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Pedagogical value of pictures in teaching religion to adolescents

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THESIS

PEDAGOGICAL VALUE OF PICTURES IN TEACHING RELIGION TO ADOLESCENTS

SUBMITTED BY

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(A.B. UNIVERSITY OF DENVER 1923)

IN PARTIAL FULFILMENT OF REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS
"The Pedagogical Value of Pictures in Teaching Religion to Adolescents"

I. Introduction.

A. The purpose of this paper is to point out the teaching values of pictures in helping the adolescent.

1. To acquire religious knowledge.
2. To live according to the Christian ideals.

B. The method of procedure will be

1. To give a brief history of the use of pictures for promoting Christian religious beliefs and ideals.
2. To show that the nature of the adolescent makes this a suitable time to present ideals.
3. To give examples of lessons in picture study which will show the value in pictures for presenting ideals.
4. To give the testimony to the pedagogical value of pictures in presenting ideals to adolescents.
   a. From everyday life.
   b. From educational authorities.

II. The historical use of pictures in promoting Christian religious beliefs and principles.

A. The origin, development, and purpose of Christian Art.

1. Christian art found its origin in burial places.
   a. The catacombs were first decorated for decoration only.
   b. The frescoes in the catacombs and on the sarcophagi soon took on symbolical expression.
2. Mosaic art developed more rapidly after Edict of Milan.
   a. It was used in the churches for decoration.
   b. It was used as an instrument of teaching.
3. Byzantine art propagated dogma.
4. Giotto used his pictures to tell religious stories.
   a. Actual Biblical people were used.
   b. Genuine religious feelings were portrayed.
5. The followers of St. Dominic used art to propagate intellectual messages.
6. The Flemish painters used art to spread doctrine.
7. Pictures were used thru the Renaissance to promote Christian beliefs and principles.

III. The nature of the adolescent makes this a suitable time to present ideals, and to present them thru pictures.

A. Descriptions of "Adolescence".
   1. M. F. Richardson
   2. S. E. Haslett
   3. G. Stanley Hall
   4. J. S. Alexander
   5. A. E. Bailey
   6. Mary Moxcey.

B. Divisions of the adolescent period.
   1. Early adolescence
a. Characterized chiefly by physical development.
  b. Group interest
  c. Hero worship
  d. Aesthetic nature is developing

2. Middle adolescence.
   a. Increased emotional development.
   b. Imagination active.
   c. Ethically critical
   d. Influenced by religious appeal

3. Later adolescence.
   a. Characterized chiefly by intellectual development
   b. Earrest search for the truth
   c. Doubts
   d. Evaluation of standards and values.

C. Characteristics of adolescents which make this an apt time to present ideals thru pictures.

1. Intellect.
   a. The adolescent is intellectually keen
      1. Great bodies of fact are absorbed.
      2. Life, home, and religion are serious problems.
      3. There is a search for truth.
      4. Beliefs and dogma are doubted.
   b. Pictures can be effective in helping develop the intellect. In picture study the observation of details is emphasized.
   c. Meaning and purpose of the picture is studied.
      1. Pictures have an intellectual message
      2. Realization of the meaning of the picture will provide discussion.
      3. The teacher thru the use of pictures can rightly direct the belief of the adolescent.

2. The Emotions.
   a. The emotions of the adolescent are strong.
      1. There is a tendency to day dreaming and building of air castles.
2. Aesthetic enjoyment is developed.
3. There is a quick response to ceremony and symbolism.
4. Strong feeling of sympathy.

b. Emotions are important for the formation of ideals.

c. Pictures can guide, direct, and set free emotions.
   1. Pictures interpret emotions.
   2. Offer opportunity to express emotion.
   3. Aid in worship.

   a. Religion and young people are inseparable.
      1. This is the opportune time to present Christ and his ideals.
      2. There is adequate picture material to present these ideals.

IV. Examples of lessons in picture study which show
   A. Facts.
   B. Ideas.
   C. Emotion.

V. Testimony of the pedagogical value of picture in picture in presenting ideals to adolescents.
   A. From everyday life.
   B. From educational authorities
      Albert E. Bailey
      Margaret Slattery
      Walter Scott Athearn
      G. Stanley Hall.

VI. Summary.
Introduction

To build strong, earnest Christian characters is the purpose of the Christian educator. Youth must not only know facts but must feel the urge and desire for Christian ideals. "It is not of so much consequence what a boy knows when he leaves school as what he loves." Pictures can help teach what to love, and what to hate appropriately.

I hope to show in this paper that there are significant pedagogical values in the use of pictures in helping the adolescent understand Christian beliefs in the light of this knowledge to function according to Christian ideals.

History reveals evidence of the successful use of pictures for promoting Christian beliefs and ideals. And the nature of the adolescent heralds this as a significant time to present ideals, and to present them through pictures. Because of these facts, and because of the experiences of every day life, and the results of experiments which have shown the influence of pictures, educators and leaders are now willing to recognize that pictures can and do perform a valuable service in teaching religion to adolescents.

The Historical Origin, Development and Use of Christian Art.

It is the nature of man to express himself thru art, and although there was repression battling against early Christian art, due largely to the influence of the second commandment: "Thou shalt not make unto thee a graven image, nor any likeness of anything that is in the heaven above, or that is in earth beneath, or that is in the water under the earth," and to the immoral character of the Greek art, "Christians could not live without self expression in sensuous forms and gradually art was pressed into the service of religion."\(^1\)

Christian art found its first expression in burial places. The classical form was followed in that adornment was given to the abodes of the dead. Frescoes appeared in the catacombs, which are underground cemeteries in tufa rock of volcanic origin, which hardens when exposed. These frescoes soon took on symbolic meanings, for the most part these symbols were taken from heather sources but later they became almost entirely allegorical expressions of the Old Testament. The first themes were symbolical representations of the

idea of salvation. The Christians were considered as wandering sheep and so the Good Shepherd was the Saviour. Old Testament characters were numerous, the course of work brought by Adam and Eve, Moses striking the rock symbolizing Christ, for the water of life came from the rock, Joseph was a symbol of Christ, he was imperiled by his brothers yet he saved them. The walls were also covered with pictures of the Apostles, and with some of the parables and deeds of Jesus. These pictures were used as instruments in teaching, they were didactic in purpose, teaching religion as they understood it.

The sarcophagi, which developed in the fourth century were crowded with the pictures. On the coffins incidents in the life of Jesus would be told. Pictures showing the safety of the three men in the fiery furnace would represent the deliverance that Jesus would effect for the one who had died and it would also give comfort and assurance to those remaining. The themes of the Good Shepherd, the healing of the paralytic, feeding the multitude, changing the water into wine, and others were represented over and over in the sarcophagi.

After the Edict of Milan and during the time of Constantine and Theodosus great strides were made in Christian art. Christianity was then the religion of the
state. Thus the artist was now fully able to express himself.

Mosaic art was now the characteristic form of expression. The mosaic picture was made in marble or glass cubes stuck in the walls of floors by cement. It was more enduring, and the colors were permanent. The church took up the use of mosaics as an instrument of teaching the heathen. Vast interior wall surfaces were covered with this decoration. The church council dictated to the artist, thus church theology and symbolism limited the artist, freedom and inspiration were lost. A stereotyped, standard design was the result. But their aim was accomplished for the majestic and simple forms of the heroes of Christianity were presented.

Mosaics were used as the teaching instrument of church during the fifth and sixth centuries. In the middle of the fifth century St. Nilus laid down the principle that the inner walls of a church should be covered with scenes from the Old and New Testament, so that those who were unable to read might be reminded of the Christian virtues of those who had served God. This was the basis of the scheme of decoration used in the churches throughout the mediaeval period.

The mosaics are in the apse, or semi dome which is the focal point of the church and in the triumphal arch which goes over the east end of the nave, where the
apse begins. The main teaching was given over the high altar in the center of the semicircle. Thru the sixth century Christ remained the principal teaching but later Mary-worship took preference.

During the Dark and Middle Ages art lost much of its freedom. The conflict between the East and the West made it necessary for the church fathers to regulate artistic expression. The West wanted strong government and organization while the East placed the emphasis on the creeds and beliefs of the church. Byzantine art, the art of the East, always represented the dogmatic elements in their church beliefs. It was specifically stated in the decrees of the church consul that art should follow their orders. Some of these were as follows; in picturing the baptism of Christ he must always be standing in the water; figures should always be facing the front, the Last Judgment was always to be over the door, and the prophets beneath the portals. Thus the church was using art for decoration and to propagate their doctrines, and to help the church members understand the dogman of the church, but the limitations due to the required location, subject matter and manner of presentation, developed conventionality rather than
freedom in art. Certain results of the Byzantine movement can be definitely noted. The art was very symmetrical, gold or blue background was always used because of its decorative quality. All figures presented a frigid stare and were always facing the front. The theme was that of essential dogma. It was necessary in order to be saved to believe in the Virgin Birth, Baptism, Atonement, of Christ, and the Resurrection and Ascension of Christ.

With the dawn of the Renaissance painting was put before Christendom in a new and more vital way. The great change which came in the thirteenth century is exemplified in the works of Giotto. Giotto was influenced by the Franciscan Movement.

St. Francis broke away from the formal, nor-ethical, nor-spiritual element in the church. He had an original personal contact with God, and after a great struggle he decided to break away from the stiff dogmatic rules of the church and just try to imitate Christ. The human attitude of St. Francis spread rapidly and Giotto told thru his pictures the story of the human Christ. The purpose of art with Giotto was not to present dogma nor for decoration alone but to tell the story of Christ in picture form. He broke from the formal Byzantine regulations and presented scenery, actual people, genuine
religious enthusiasm and presented the spirit of devotion, worship and reverence thru the story in his pictures.

In contrast with the painters of the school of Giotto, who had learned to tell stories, St. Dominic and his followers used art to propagate intellectual messages. In the Spanish Chapel in Florence, built by the Dominicans, Christ and the scheme of salvation is presented. The main points in the gospel story are given from the incarnation to the ascension. The consecration of St. Dominic, who is sent to preach to the world is emphasised with the progress of redemption. The Dominicans were teaching thru pictures that those who were in the church would be saved. The church was emphasized by the Dominicans more than Christ.

The Flemish Painters as Van Eyck and Van Der Goes, painted to spread doctrine. To them Christ was a doctrinal Savior. Because of the advance made in the technique of painting, the Flemish Painters were better able to give their message thru pictures. The Van Eycks were the first to discover how to successfully apply oil color to panel painting, they also understood linear perspective; thus they were able to produce a truly pictorial representation of scene and subject. These.
Flemish painters penetrated fully into the inner meaning of things and in dealing with sacred subjects for the purpose of the church they would study each individual with loving devotion, and they believed that the more simply and clearly would their spiritual purport be revealed.

The lives and works of most of the artists up to the full tide of the Renaissance reveal that most of the themes were religious and the church used their paintings for the propagating, nurturing, purifying and glorifying the church and its beliefs.

Thus an historical study of the use of pictures in religion shows that pictures have been successfully used to present dogma, to arouse emotion, to instil worship, and to teach the spirit of Christianity.
"Presentation of Ideals thru Pictures to Adolescents"

Knowing that pictures have been used successfully in the past to promote ideals our question is: 'Is the nature of the adolescent such that ideals can be effectively presented thru pictures?' In order to adequately answer this question we must understand the nature of the adolescent.

The nature of the adolescent makes this a suitable time to present ideals, and to present them thru pictures. Books of pedagogy and psychology deal with the characteristics of adolescence in great length. The term is given different emphasis by various educators. N. E. Richardson has said "Adolescence is the time when a little good will go farther for good, and a little evil for evil than any other time in life". 1 "Life seems to center in adolescence" states S. B. Haslett. "Adolescence is a new birth," states G. Stanley Hall, for the higher and more completely human traits are now born." 2 John S. Alexander defines this period as "that time in life when the great God takes the child into partnership with himself for the transmission of human life". 3 A. E. Bailey has said,

1. From Religious Education of Adolescents
2. From Adolescence.
"In this period all of the instincts ripen to completeness." 1 "Adolescence is the age of emotion and sentiment." 2

The period of adolescence extends approximately from the years 12 to 22 or 24. This twelve years period of construction is divided into three parts early, middle, and later adolescence. Conduct ultimately springs from the training and direction that has been given to the instincts and personality. Therefore it is important that we understand about the instincts, the growth of personality, and the stages of development of the adolescent in order to know what to appeal to and to know what to build upon for the formation of ideals.

Early adolescence is largely characterized by physical development. It is the period of body reconstruction, the outstanding characteristic is the maturing of the reproductive organs. Accompanying the physical changes of early adolescence are important mental changes. There is a growing consciousness of individuality, and expanding intellect, a deepening spiritual nature and a group interest which expresses itself in "me and my crowd". Coe has said that at this age "both self consciousness and social consciousness come to blossom." 3

1. Use of Art in Religious Education, p. 97
3. Education in Religion and Morals, p. 248.
The adolescent of this period will respond quickly to any appeal made to the sense of responsibility. Altruism and idealism are beginning to take possession of the child as a means of motivating conduct. Margaret Slattery states "The desire to give all in altruistic service, longing to make the world happy, and the worship of the Good reveals itself at this period."

Hero worship is still a strongly marked tendency extending over into the early adolescent period. The child has a tendency to become like the hero. "Adolescents are all hero worshipers. You can see it in their devotion to their favorite movie star. You can see it as they read over and over some book that portrays a favorite heroine"

The teacher presenting pictures can utilize this tendency advantageously. The range in this field for picture presentation is enormous. Heroes and heroines may be presented from mythology; church history, including characters from the Old and New Testament; from legend, as the picture of Sir Galahad; and from history. Noble examples like Saint Theresa, Susanna, the Mother of the Wesleys, Florence Nightingale, Joan of Arc, can be of value to the pupil.

The hero should always be chosen to embody certain universal virtues. The loyalty which the young adolescent will show to a person greater than himself will encourage

1. Margaret Eggleston - Womanhood in the Making.
service to others, courage under all circumstances, and unswerving loyalty to the right.

The presentation of pictures to the young adolescent is also especially effective for the aesthetic nature blooms at this period. The beauties of nature, and harmonious combinations of color find a heightened response in the soul of the child. Ideals presented in a beautiful form, such as they can be with pictures are exceedingly efficacious.

With middle adolescence bodily development is almost complete. The emotional nature is predominate, and the social group continues to enlarge. The imagination is very active, day dreaming and castle building is strongly marked. A girl often lives as a queen accepting tribute in her imaginary world. There is a growth of ethical feeling; the middle adolescent is liable to be ethically critical, both of self and of others. Everything is absolutely right or absolutely wrong; there is no middle ground; things are either black or white. Too much dictation at this age leads to moral and ethical flabbiness, but pictures offer a possible method of indirectly influencing youth. Indirect methods are more successful at this time; thus direction rather than dictation will be more
acceptable. The teen age youth from 15 to 18 is easily influenced by religious appeal. Prayer is a natural impulse. The beautiful, form and symbol add to the enjoyment and desire for worship. The personal relationship with God becomes real and calls for sacrificial and heroic service.

Later or intellectual adolescence brings one to the door of maturity, in most cases all instincts, interests, and desires have been opened. Young people at this age are serious, they are thinking about life, home, religion, and world problems. The doubts of the college student are an earnest search for the truth. Things received from custom, parents or church authority are brought before the youths own reason and are either accepted or rejected. "The individual moralizing of custom and tradition is an important phase of the development of the personality of the growing youth. It means the increased control of conduct, for the ideas under which conduct will be motivated will become the subject very own. It means also a development of a limited but very real freedom which is indispensable to moral conduct."¹ The predominating quality is the rational appeal. Judgments are being formed which attempt to estimate values, and set them in right relationship one

¹ Strickland - Psychology of Religious Experience, p. 99
to another. There is an attempt to form a rational organization of experience. The Y. W. C. A. calls this the ideal period for leadership. Ideals and beliefs are here being balanced and standardized. Adolescence is a time when ideals are formed and cherished as at no other period in the lifetime.
What are Angels?

The Annunciation

Fra Angelico
What are Angels?

Annunciation

Rossetti
"Adolescent Characteristics Especially Adaptable to Training thru Pictures."

"The Intellect"

Certain characteristics of the adolescent make this an apt time to present ideals thru pictures. The characteristics we shall study are the intellectual, emotional, and religious.

The adolescent is intellectually keen. He is absorbing great bodies of fact. His memory and his thinking ability are being sharpened. He is thinking of the permanent values about life, home, and religion. The adolescent has been characterized as an ever present "question mark". He must know the reason for belief in God, the resurrection and other doctrines he has previously accepted unquestionably. The adolescent is looking for proof but in most cases proof cannot be given in words which will be acceptable but if the adolescent can see God in life and can see the workings of his love, as portrayed in many pictures, God is accepted as a fact.

Pictures can be effective in helping develop the intellect. Just as it is necessary for the Latin student to notice the position of each word and the diacritical
marks, it is necessary in studying a picture to notice details. In order to obtain the meaning of a picture, the details must be carefully observed. A college student was testing her powers of observation, she set down all the details in Hofmann's "Christ and the Doctors" that she could remember. She had not recently looked at the picture but it had hung in her room for many years. After comparing her list with the picture she gave herself five per cent. After that revelation she was more careful to note details at all times.

The teacher in presenting a picture must first direct the pupils in a complete observation of the facts of the picture. From a study of the facts the meaning and purpose can be made plain. In presenting pictures it must be remembered that the truth embodied is far more important than the fact portrayed. The truth Jesus presented to the woman of Samaria is vastly more important than the fact that he sat thus on the well. The realization of the meaning of a picture will provoke discussion. A comparison of Kellers - Raising of Jairus Daughter and Zimmerman - Christ the Consoler offers a splendid opportunity for a discussion concerning modern methods of philanthropy. As the young person realizes the sadness of Christ as given in Flandrin: Christ Weeping Over the City, as He views the
poverty caused by the inhumanities of the industrial world a discussion of modern industrial problems will follow if the pupils are alert, and the teachers' questions about the picture have been fitting.

The teacher thru the use of pictures can rightly direct the belief of the youth. We have noted that there is a great deal of dogmatic material found in Christian art. Nearly all dogma has found expression in pictures. "The emphasis has been put thru the ages, on the main articles of the Christian Creed, on the incarnation and the atonement. Previous to the Reformation it would seem as if fully seventy-five per cent of all the paintings of Christendom exclusive of virgins and holy families is devoted to some aspect or other of these two primal doctrines."\(^1\)

A study of this historical representation of belief given by the great artists, including comparison and contrast will give a background and the facts needed in order to affirm a belief. Every affirmation of belief in the apostles Creed has been treated by artists. A study of the following pictures would be appropriate for the Easter season in discussing "on the third day he arose from the dead".

Holy Women at the Tomb - Plockhorst
Resurrection - Giotto
Peter and John Running to the Sepulcher - Burrard

\(^1\) Bailey, *Use of Art in Religious Education*, p. 84.
Easter Morning - Plockhorst
The Resurrection - Unknown (Spanish Chapel, Florence)
The First Easter Dawn - Thomson.

Similar lists can be built up around each article in the Apostles Creed.

Such questions as 'What to believe about angels' are often before the youth. Here again pictures can aid in their intellectual problems. A background can be gained by compiling from the Bible a tabular description of the physical appearance of angels. This should be compared with their own imagery of angels. Then a study could be made of the angels in the following Annunciation pictures of Fra Angelico, Crivelli, Rossetti, and Hacker.

Fra Angelico's angel is true reality. The angel is hearing the message to Mary and they are talking. He is a splendid creature, his plumes are of many colors and his robe is gorgeously embroidered. Fra Angelico has made Gabriel real and objective, not symbolic. Mary saw and heard him; she could speak and get responses from him. Crivelli's angel in the Annunciation is also real, he is walking along the street talking with his friend Emidius. His face is that of an aristocrat and his robes display celestial wealth. But angels needed no display of wealth to Rossetti. His angel is just to remind us of the heavenly origin of Mary's experience. His angel has no wings, angels do not fly; they appear. The robes are plain and exceedingly white,
the face is strong, sweet, and grave and the air has burst into flames under the feet of the hovering angel. Hacker has given us a portrayal of the modern belief in angels. The angel is transparent, he doesn't need wings for support, he is a spirit. Angels now are symbols of experience. Such a study reveals the historical development of the belief in angels and also helps the adolescent understand what to believe about angels. Just as the idea of angels changed from the time of Fra Angelico to Hacker so now has the pupil's idea changed from childhood conceptions. The angel of childhood was like Crivelli's and Fra Angelico's but now angels must be understood to be experiences of the soul. Rossetti's and Hacker's Marys are no objective angel. These pictures portray the modern belief in a concrete way.

Thus pictures used in this manner will not only help in the solving of beliefs but will teach historical development as well. Pictures chronicle the progression of religious beliefs and ideals thru the ages. Works of art will interpret the history and inner feelings prevalent at that time. The artist paints history while the poet and author write history.

"Art is not something detached from life, it makes life and is made by life. It appears in every age and represents to us the life of which it is a part." 1 The discovery of facts as found in pictures, by presenting opposing beliefs such as the picture of the angels portrayed, will stimulate the thought of the adolescent and will offer various solutions which may be made the basis of their own belief.

The following pictures give an intellectual message:

Anno Domini

Edwin Long

Christ, "In the year of Our Lord" has come and has brought with him a new era of life, into the life of Egypt as it was 1925 years ago, with its palm trees and pyramids.
Jesus is here shown in his humanity, in a setting historically true of the East 2000 years ago. His work as a carpenter has its special appeal to the working man.
Come unto Me.

Bloch

Christ is here pictured as a Paré, but he has a universal appeal, and he fills a place in the life of all, no matter what the age or station in life.
The feeling that Christ experienced regarding the failure of Jerusalem to accept him is here modernized. What was true then holds for all times. Christ is sad not only about neglected opportunities, but to see greed, oppression, and a spirit in contradiction to His own.
Fra Angelico

Christ has built upon the work of Moses and Elijah, but here we have the Law and the Prophets joined by love.
Jean Aubert

Repose in Egypt

Mary, Joseph and the babe have stopped to rest almost in the shadow of the pyramids. The ancient tombs, modern tombs, and pyramids give us the true background of old Egypt. All this suggests the eternal procession of generations in front of the chargeless monuments.

H. J. Ford

The Fool (a drawing)

The man here is a fool because he is unable to evaluate the gifts of life intelligently. Some values are spiritual, and the acquisition of them puts man among immortals. Such are courage, justice, mercy, sympathy and kindness. Other values are material, - things to eat, to wear and to enjoy. All these perish in the using. This man has misjudged for he thinks temporal possessions are more valuable.

Von Uhde

Teaching Beside the Sea

If Christ could inspire, transform, and charm the peasants of Galilee. In like manner He can help the peasants of Germany. The eternal Christ preaches to all humanity.
"Pictures which will give Bodies of Fact".

The pictures of James Tissot "are almost a colored guide book to Palestine". He has pictured Palestine pure and undefiled, there are the very contours of the land, the store houses, the twisted olive trees, the stony wheat fields, and the many colored men and women who travel thru its devious trails.

Many of the 19th century artists have given us the correct environment for the religious pictures as Hacker, Albert von Keller, Edwin Long, Sumeradski, and William Taylor.

Actual photographs are especially effective for presenting facts, true views, if a stereoptican is used.

What emotions do you feel?
"Emotions"

Keeping pace with the intellectual development of the adolescents is the development of the emotions. One of the outstanding characteristics of the adolescent is emotional intensity. The adolescent loves and hates, is sympathetic and harsh. The religious teacher must direct the 'loves' of the adolescent. It is not enough to formulate ideas; ideas which have only become a part of the mental life are not beliefs, a belief is an idea emotionalized, when that idea is emotionalized it becomes an Ideal, a guiding principle of life. "When a broad idea conceived as embodying the highest worth is chosen as an end and is endowed with the warmth of emotional feeling we have an Ideal".¹ We cannot have an ideal unless there is both intellectual and emotional consent. Reason and feeling must both play a part in the formation of Judgments and Ideals. The Adolescent has often been unjustly rebuked because feeling has entered into a judgment but we must realize that value cannot be rightly judged if there is a lack of feeling. Prof. Dewey states, "There must be intellectual and emotional training. On the intellectual side we must have judgment, what is ordinarily called good sense,-------- Good judgment is impossible without emotional susceptibility. Unless there is a prompt and almost instinctive sensitiveness to conditions, to the

¹ Strickland, Psychology of Religious Experience, p. 103.
ends and interest of others the intellectual side of judgment will not have proper material to work upon. Just as the material of knowledge is supplied thru the senses so the material of ethical knowledge is supplied by emotional responsiveness."

The artist has made it possible for ideals to be presented to the youth in a remarkable way, thru pictures. The artist has incarnated an idea in a person, he makes it beautiful and the youth's heart, upon seeing the beauty, and the truth of the ideal as pictured before him, will leap to acceptance and aesthetic enjoyment.

The aesthetic enjoyment of youth is also seen in the quick response to ceremony and symbolism. Symbolism and ceremony should be reintroduced in the churches today. It would elevate, purify, and discipline the emotions.

Sympathy toward others shows itself in many ways in the life of youth. Often times the expression of sympathy is limited exclusively to a sympathetic feeling toward one in sorrow. Sympathy really correxts a larger sphere of feeling. The sharing of any emotion is sympathy no matter whether that feeling is one of joy or sorrow. One of the lessons youth must learn is to put himself in the position of the other person. If this were done social troubles would be more easily solved, for
sympathetic understanding would rule out criticism and lack of cooperation.

Pictures offer a splendid opportunity to practice self discipline along this line. As we look intently at a picture we may imagine ourselves in that same situation. As we regard the expression, and the position of a certain character in the picture, almost unconsciously we develop the same emotion as the figure in the picture. Experiment with Tissot's picture, "The Prodigals Return". Put yourself in the prodigals place, feel the shame, the remorse of the boy as he is on his knees with his arms around his fathers waist. Be the father, notice that he is feeble and broken in spirit. His face shows the anxiety and strain of watching and waiting for his son. But all the strength that remains he is pouring out upon his son. Feel the thankfulness of the father in that his son has returned, and gives out love and forgiveness so that the sin is forgotten.

Pictures appeal primarily to the emotions. We must learn to understand them emotionally.

Careful guidance in expression of emotional powers brings a warmth of appreciation upon which most of the wealth of life consists.

Pictures also aid in worship. It is impossible to have worship without an attitude of awe, reverence,
and devotion. A beautiful picture on the wall, one which provokes admiration because of its beauty, and one which arouses emotions because of its message, will create an atmosphere conducive to worship.

Pictures that interpret some aspect of eternal truth or reveal a soul in action at some supreme moment should be placed upon the walls so that the imagination and emotions of the young people will be stimulated so that they will build within their own souls the Christian idea.
Pictures containing valuable emotional elements for Adolescents.

Arrival at Bethlehem

This picture was inspired by a Christmas Carol, part of which runs - "Common folks and poor,
In here we never keep,
Try that other door,
Tis there such people sleep"

Here we see pathos that immediately appeals to our hearts.
It is the conflict between human need and human selfishness.
Achille Carrillo: The Voice in the Desert

John is so filled with the prophetic urge he cries his message out even to the uninhabited wilderness.

E. M. Seifert: Christ Healing the Sick

The multitude rejoices for crutches have been thrown away, the blind can now see, the lepers are cleansed, and the lame can walk.

Van Dyck: The Arrest of Jesus

The onrush of the mad, wild mob is stopped by the calmness of Jesus.

T. G. Gullick: And Peter Went out and Wept Bitterly

After denial of Christ shame and remorse fill the soul.
The Lost Sheep

Soord.
"Religion and young people are inseparable." More conversions take place at this time than at any other time of life. Margaret Eggleston in "Womanhood in the Making" has said, "Religion in the early teens is largely a personal matter; in the middle teens it is a personal plus a social matter. But in the latter teens religion is much more largely a matter of loyalty of reason, and of deliberate decision." The adolescent responds readily to the presentation of religious truths because; these are years of great susceptibility; the adolescent is easily influenced; habit becomes permanent; this is a period of love and worship; and life is now patterned after an ideal.

The types of religious life to be found among young people are varied and numerous, but adolescents are open to sympathetic leadership. All the deep and sacred meanings of life, death, the universe, God, have a peculiar attraction for those who are building a working philosophy of life.

During this period of susceptibility is the golden opportunity to present Christ, the great ideal... Dr. Dawson after a study of a large number of cases says,

1. Thompson, Handbook for Workers with Young People.
"Children in the adolescent period show a decided interest in the New Testament, especially the Gospels and Acts. They also show a very special interest in Jesus and the principal disciples. This suggests that the material for instruction for the adolescent should be derived largely from the New Testament. The youth needs above all things a philosophy of life, a moral code, and he finds it in all the teachings of Jesus."

A wealth of picture material is available on the life of Christ. The following have been found helpful. Tissot has illustrated "The Life and Teaching of Jesus. There is also "The life of Christ as represented in Art" by Frederick W. Farrar, and "The Life of our Lord in Art", Estelle M. Hurel. The most adaptable study of pictures is "Art Studies in the Life of Christ" by Albert E. Bailey. This series asks questions about the pictures and life of Christ which helps one to discover and appreciate the religious element in life, and also to give a better understanding of religion and Christian ideals. Thru this method the story is visualized and there is also opportunity for discussion. Pictures of Christ should make an especial appeal to the educator in the religious field. "Scientists and psychologists have long declared
that eighty-five per cent of our education comes thru our eyes. Religious education, until late years, however, has appealed almost exclusively to the ear. Pictures that adequately present the message will be found to have unusual advantages because of their natural and scientific appeal.¹ The adolescent is susceptible to the cultivation of loyalty, the loyalty to the small group has grown step by step to a higher and more worthy loyalty. Loyalty to the gang grows to loyalty to the school, city, country, humanity and Jesus Christ.

This characteristic of loyalty to an ideal is a fundamental motive in life. The ideal that the adolescent has gained soon becomes tolerably permanent. During these years of susceptibility, hero love, worship and reverence to the highest and best ideals must be presented. Harry Emerson Fosdick says, "To feel that there is a great cause, on behalf of which God himself is concerned, and in the furtherance of which we can be God's instruments and confederates is the most exhilarating outlook on life conceivable". The teacher of adolescents might well have this as his purpose. To help the adolescent feel a great cause in which God is concerned, and not only to feel it but to do something about it. The loyalty of the Christian

¹ Roy S. Smith, Pictures in the Educational Program.
centers in the Person Jesus Christ, and this loyalty leads to an ideal Christian life of service.

The right understanding of ideals must lead us to the recognition of the value of human personality, and the inestimable worth of Divine Personality. Our ideal must be the divine personality. No human person is a complete or independent person. Only God is complete, he is completely coherent. While our lives are only partially personal, fuller personality is always accessible. Personality is in the making. To be a person more fully than before, to help others, and to help this world to be in order is worthwhile as achievement and the ideal of life.¹ We cannot do this without keeping before our minds a vision of the only true personality, which is God.

Here then is a worthy task for the religious educator, the direction of the ideals of young people toward the perfect Personality, God.

We come to know God, thru Jesus Christ, so in knowing Christ, we know the ideals of the Perfect Personality. Christ lives on this earth, he was a person who experienced joy, temptation, pain and sorrow like as we. Artists have given us their conception of the feelings and emotions, and ideals of Christ. These visualizations will help toward the understanding of the ideals of Christ, which are our guide. The life of Christ and an understanding

¹. Prof. Brightman.
of God's laws should give hope. For God has given freedom to man, and the world is supposed to be subject to man.
The world is not yet subject to man, the strife, discord, and grief must be conquered. Christ was a man, he gained entire control. Hence having arrived at complete control of sensuous and selfish impulses. He can help and guide us to attain complete triumph. Christ, the ideal, presented to the youth of the world can bring about Christ's Ideal for the world.
Poem

He whom a dream hath possessed knoweth no more of doubting,
For mist and the blowing of winds and the mouthing of words he scorns;
Not the sensuous speech of school he hears, but a knighthly shouting.
And never comes darkness down, yet he greeteth a million morns.

He whom a dream hath possessed knoweth no more of roaming.
All roads and the flowing of waves and the speediest flight he knows,
But wherever his feet are set, his soul is forever homing,
And going, he comes, and coming he heareth a call and goes.

He whom a dream hath possessed, treads the impalpable marches,
From the dust of the days long road he leaps to a laughing star,
And the ruin of worlds that fall he views from eternal arches,
And rides God's battlefield in a flashing and golden car.

Shaenus O. Sheel - from Little Book of Modern Verse.
The adolescent mind moves out toward the Ideal, toward whatever seems to be most powerful, most beautiful, most worthy of confidence, most majestic, most effective in causing things to happen. The ultimate personality is found in Christ, and youth feels a sense of obligation to him. The differences between self and the ideal are keenly felt. The dominant characteristic of the adolescent is to try and realize the 'ideal.'
"Picture Study Examples"

Pictures are used to -

(1) Present facts

(2) Express ideas

(3) Convey emotion.

Examples will be given of each type.
"Pictures that Present Facts"
1.

"Golgotha" - Jean S. Gerome.

The crucifixion has taken place, the executioners depart, the sun has broken thru the clouds and throws light on Herods Palace, and causes the shadow of the three crosses to be shed in the foreground.

2.

"Then They Took Up Stones to Cast at Him" - Frederick Shields.

The title alone tells the story.

3.


The birds eat the grain from the wayside, the wheat sown in the story ground endures only for a short time, those sown among the thorns are choked out, but those sown on good ground bring forth fruit.
Holy Women at the Tomb

Alex Früer
"He is Risen."

Blockhorst.
4.

"Holy Women at the Tomb" - Erder
"He is Risen" - Plockhorst

Both of these pictures give the message that the tomb is empty. Christ has risen. The three women are stricken with awe, surprise, and wonder. Adolescents would enjoy studying the titles of these pictures. Could the titles be exchanged to advantage?

5.

"Christ's Reproof of the Pharisees" - Armitage

Christ and the disciples were going thru the grainfields, and the disciples have plucked ears of corn. A number of Pharisees noticing that the disciples were picking and eating the ears, rebuked them. But Christ stands here, a manly, courageous figure, with an uplifted hand reproving the Pharisees.

6.

"The Boy Christ" - William Taylor.

The boy Christ, deep in thought, stands outside the walls of Nazareth. The landscape is typically Oriental. "And the child grew, and waxed strong, filled with wisdom: and the grace of God was upon him. And he
went down with them, and came to Nazareth; and he was subject unto them: and his mother kept all these sayings in her heart”.

7.


The three wise men have followed the star, and they are now at the outskirts of Bethlehem. The shepherds, at the left, are pointing the way to the town of the Saviour's birth.
"Pictures that express Ideals"
Adoration of the Shepherds

Van Der Goes
Arrival of the Shepherds

Lerolle
Examples

"Adoration of the Shepherds" - Van Der Goes
"Arrival of the Shepherds" - Lerolle.

Biblical Sources: Luke 2:1-20

Extra Biblical

Aim:
To arouse thought, discussion, and if possible solution to the question - 'What do I believe about the Incarnation?'

Present the Pictures:
Give a short description of both, drawing a contrast between the medieval and modern attitudes given by Van Der Goes and Lerolle.

Approach:
Feel the attitude of the spectators in Van Der Goes picture - then that in Lerolles

Lesson:

1. What is it that brings the different attitudes?

2. Notice the baby in Van Der Goes picture.
   a. Notice the mature and wise look of the child
   b. Notice that light radiates from his whole body, symbolizing his divinity.
   c. All the spectators are assured that this is the incarnate deity.
3. Study the baby in Lerolles picture.
   a. Why are there no rays of gold?
   b. Observe that the light is the only suggestion of supernatural.
   c. Why does the child have no halo?
   d. Is there any essential difference in this baby and your own baby brother?

4. Was Christ born with divinity, more than we-
or was his divinity attained as his spirit grew or was his divinity a way his followers came gradually to regard him, because of all that he was?
Christ Tempted by Satan

Cornicellus
"Christ Tempted by Satan" - Corricelius

Biblical Sources: Matt 4:1-11  
Mark 1:12-13  

Extra Biblical

Aim:
To teach the true nature of temptation.

Approach:
Talk about temptation. Try to define it.

Present Picture:

Lesson:

1. Why is Satan behind Jesus?

2. Is the struggle inward?

3. What do Jesus' eyes suggest?
   a. Are they looking at you?
   b. What is He thinking about?

4. How is the intensity of the struggle indicated?
   a. Notice the red eyes
   b. The disorderly blown hair
   c. Chin resting on the hand
   d. The tight grip of the hand or the wrist.

5. Can there be character without temptation?

6. Why should we pray - "Lead us not into temptation"?
7. Of what value is the experience of Jesus to us when we are tempted?

Conclusion:

One of the safeguards in time of temptation is the established habit of frequent silent inner conversation with the immortal spirit of the tempted Christ who did not fall.
"The Prodigal Son"

Biblical Sources: Luke 15:11-32

Extra Biblical

Aim:

To interpret the meaning of the Parable of the Prodigal Son.

Approach:

Jesus was a Master teacher, his use of the parables was pre-eminent. But in our interpretation of the parables we must keep in mind the use Jesus made of them. As a general rule the parables are not to be interpreted as allegories, rather the main thought, law, or principle should be singled out, and from that the particular judgment can be inferred.

Lesson:

1. Read carefully the story of the Prodigal Son.
2. In a brief sentence tell what you believe to be the principal message of the story.

Present without comment the following pictures of the Prodigal Son.

1. Durer
2. Rodin
3. Tissot
3. Explain the moment of the story represented in each.

4. After a careful study of the pictures determine the single message each artist has portrayed.

5. How would you paint a picture of the Prodigal Son?
   a. Where would place the incident?
   b. What moment would you have the picture represent?
The Last Judgment

Fra Angelico
"The Last Judgment" - Fra Angelico

Biblical Sources: Matt 25:31-46

Extra Biblical

Aim:
To bring discussion, thought, and satisfaction concerning the question, "What do I believe about the Judgment?"

Present Picture.

Approach:
This picture is a miniature picture, it is only five feet. Here we have portrayed a theme that is significant to the spiritual life of man but the symbolism is unsatisfactory.

The picture is divided into three sections, suggestive to the Trinity, Christ, the judge sits in higher heaven. From him stream rays of light. He is surrounded by his associates and his angelic band. The lower section is divided by the row of open tombs. To the right we see souls being rush off to hell. They are receiving physical torture, Those to the right are adoring and seeking and enjoying pleasure.

Lesson:
1. Describe Fra Angelico's conception of the judgment.
2. Is there a definite time and hour when all people shall be judged?

3. Look up the following passages and determine what sort of judgment is implied:

   Matt. 24:25; 19:28;
   Rom. 2:5-11;
   2 Cor. 5:10;
   1 Cor. 15:23-28.

   Is this language to be interpreted literally or symbolically?

4. Formulate your belief about the judgment.
"The Last Judgment" - Fra Angelico.

(Lesson Cont'd)

Aim:

To answer the question - "What do I think happens after death?"

Review details of picture.

Lesson:

Answer the following questions - first, as Fra Angelico answers the questions; second, how does your belief differ from his.

1. Does everyone meet the consequences of his deeds or earth?
2. Is everyone finally saved?
   a. Are only true believers saved?
   b. Are people saved if they live up to the life they have received?
3. Do the dead wait in their graves until Christ returns to judge the living and the dead?
4. For punishment, are the souls or the bodies tortured?
5. Is sin a failure of character or a failure to comply to the rules of the church?
6. Do the laity and church officials have equal
characters to enter heaven?

a. Which are more conspicuous in the picture?

7. Will there be an opportunity for growth and service after death?
"Pedagogical Value of Studying Pictures in this way."

The previous lessons are examples of what may be done with many pictures along the intellectual line. By using pictures to discuss beliefs or doctrines, the religious educator is furnished with a context and background that is impossible to duplicate in any other manner. The questions asked arouse an interest in important religious problems, and they are more adequately answered because of the light furnished them from the study of the picture or pictures, which reveal the belief as held at the time of painting. Contrasting pictures may present varied solutions, this will stimulate and promote effective discussion of religious beliefs and their bases in fact.
Pictures to arouse Emotion.
Christ the Consoler

Zimmerman
"Christ the Consoler" - Zimmerman


Extra Biblical

Aim:

To give a proper understanding of sympathy.

Approach:

I want you to think about sympathy. What is it? (Bring out the meaning that sympathy means the act of sharing with another any emotion).

Lesson:

Present picture:

Feel your way into the meaning of this picture.

Try to understand the situation.

Imagine yourself in the same circumstances.

1. Put yourself in the mother's place.
   - a. Do you feel the anxiety, the reverence, the awe, with which she regards this act?
   - b. What more is there in the attitude of the mother? (bring out hope)

2. Assume the position of the grandmother.
   - a. Do you feel her hopelessness, her resignation?

3. What is the attitude of Jesus?
   - a. Did the social status of the sick person affect Jesus' response to the need?
   - 1. Notice the whitewash, the cupboard door
hanging by one hinge, the straw for the bed.

b. Why did Jesus come here?

c. Are there any hints here that have a bearing on the methods of modern philanthropic social work?
   1. Why was the personal touch better than money?
   2. What is the duty of society toward those who are down and out?

Conclusion:

Read II Corinthians 1:3-11
The Kiss of Betrayal

Geiger
"The Kiss of Betrayal" - Geiger.

Biblical Sources: Mark 14:26-45

Extra Biblical

Aim:

To show the self control of Jesus.

Approach:

"Judas, one of the twelve went before them, and drew near unto Jesus to kiss him. But Jesus said unto him, Judas betrayest thou the Son of man with a kiss?"

Present Picture.

Lesson:

1. Note Judas' pose.
   a. What does the intensity of the embrace signify?
   b. What feeling is added by the approach from below?
   c. What can you see in the face of Judas?
   d. What is the cause of hypocrisy in religious life?

2. Study the attitude of Jesus.
   a. Does his nature recoil from the touch of the traitor?
   b. Is there the slightest trace of hatred in the look of Jesus?
      (1) What does the look portray?
   c. Notice how the disciplined face endures the kiss.
   d. Do you think that the command, "Love your enemies" was intended to cover such cases?
      (1) Is there a difference between love as an emotion and love as an ethical principle?
4. **Jesus knew that the kiss of Judas was insincere.**

(1) Why did he not get angry?

(2) Does one get angry if he understands?

(3) How did Jesus cultivate self control?
Christ in Gethsemane

Hofmann
"Christ in Gethsemane" - Hofmann

Biblical Sources: Matt. 6:5-13
Mark 11:33
Mark 14:32-42

Extra Biblical
Posdick - Meaning of Prayer
Wright - A Student Philosophy of Religion
257-285
Hocking - Meaning of God in Human Experience
463-477
Bosworth - About Jesus

Aim:
To show that Jesus valued prayer

Approach:
"Prayer is the opening of our lives to God", Dr. James Martineau has said. Jesus found that prayer was the natural speaking of a child to his Father.

Lesson:
The type of group should determine the method used in presenting this topic. Whatever the method great value will be gained by presenting the picture of Christ praying.

"More things are wrought by prayer Than this world dreams of. Wherefore, let thy voice Rise like a fountain for me night and day, For what are men better than sheep or goats That nourish a blind life within the brim, If, knowing God, they lift not hands of prayer Both for themselves and those who call them friend? For so the whole round earth is every way Bound by gold chains about the feet of God."

Tennyson, "The Passing of Arthur"
Bring the lesson to the climax showing that the prayer "Thy will be done" is the highest type of prayer to be offered.

Present Picture:

Here we see Christ, after the struggle is over saying "Not my will but Thine be done".
"Suffer the Little Children to Come Unto Me"

Von Unde
"Suffer Little Children" - Von Unde

Biblical Sources: Matt. 19:13-15
Mark 10:13-16
Luke 18:15-17

Extra Biblical

Aim:
True religion is untheological and unecclasiastical. Christ gave the human and personal touch.

Present the Picture.

Lesson:
1. What country and what class of people are here presented
2. Analyze the characteristics of Jesus that cause the little ones to come to him.
3. Notice that the sunshine symbolizes the joy and hope brought by the presence of Jesus.
4. Notice the little girl whose hand Christ is holding.
   a. What is her attitude?
   b. What brought her here?
   c. Why does she want to stay?
5. Did Jesus mean what he said - "Except ye become as little children ye shall in no wise enter into the Kingdom of heaven?"
6. Are not the attitudes of love and trust as shown by the little girl the essence of true religion?
Descent from the Cross

Rubens.
"Descent from the Cross" - Rubens.

Approach:

Find the facts in the picture.

Emotional Message:

1. Here is portrayed the end of a perfect life.
2. We see an exhibition of what sin can do.
   "And this is the condemnation, that light is come into the world, and men loved darkness rather than light, because their deeds were evil".
   This picture shows the extreme expression of the cruelty of causing the innocent to suffer for the guilty.
3. "For God so loved the world that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life."
   This is divine love. If Christ could speak he would say -
   "I gave, I gave my life for thee, What hast thou given for me?"
4. True discipleship is portrayed in the picture.
   True friends will not forsake in the time of trouble.
   These friends testified to the world their love for Christ.
5. We must give our testimony of love for Christ.
The Last Supper

Leonard Da Vinci.
"The Last Supper" - Da Vinci

Approach:

Study the facts of the picture. Identify those present.

Spiritual Messages.

1. There is room for all kinds of people among the disciples of Jesus.
   a. Common people
   b. Professional men.

Only qualification is to feel the need of Christ. There is a place for everyone at Christ's table.

2. We are called to the fellowship of His last days. "Can ye drink my cup?" the Master asks. He asks if we have the power of endurance to share with him suffering and the redemption of the world.
Christ and the Rich Young Man

Hofmann
"The Rich Young Ruler" - Hofmann

Approach:

Jesus came to save humanity. No class cleavage or social strat kept him from the utmost friendship with all.

Lesson:

1. Think of the qualities of this young man.
   a. Wealth and the confidence it brings.
   b. Personal charm
   c. Held a position of influence
   d. Enthusiasm was in his life. He came "running"
   e. He came with an open mind.
   f. Was in sympathy with religion.

What an addition he would have been. Yet "one thing thou lackest". And because he refused he went away sorrowful. Hofmann's picture portrays this dramatic moment.

2. Study the contrast between the two young men - Jesus and the ruler.
   a. Notice difference in dress.
   b. What is the difference in their wealth?
   c. Contrast their attitudes.

Spiritual Messages:

1. One defect mars, - Nothing unimportant.

2. There is a price for perfection. "If thou wilt be perfect, go and sell that thou hast, and give to the poor, and thou shalt have treasure in heaven; and come and follow me."
"Hope" - Watts.

Approach:

George Frederick Watts felt a call to service, he felt that he had a real mission to fulfill. He has given us his own purpose in painting this picture, "Hope". "My intention has not been so much to paint a picture that will charm the eye as to suggest thoughts that will appeal to the imagination and heart and kindle all that is best and noble in humanity".

Spiritual Message.

The eyes of the stooping figure are bandaged because if the facts were faced, hope would cease.

1. The soul can surmount the world if it has "hope".

Although all the strings of the harp have been broken but one - hope! Life can be made harmonious. In Watts' picture the planet whirls in space amid skies overcast with clouds, and when the strings of every experience and emotion on the harp of life have been broken save one, the soul leans and listens to the message sweet and low that comes from the throbbing string of hope.

2. Christian hope removes the bandages. Christian
hope goes with face upturned and radiant. Christian hope is not content to touch the one remaining string and listen to its solitary note. It restrings the harp of life and sweeps them all once more into melody.
"Breaking the Home Ties" - Hovenden.

Give facts:-

A country boy is leaving home for the city. The father is already on his way to the door with the luggage. He turns his face away to hide the emotion he feels. Grandmother sits at the table dreaming of other days. Little sister does not understand but she is said because her big brother is going away. Even the collie feels that this event is ominous. The mother looks lovingly into the lad's eyes, her hands are on his shoulders, anxiety is written on her face, in her heart she is praying and hoping. She wonders if he will come back as clean and noble as he goes away. The boy only for a moment notices home and the family. He sees his castle of dreams. He sees the city with its glitter and glamour.

Spiritual Message.

If the instincts of youth are trained and nourished thru prayer and devotion, they will know how to settle rightly in times of decision. The youth whose ideals are shaped by God is happy. Christ has the power to lead youth to heights of real achievement.

If the home does its duty home ties are not broken but are strengthened thru separation into an appreciation that grows thru the years.
We have seen that a detailed study of pictures can give intellectual, emotional, and spiritual messages, which will help mold the life of the adolescent. And it must also be recognized that pictures can create the right atmosphere for worship. The best in music and art can be combined to create the spirit of worship for a service. There is a holiness in beauty, beauty and truth are not separated in God's world, and should not be separated in our thought. A combined service of scripture and art can bring a deep spiritual understanding in the lives of the adolescents, and it will also help them cultivate the right attitude of worship.
When they came nigh to Jerusalem, unto Bethpage and Bethany, at the Mount of Olives, he sendeth forth two of his disciples, and saith unto them: "Go your way into the village over against you: and as soon as ye be entered into it, ye shall find a colt tied, whereon never man sat; loose him, and bring him. And if any man say unto you, "why do ye this'? say ye that the Lord hath need of him and straightway he will send him hither."

So they went their way, and found the colt tied by the door without in a place where two ways met; and they loose him.

And certain of them that stood there said unto them, "What do ye loosing the colt?"

They said unto them ever as Jesus had commanded: and they let him go.

Then they brought the colt to Jesus, and cast their garments on him, and he sat upon him.

And they spread their garments in the way; and others cut down branches off the trees, and strewed them in the way. And they that went before, and they that followed, cried saying:

"Hosanna! 0
Blessed is he that cometh in the name of the Lord!
Blessed is the kingdom of our father David, that cometh in the name of the Lord!
Hosanna in the highest!"
things are possible unto thee; take away this cup from me. Nevertheless not what I will, but what thou wilt."
Then he cometh and findeth them sleeping, and he saith unto Peter, "Simon, sleepest thou? Couldst not thou watch one hour.
And again he went away, and prayed, and spake the same words.
And when he returned, he found them asleep again.
He cometh the third time, and saith unto them, "Sleep on now, and take your rest, it is enough, the hour is come; behold the Son of man is betrayed into the hands of sinners.
Rise up, let us go: lo, he that betrayeth me is at hand.

Immediately, while he yet spoke, cometh Judas, one of the twelve and with him a great multitude with swords and staves, from the chief priests and scribes and the elders.

Now he that had betrayed him had given them a token, saying, "Whomsoever I shall kiss, that same is he; take him and lead him away safely." And as soon as he came, he went straightway to him and saith, "Master, Master;" and kissed him.
And they laid their hands on him and they lead Jesus away to the high priest, and with him were assembled all the chief priests and the elders and the scribes. And the chief priests and all the counsel sought for witnesses against Jesus to put him to death; and found none. For many bore false witness against him, but their witness agreed not together.
Again the high priest asked him
"Art thou the Christ, the Son of the Blessed?"
Jesus said, "I am; and ye shall see the Son of man sitting on the right hand of Power, and going in the clouds of heaven."
Then the high priest rent his clothes, and saith, "What need we any further witnesses? Ye have heard the blasphemy. What think ye?
And they all condemned him to be worth of death.
And on the morrow when they were come out from Bethany they came to Jerusalem and Jesus entered again into the Temple and began to cast out them that sold and them that bought in the Temple, and overthrew the tables of the money changers and the seats of them that sold doves; and would not permit that any man should carry any vessel through the temple.

And he taught them saying, "Is it not written: "My house shall be called of all nations the house of prayer?" "but ye have made it a den of thieves."

Then the blind and the lame came to him in the temple; and he healed them. But when the chief priests and scribes saw the wonderful things that he did, and the children calling out in the temple, and saying,

They were much displeased and said unto him, "Hearest thou what these say?" Jesus saith unto them, "Yea: have ye never read:

'Out of the mouths of babes and sucklings thou hast perfected praise?'

And when even was come he went out of the city.

After two days was the feast of the Passover and of unleavened bread; and the chief priests and the scribes sought how they might take him by craft, and put him to death. But they said, "Not on the feast day, lest there be an uproar of the people."

And Judas Iscariot, one of the twelve went unto the chief priests, to betray him unto them. And when they heard it, they were glad, and they covenanted with him for thirty pieces of silver. And he sought how he might conveniently betray him.

On the first day of unleavened bread,
when they sacrificed the passover, his disciples said unto him, "Where wilt thou that we go and prepare that thou mayest eat the passover?"

And he sendeth forth two of his disciples and saith unto them: "Go ye into the city, and there shall meet you a man bearing a pitcher of water: follow him and wheresoever he shall go in, say ye to the good man of the house, 'The Master saith, where is the guest chamber where I shall eat the passover with my disciples?' And he will show you a large upper room furnished and prepared: there make ready for us."

So the disciples went forth, and came into the city, and found as he had said unto them: and they made ready the passover.

In the evening he cometh with the twelve, and as they sat and were eating, Jesus said unto them, "Verily I say unto you, one of you who eateth with me shall betray me."

Then they began to be sorrowful and to say unto him one by one, "Is it I?"

And he answered and said unto them, "It is one of the twelve, that dippeth with me in the dish".

And as they were eating, Jesus took bread and blessed and broke it, and gave to them, and said, "Take eat; this is my body."

And he took the cup, and when he had given thanks, he gave it to them; and they all drank of it. And he said unto them, "This is my blood of the new testament, which is shed for many."

And when they had sung a hymn they went out into the Mount of Olives.

And they came to a place which was named Gethsemane: and he saith to his disciples, "Sit ye here while I shall pray," And he taketh with him Peter and James and John.

Then he began to be heavy hearted, and deeply troubled; and he saith unto them, "My soul is exceeding sorrowful unto death; tarry ye here and watch."

And he went forward a little and fell on the ground, and prayed that, if it were possible, the hour might pass from him. And he said, "Father, all
And straightway in the morning the chief priests held a consultation, and bound Jesus and carried him away, and delivered him up to Pilate.

And Pilate asked him, "Art thou the King of the Jews?" And he answering said unto him, "Thou sayest", and the chief priests accused him of many things.

And Pilate again asked him saying, "Answerest thou nothing? behold how many things they accuse thee of.

But Jesus no more answered anything; insomuch that Pilate marvelled.

Now at the feast he used to release unto them one prisoner whom they asked of him and there was one called Barrabas lying with them that had made insurrection.

And the multitude went up and began to ask him to do as he was wont to do unto them.

And Pilate answering said unto them, Whom will ye that I release unto you? Barrabas or Jesus, who is called, Christ?

But the chief priests stirred up the multitude and they cried out all together, saying, "Away with this man, and release unto us Barabbas!"

And Pilate spake unto them again saying, "what then shall I do unto him whom ye call the King of the Jews?" and they cried out, "Crucify him, crucify him.

And Pilate said unto them, Why, what hath he done? But they cried out exceeding ---------------."

And their voices prevailed. And Pilate gave sentence that what they had asked for should be done and he released unto them Barrabas, and delivered Jesus when he had scourged him to be crucified.

And the soldiers led him away within the court, which is the praetorium; and they call together the whole band:
And they clothe him with purple, and putting a crown of thorn they put it on him:
And they began to salute him, "Hail King of the Jews"
And they smote his head with a reed, and spat upon him, and bowing their knees worshipped him
And when they had mocked him, they took off from him the purple and put on him his garments and they led him out to crucify him.
And as they came out they compelled one passing by Sion of Cyrene, to go with them, that he might bear his cross.

And they bring him unto the place Golgotha and they offered him wine mingled with myrrh but he received it not.
And they crucify him, and part his garments among them casting lots upon them, what each should take. And it was the third hour, and they crucified him and the malefactors one on the right hand and the other on the left.
And one of the malefactors said, "Jesus remember me when thou comest into thy kingdom." And he said unto him, "Verily I say unto thee, today thou shalt be with me in paradise."

And when the sixth hour was come, there was a darkness over the whole land until the ninth hour. And at the ninth hour Jesus cried with a loud voice, "My God, my God, why hast thou forsaken me" and the veil of the temple was rent in the midst. And Jesus crying out with a loud voice said, "Father, into thy hands I commend my spirit" and yielded up his spirit

And there were also women beholding from afar, among them were both Mary Magdelene and Mary the mother of James and Salome, who when he was in Galilee ministered unto him.

And when even was come there came a rich man from Arimathea, named Joseph, who also himself was Jesus' disciple: this man went to Pilate, and asked for the body of Jesus. And Joseph took the body and wrapped it in a clean linen
cloth, and laid it in his own new tomb which he had hewn out in the rock; and he rolled a great stone to the door of the tomb.

And the women who had come with him out of Galilee were sitting over against the sepulchre and beheld where he was laid.

But on the first day of the week, at early dawn, they came unto the tomb, bringing the spices which they had prepared. And they were saying among themselves, "Who shall roll us away the stone from the door of the tomb?" and looking up, they see that the stone is rolled back: and entering into the tomb, they saw a young man sitting on the right side, arrayed in a white robe; and they were amazed. And he saith unto them, "Be not amazed: ye seek Jesus, who hath been crucified: he is risen he is not here: behold the place where they laid him: But go and tell his disciples and Peter, He goeth before you into Galilee: there shall ye see him. And they went out and fled from the tomb; for trembling and astonishment had come upon them: and they said nothing to anyone for they were afraid.

Mary Magdelene runneth therefore and cometh to Simon Peter, and the other disciple whom Jesus loved, and saith unto them, They have taken away the Lord out of the tomb, and we know not where they have laid him." Peter, therefore went forth, and the other disciple, and they went toward the tomb. And they ran both together: and the other disciple outran Peter, and came first to the tomb; and stooping and looking in, he seeth the linen cloth lying; yet he entered no in. Simon Peter therefore also cometh, following him and he entered into the tomb; and He beheldeth the linen cloths lying, and
and the napkin, that was upon his head, not lying with the linen cloths, but rolled up in a place by itself. Ther entered in therefore the other disciple also, who came first to the tomb, and he saw and believed. So the disciples went away again unto their own home.

But Mary was standing without at the tomb weeping; so, as she wept, she beheldeth two angels in white sitting, one at the head, and one at the feet, where the body of Jesus had lain. And they say unto her, "Woman why weepest thou? She saith unto them, "Because they have taken away my Lord, and I know not where they have laid him." When she had thus said, she turned herself back, and beheldeth Jesus standing, and not that it was Jesus. Jesus saith unto her, "Woman, why weepest thou? Whom seestest thou?" She supposing him to be the gardener, saith unto him, "Sir if thou hast borne him hence, tell me where thou hast laid him, and I will take him away. Jesus saith unto her, Mary. She turneth herself, and saith unto him in Hebrew, Rabboni; which is to say Teacher. Jesus saith unto her, "Touch me not; for I am not yet ascended unto the Father: but go unto my brethren, and say unto them I ascend unto my Father and your Father, and my God and your God. Mary Magdalene cometh and telleth the disciples, I have seen the Lord.

"Choir
"I know that My Redeemer Liveth".
Testimony of the Pedagogical Value of Pictures

Pictures have shown their pedagogical value in teaching ideals to young people, thru everyday life experience, thru experiment, and the best educators have testified to the value of the use of pictures in teaching ideals to adolescents.

The right use of pictures rests on sound principles of teaching. The method suggested here establishes the truth thru both the eye gate and the ear gate, thus the impression is doubled. Psychologists tell us that sense impressions received through sight are of a higher order than those received thru any other sense. That pictures are of a great value in teaching religious knowledge is not now questioned; on the contrary it is approved and practiced. It is also recognized that the nature of the adolescent makes this an efficacious time to present ideals to them thru pictures.

Prof. Bailey believes that "youth is the golden time" in which to seek the treasures of experience found in pictures. If the young are trained to search for the deeper things of life, joy and beauty will be theirs thru all their days.

Margaret Slattery tells that many a girl has stood before the base relief of Alice Freeman Palmer in Wellesley College Chapel and has found there her inspiration to save others.

Dr. Athearn points out the value of pictures for the church school.¹ He believes that it is the business.

¹. Athearn - Church School, p. 199
of the church to teach children to know, appreciate, and love the great masterpieces of art just as it does in the realm of music. "Our churches must be made beautiful and our church school class rooms must be clear and light, and upon their walls must hang beautiful pictures which will lift teachers and class into the very presence of the Eternal Son of God: then the Church will be a holy place, and worship will be indeed communion with our heavenly father." Dean Athearn further holds that at this time adolescents are finding new interests in pictures, the hidden lessons will be found. The motives and methods of the world's great painters, will now be appreciated. C. Stanley Hall has said. "Adolescence is the golden age for picture study. Art should not now be studied for art's sake, but for the sake of feeling and character, life and conduct. Such an opportunity for infecting the soul with vaccine of ideality, hope, optimism, and courage in adversity will never come again. Educators give their sanction and their recommendations to the pedagogical value of pictures for teaching ideals because adolescents are receptive to truths taught thru pictures and pictures present Christian ideals in the most beautiful manner.

1. Athearn — Church, p. 199
SUMMARY

It is of pedagogical value to use pictures in teaching religion to adolescents, because: history reveals that pictures have been used in promoting Christian beliefs and ideals, and the nature of the adolescent makes this a suitable time to present ideals.

Examples of lessons using pictures show the value for presenting ideals.

The testimony of the value of the use of pictures from leading educators confirms our belief that pictures are of value in teaching religion to adolescents.
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