objectives. From their use in the curriculum, the desired outcomes are:

(1) A more accurate conception and real understanding of God as revealed in Christ, and the working of His Spirit in the lives of children, youth, and adults.

(2) A growing appreciation for beauty and order in human lives and in nature as an expression of the loving purpose of God as Creator and Father.

(3) A desire that the beauty and truth of pictures be

expressed in their own lives.

(4) An appreciation of good pictures, and a growing ability and desire to choose them for themselves and others.

(5) An environment conducive to the finest Christian growth.

(6) A more vivid realization of the story and personal message of the Bible material used.

(7) A growing imagery for background in the appreciation of Bible incidents.

STANDARDS FOR SELECTION AND USE OF PICTURES

Pictures should be carefully chosen and discreetly used if these desired outcomes are to be realized in the Christian education of children. The standard should guide in the selection of pictures and methods of their use. It is not intended to be final, but only suggestive.

I. Determining the Kind of Picture

A. According to the Picture

1. Does the picture present beautiful and constructive experiences within the range of the children's understanding?
2. Does the picture represent Jesus and attitudes toward God in a sincere and convincing way?
3. Is the subject such as will interest children?
4. Is the principal point of the picture easily

grasped?

5. Are there elements of repetition and contrast?
6. Is the color beautiful and accurate?
7. Is the print true and clear?
8. Is the truth expressed directly without symbolism?
9. Are the illustrative pictures accurate?
10. Does the picture have an inspiring message?

B. According to the Age Group of the Children

1. Kindergarten Children

- a. Does the picture contain familiar subjects?
- b. Does the picture appeal to curiosity?
- c. Is the picture simple in construction so that the dominant message will stand out?
- d. Is there action, or a story in the picture?
- e. Does the picture correspond to the factors of the religious experience of the children?

2. Primary Children

- a. Does the picture appeal to the interests of the children?
- b. Does the picture appeal to curiosity?
- c. Is the composition of the picture simple enough?
- d. Is there the appeal of action or story?
- e. Does the picture meet the factors of the religious experience of the children?

3. Junior Children

- a. Is there a strong action or story element?
- b. Will the picture engage children through curiosity?
- c. Does the picture meet the test of reality?
- d. Does the picture present the appeal to heroism?
- e. Does the picture contribute to the factors of the religious experience of the children?

II. Determining the Use of the Picture

A. The Appreciation of Pictures

1. Is the emotional response kept dominant over the intellectual?
2. Is the picture presented in the proper atmosphere?
3. Is the teacher's manner conducive to the highest appreciation?
4. Are the children given an opportunity to respond?
5. Is there opportunity to establish appreciation through repeated contact with the picture?

B. The Variety of Uses

1. Are one or two of the finest pictures a part of the children's environment?
2. Is the picture placed on the wall to the best advantage for light, eye level, and contact?
3. Are pictures used to induce the spirit of worship?

4. Are pictures used to enrich the materials of worship?
 5. Are illustrations used to provide children with the proper images for story appreciation?
 6. Are interpretations used to emphasize the central truth of the story?
 7. Are the pictures used in proper relation to the story?
 8. Are pictures used to initiate or direct class planning?
 9. Do children express themselves with the aid of pictures by posing, dramatization, or various projects?
 10. Is appropriate music used with picture appreciation?
 11. Is the emphasis upon the quality rather than quantity in pictures?
- C. The Care of Pictures
1. Are the pictures properly catalogued and filed?
 2. Are the pictures mounted substantially and artistically?
 3. Are children helped to appreciate how to care for pictures?

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