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Religious art in the home and school

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RELIGIOUS ART IN
THE
HOME AND SCHOOL

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O-U-T-L-I-N-E/ *

The Meaning of Art

Definition of religious art.

The Appeal of religious art.

Abstract Truths made to live and glow in the
lives of men by the use of great art.

The Reality of God.

The Love of God.

The Beauty of God.

Pictures contributing to making Jesus real.

For Vital Relation to Him.

Pictures contributing to strength of Xter.

The Sense of Human Brotherhood.

The Future Life.

Education Through Vision. The Power of Pictures.

The Image, the great instrument of Education

Popular use of pictures.

The Function of Pictures.

Art Which Children Need.

That which is interesting to them.

Artistic, as well as interesting.

Pictures in the Home.

Choice of Pictures for the Home.

Rules for the Choice of Children's Pictures.

Substitutions for "Comic sheet" of Newspaper

The Use of the Picture.

Pictures for the Stages of Development.

Religious Education Through Picture-Stories.

The Influence of Sacred Art.

Picture to be Chosen.

Pictures for the Church School Building.

The Purpose

The Number.

The Influence.

Pictures for the Departments of the Church School.

Beginners.

Primary.

Junior.

Intermediate.

Pictures for the Special Days of the Year.

Use of Stereoptican slides.

The Highest Purpose of the Picture.

To open child's eyes to beauty of the world.

To bring him into communion with master minds

The Mission of the Church.

Not only to teach religion, but culture
as well.

The Meaning of Art.

For us, as religious educators, it is a matter of no small concern that we should know what religious art really is, not from an analytical point of view, but from the standpoint of those who seek to control environment with a view to the development of the whole personality.

What then, is religious art? It is first of all, art, with the direct emotional appeal of beautiful line and color. Exactly as a great hymn is first of all a noble poem; exactly as the best church music conforms to the standard for all good music; exactly as the great sermon is fundamentally a splendid oration; so the great religious picture is its own excuse for being; something to be received with thankfulness like the odor of wild grapes, or the form of a calla lily, or the color of a sunrise, or the music of the wind in the pine trees. There are many pictures however, which are religious in subject, or appeal, which will be ruled out as unartistic. The aesthetic sense should not be offended by any art, religious, or otherwise, which is not of the highest order.

But what art is religious? There is a sense in which all great art is religious.

There appears to be in the sphere of associational appeal, two main criteria, more or less overlapping, by which to decide whether a given picture is religious. First, it may be religious in subject. If we adopt this view we shall include in our religious gallery only those great works on the old and the new Testaments characters, great works depicting scenes in the lives of men and women eminent in religion, and such symbolic productions of vital religious truth's, and others which have religious subjects.

The difficulty here, however, is twofold. Such a cataloguing of subjects includes many pictures great on the technical side, and with a religious subject, but which do not today mediate religious values to any but a very few, whatever they may have done in the past.. The greater difficulty is that it excludes many pictures which every day are making men conscious of the unseen and eternal world, giving strength to the arm and courage to the heart. For instance, noble pictures of the mountains give most people a sense of the power and presence of God such as they derive from no other subject. Pictures of common life, like the "Gleaners" carry that touch of nature which makes the whole world kin! It is absurd to say that these are

not religious. We should therefore believe that those pictures are religious which exercise religious influence, which leave us stronger, purer, more unselfish- more reverent. On this view we shall include many of the pictures with religious themes, but also many others whose religious and moral value is not to be questioned.

Thus our standard of religious art is therefore dignified. Art was made for man, and not man for art; and by "man" we mean the whole personality, including not only his sense of beauty, but also his sense of righteousness, his sense of human brotherhood, and his sense of God. An attempt to appeal to only one side of a man's nature is a psychological error. Men have a new vision of the living God when they have looked deep into some Madonna's eyes of brooding tenderness, or, when they have gazed upon the tender shepherd carrying the wounded lamb in His arms, or when they have looked upon some great nature scene with the awe-inspiring hand of God written all over it. And these are the mighty levers that we may use in our great task.

All of our teaching of abstract and unseen things may be made to live and glow mightily in the

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lives of men and women and children by the right use of great art and objects which convey the most profound impressions. Let us first consider The Reality of God.

There is no better way to teach the reality of God than by the study of such pictures as "The Angelus", Hofmann, "Christ in the Garden", Michelangelo, "Creation of Adam and Eve" on the ceiling of the Sistine chapel. But the dominant impression comes here from the pictures of nature. Practically all the group found in noble pictures of mountains, sunset, clouds, and the sea, the sense of His presence and power.

The Love of God.

The love of God is best conveyed to some by such picture's as "The Good Shepherd," to other's the "Madonnas", to another a little child, and to others the mountains bring the thought of love and care. No teacher of childhood, in dealing with such a theme will fail to use some such pictures as the above in order to clarify the thot which she is presenting in such a given lesson.

The Beauty of Ged.

The beauty of God may be suggested by pictures

of the sea, by nature pictures, etc.

Picture Contributing to Making Jesus a Real Man.

Pictures contributing to making Jesus a real man are such as:- Hefmann, "Christ Among the Doctors," "Jesus Blessing the little Children," Dyce, "Temptation of Jesus." etc.

For Vital Relation to Him.

The sunset speaks of peace, serenity, worship, and prayerfulness, and fills the life with awe and wonder and worship as does almost nothing else. Other pictures in this connection are:- Millais, "The Fore-runner?" Hardies, "For Thy Vesture did they Cast Lots;" Sargents, "The Prophets;" and Fra Angelico, "Angels."

Pictures which Contribute to Strength of Character.

There are many pictures which help materially toward truth, honor, justice, and courage. There are pictures which stimulated me as a boy, picture which live in my mind to this day, and pictures which have been, and still are, a decisive factor in conduct. Pictures of Lincoln, Philips Brooks, and Woodrow Wilson should be in every school and home. Other pictures of great value here are:- Watts, "For He Had Great Possessions;" Reni, "Ecce Homo;" while

Rubens "Descent from the Cross," may show to some how Christ suffered for sin and make wrong doing positively hateful to them. The "Sistine Madonna" has helped many, while to others "Sir Galahad" has made a definite impression upon their lives. The picture of Christ and the Doctors" has undoubtedly helped many.

Great pictures impel morality, purity and holiness. The most noble feelings of man are stirred in the presence of great art.

The Sense of Human Brotherhood.

Pictures serve to draw men together into the bonds of human brotherhood as no other one source. "The Bloody Angel at Gettysburg;" Detailles, "The Passing Regiment" and "The Greatest Mother in the World" arouse feeling against war. Pictures of humble life as Holman Hunt "The Carpenter Boy" and "The Angelus;" "The Gleaners," and "The Helping Hand" "The Man with the Hoe;" "Napoleons Farewell to France" and pictures representing the Christ all serve to instill in men a sense of human brotherhood. Pictures are powerful moulders of public opinion.

Pictures Giving Sense of Reality to the Future Life.

Not a great many pictures of a favorable character can be listed here. Most of the artists

apparently were not interested in portraying their imaginations of the other world. These few who have attempted it have not met with much success in producing pictures which interest the life of today.

There are three which have impressed me along this line. One of them is Richters, "Raising of Jairus Daughter," and the other two I remember from childhood. Well do I remember that picture which gripped my child imagination, and which filled me with awe and wonderment. It was a picture of an angel flying thru the darkness far above the city, and in his arms a child who had just died. The radiance of the angel, the beauty of the night, the contentment of the child, all make a wonderful impression and a gracious blessing in the life of anyone interested in pictures.

The other picture is that of a dying soldier on a battlefield. His face is upturned with joy to a vision of the Christ clad in shining garments, and with His hand outstretched toward him.

These pictures impress me greatly, and they, as we gaze on them, make the realm of the dead a land of the living.

The above lists of pictures are in no sense exhaustive, but serve only as suggestions for those fields

Education Through Vision. The Power of Pictures.

We grow, not so much by what we hear, as by what we see. "The Lamp of the body is the ~~minds~~ eye and the lamp of the soul is the minds eye. That that on which we deliberately fix our mental and visual gaze becomes a shaping and transforming power over our innermost being.

All pictures are bound to have a moral effect because of their appeal to the eye. The "admiring gaze attracts and centres, and gradually shapes, the longings and endeavors of the gazers entire being, until he lives for that which has held him in thrall, and is, in fact, the embodiment of his supremest aspirations.....

"In classic fable, he who looked into the face of the frightful Gorgon became thereby transformed into stone: and because of this transforming power of that face, the face itself was set into the shield of Minerva, the goddess of wisdom, as a means of petrifying every enemy of the goddess who turned his gaze against her."

As man fixes his gaze on the beautiful, he himself is transformed to higher levels and is helped towards the standard of the lovely and admirable. But

he who constantly fixes his gaze on the foul and loathsome, and who is delighted in the attractions will be found to be lowering himself towards the level of the foul and loathsome. Maeterlinck says "There is one thing only that the soul can never forgive; it is to have been compelled to behold, or share, or pass close to an ugly action, word, or thought. It cannot forgive, for forgiveness here were but the denial of itself." That is, the soul deteriorates by just so much evil as it beholds. *and responds to,*

It has been stated of Charles Dickens that "The the cause of his death was a mental picture, made several years before, which was repeated with depressing effect every time that the revolving year brought to his mind the memory of the railroad wreck with all its horrors. The recurring date gave occasion for calling up the terrible picture, each time with greater vividness and depression as the physical body became weaker- that picture seeming real to his delicately sensitive nerves, so that his friends said that he was wandering in mind- until the frail body sank beneath the heavy burden which human thought had imposed, on a ninth day of June, the anniversary of the wreck."

Nothing is so persistent in the memory as an

image, and nothing so controls ideals. In all abstract discussions ~~one~~ acquires an ideal through calling up and recombining past images into a living visible ideal. Conscience insists on our doing, or not doing some particular thing through calling up some particular vision in the mind's eye. Therefore all conduct is controlled by such imagery as our mind is furnished

The image is the great instrument of education. There is no real teaching through dead forms of words, which, because they call up no image, do not function.

This dominating tendency of the mental image in the lives of men is reinforced in the present day by the liberal use of pictures in the newspaper, the magazine, the school textbook, the lecture hall, and on the school room walls. Comenius was the first to recognize the value of pictures in the instruction of children. His "Orbis Pictus" is a little primer in which each subject is illustrated by a small engraving. This is naturally very crude as it was issued in the middle of the seventeenth century, at Nuremberg. Comenius believed that the child should become acquainted with the thing and its name at the same time. He therefore resorted to the use of pictures and also advocated the pupil's going out to nature and learning

directly from her.

The function of pictures is immense. It is beyond our comprehension. Their influence on the Catholic church alone has doubtlessly caused countless thousands to adhere to the faith. The church at large has been greatly benefited through the use of the paintings of great artists. However we are just beginning to awaken to the full power which lies in that direction. There is a possibility of overdoing even the picture method. Care must be exercised along this line also.

Ages before we were printing pages we were seeing things and describing them. This tendency is in no degree lessened today, and the limit and range of what pictures can do is steadily increasing.

The adolescent boy goes down the street. On every billboard his ever eager eyes behold the forms of well dressed college youth. But what does he see in that connection? He sees the bull dog, the cigarette and cane, principally the cigarette. This picture works on his imagination. He, too, if he would be a man, must smoke "Sweet Caps" like dad, for "Dad knows" The little inscription "Dad Knows" is most materially aided by the use of an attractive picture to attract

the eye. Undoubtedly thousands begin the smoking habit largely because of the ideals which they have formed through seeing that particular type of picture on the billboard, in the magazine and daily newspaper.

If that is true, why do we not go a step further and study morals through well selected pictures which illuminate the cardinal virtues? Why should not beautiful art magazines go into the home instead of the Weekly debasing sheet of "Funny Pictures" in the newspaper? Why should not the home and the church and school use great art to stimulate ideals and desires, as do the great Commercial concerns, the Government, Magazines and Newspapers?

Art which Children Need.

It is of no use to place before children high art which excites no interest or feeling, and on the other hand it must be ever borne in mind that continued association with crude and imperfect art develops wrong standards. Nature gives the best models because universal laws of beauty are shown in every leaf, flower and twig. Other models for children should be chosen, first, because they exemplify fundamental laws of beauty; and second, because they have

qualities which will attract attention and arouse the interests of children. Great works of art which appeal to children because of their color, or the subject represented, will mold their taste; while those that fail to attract their attention will have little, or no influence.. Care should therefore be taken that all pictures in the home, school, and church are both artistic and interesting.

Picture in the Home.

Pictures in the home should be associated with a story. Pictures, in themselves, are only the climaxes of stories. The artist siezes the highest point of a story, and places it in visible form upon the canvas. Such pictures as "The Sistine Madonna", "The Assumption" Murillo's "Beggar Boys" and "The Gleaners" are great story pictures, painted by the artist in their greatest dramatic moments.

It is not enough to merely give a child a picture without an explanation of some kind, for talking about a picture is simply letting the picture talk! Otherwise a child's interest would be stimulated for the moment only, and much of the value would be forever lost.

In purchasing pictures to adorn the walls of the home the choice should never be by accident. Pictures should never be purchased simply for the reason that we want to "Keep up with the Jones's", or because the frame looks nice to us and we think that it would look well in the sitting room, but pictures should be purchased with a view that that they shall have a meaning to the souls of the children as long as they live. The influence of these still, silent pictures is eternal.

There is great value in having small prints that the child may hold in his hand. It is the tendency of children to handle every new object that is brought to their attention. These small productions can be purchased for a half penny each, and later, after the picture is appreciated a larger reproduction may be framed, and hung on the wall.

Young children like to recognize in pictures the things they know, such as people, plants, houses and animals. Children under ten are not, as a rule interested in landscape. They like narrative pictures and good strong colors.

With adolescence comes the first real love of beauty and an accompanying interest in quiet pictures

of nature. There is still a strong liking for story-pictures, particularly those of romantic, and symbolic character. They love now to trace out details and allegories, and to claim as their own, favorite pictures which they begin to cherish."

There is before high-school years no technical criticism, little care for composition, and still a less desire to know of the history of art. Pictures need not be presented in chronological order. We are not here studying art for arts sake. We must not attempt too early to get children to care for pictures simply because they were painted by great artists. There is not much in Michelangelo, Raphael, Rembrandt, or any of the classic works of art that make much appeal to juveniles. Many subjects have been have been universally selected for children because they have been the choice interest of adults."

The child should never be bored by picture comment of no interest to him. But we should be as careful to give them pictures they appreciate as we are to give them books which they appreciate

Rules for the Choice of Children's Pictures.

Give them pictures of people in action,

Let the action suggest a story within their own experience, or range of appreciation

Use colored pictures whenever possible, if it is reasonably good color.

Ignore for the present, the history of art, chronological order, technical details,

For the sake of later impression choose pictures that are good if not great, honestly drawn, faithfully colored, sincerely conceived.

Avoid in the main the weakly sentimental, but postpone until adolescence explanation why a child of Murillo is greater than one of Bouguereau, why a madonna of Raphael is finer than one of Max, why a Bonticelli is more beautiful than a Handseer. All this will come better through the work of drawing in the school, where honest drawing and color and clear cut purpose or sentiment in the actual work of creating beauty will give the child a good sound taste and the power of discriminating for himself.

We have referred to the Sunday Newspaper with its comic supplement as being injurious to the artistic tastes of children. Instead of this glaring bunch of ink we would substitute for small children the Brownie Books, the Kewpie pictures, Picture-books of Leslie Brooke and Beatrix Potter, and the funny "Goops" books by Gelette Burgess

Among rowing boys and girls a good substitution for the colored supplement is the "Uncle Remus" books with their interesting animal pictures by Frost. The collected drawings of John T. McCutchen contain many funny pictures interesting to young people.

The Gibson drawings with their famous "Gibson Girl" and their refined and piercing satires upon American society are great favorites with young people of high school age. The humorous weekly magazine, "Life" may be recommended, with some qualifications, to young people who are well grown."

"We are certainly doing a service to children if by any ingenious means we can help them to evolve from the "Mutt and Jeff" level of slap-stick and often vulgar idea of what is funny."

The Use of the Picture.

The one purpose of helping children to appreciate pictures is to create memories that shall last all their lives. Children should be made to feel the importance of these pictures, and be so interested in them that ever afterward the story told will recall the picture or the picture the story.

"Let us suppose that the little child has come to his mother's arms at the close of the day. She gives him a small colored reproduction of a great picture to hold in his hand. As he looks at it curiously, she tells the story in an animated way. She encourages him to ask questions about it. She tells him all that she knows, or if she thinks it better to pique his curiosity, she promises to continue the story the following evening. After a day or two she brings the picture to him again and asks him to tell it to her. By this review the picture is fixed in his mind. The picture is hung low in the living room, or in the child's room where he can see it. It is often referred to by the mother and the child is encouraged to show it to his playmates and to tell the story of it to others. Finally this picture, or a large reproduction, is put in a permanent place and so

becomes one of the treasures of the home and of the child. If a choice picture was introduced to the household after having undergone the same scrutiny and being accompanied by the same tact and thoughtfulness as a human friend, it will take its place as one of the permanent friends of the home."

Adolescence is the golden age for picture study. Character, life and conduct may be greatly influenced are now in a rapid making. "Such an opportunity of infecting the soul with vaccine of ideality, hope, optimism, and courage in adversity will never come again. Pictures that represent every noble passion writ strong and large should be shown and impressed. Art thus taught is perhaps the best of all initiations into adolescence. It is the chief regulator of the heart out of which are the issues of life."

"Understanding something of the true meaning of art, we may set about realizing it, at least in the homes which are so much within our control. Let us have such ornament as we do have really beautiful, something which it has given pleasure to the producer to create and which shows this in every line. Let us call in the artist and bid him paint on our walls landscapes and scenes which shall bring light and life

into the room; which shall speak of nature, purity and truth; shall become part of the room, of the walls on which they are painted, and of the lives of us who live beside them; paintings which our children shall grow up to love, and shall always connect with the scenes of home with that vividness of a memory from childhood which no time can efface. **Let the floor go undecorated, and the wood unpainted that we may have time to think, and money with which to educate our children also. Let us have rooms which once are decorated are always decorated, homes fit to be homes in the fullest poetry of the name; rooms which can form backgrounds, fitting and dignified, at the time and in our memories, for all those little scenes, those acts of kindness and small duties, as well as the scenes of deep emotion and trial, which make up the drama of our lives at home."

Pictures for Children and Young People.

For Children up to Six.

The Boy and the Rabbit.	Raeburn.
Feeding Her Birds.	Millet.
Scenes in a Court Yard.	De Hooch.
Mother and Daughter.	Le Brun.

The Steen Family	JanaSteen
The Mother's Care.	Israels.
The Blessing.	Charden.
The Grafter.	Millet.
The Pantry Door.	De Hooch
The Little Falconer.	Maes
The Fisherman's Children.	Israels
Bedtime	Jessie Smith
The Highland Shepherd's Chief Mourner.	Landseer
Saint Christopher.	Titian
The Guardian Angel.	Murillo
Christ and the Children,	Flanderin
St. Joseph and the Christ Child,	Murillo
The Age of Innocence,	Reynolds
Mary, Mary Quite Contrary,	Burd
Bye Low, Baby Bunting,	Burd

*****FOR CHILDREN FROM SEVEN TO FOURTEEN.

The Lions Cubs,	Poynter
The Young Raleigh	Millais
The Young Handel,	Frank Dicksee
The Sailors Return,	Rosenthal
When did you Last See Your Father?	Yeames
Joseph Revealing His Dream to His Bros.	Tissot

Psyche,	Kendall
Isumbras at the Ford,	Millais
Angels in the Kitchen,	Murillo
Saint Francis,	Miehado
The Never Ending Prayer,	Maes
The Doctor,	Fildes
St. Ursala's Dream,	Carpaccio
"I Will Lift Up Mine Eyes Unto the Hills, Taylor	
Justice,	Simmons
The Lion of Lucerne,	Thorwaldsen
Faithful Unto Death,	Poynter
Nathan Hale,	French
Joan of Arc,	Bastien-LePage
Lincoln,	Borglum
"Flower in the Crannied Wall"	Millais
The Nativity,	Bonticelli
Cinderella,	Dulac
Peter Pan,	Unkown
Home for Christmas,	Arthurs
Making the First Flag,	Mosler
Ring, Ring for Liberty,	Mosler
The Drums of the Fore and Aft,	Statz
Saved,	Landseer

FOR YOUNG PEOPLE OF FOURTEEN TO TWENTY.

The Child in the Temple,	Hunt
The Captive Andromache,	Leighton
The Huguenot Bovers,	Millais
Christ or Diana,	Long
Washington Laying Down His Commission,	Blashfield
The Angelus,	Millet
The Shadow of Death,	Hunt
The Gleaners,	Millet
"Sweet and Low"	Taylor
The Lark,	Breton
Greek Girls Playing Ball,	Leighton
The Cowboy at the Waterhole,	Johnson
The Creation of Man,	Angelo
The Road to Camelot,	Boughton
Robert Louis Stevenson,	St. Gaudens
The Round Table of King Arthur,	Abbey
The Light of the World,	Hunt
The Worlds Gratitude,	Burton
Is it Nothing to You?	Dicksee
The Prophets of Hope,	Sargent
Love and Death,	Watts
The Kings Dream,	Raphael
"And the Sea Gave Up Its Dead,	Leighton.

RELIGIOUS EDUCATION THROUGH PICTURE-STORIES.

"Just as it is the business of the church school to teach children to know, to appreciate, and to love the great masterpieces in th realm of sacred music so also is it the business of the church school to bring children into the possession of their heritage in sacred art.

The public school, art clubs and free public art galleries are doing much to develop in the American people an appreciation of the best in art. The church must not forget that the really great art is religious art. Our churches must be made beautiful and our church school classrooms must be clean 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."

In the field of art we find a whole mine of material for our church school lessons. We have have learned more about the details of the life of Jesus from pictures than we have from the Bible, and we have undoubtedly absorbed fully as much about His attitude, His ideals and His activities from this source as from any other.. Reproductions of sacred art are invaluable in teaching the story of Jesus and also the

history of the Old Testament. Some of these pictures children will no doubt outgrow, but they will never outgrow their influence, and in later time they will love them over again as relics of a cherished but almost forgotten childhood.

The use of pictures for moral or religious ends is not different from that for artistic ends. The child in either case must love the picture and understand it before it can influence either mind or soul. A good picture like a good story should point out its own moral, and it is as sinful to "tag a moral" to a picture, as Dr. Henry Van Dyke tells us, as it is to a story.

In collecting pictures for use in the church school those pictures which suggest heroic character, patient endurance or generous achievement should be chosen. Care should be taken to select the pictures that will last, and so have a lasting influence. In collecting them for this purpose it is helpful to reinforce their moral suggestiveness by choice quotations, easily memorized, and which will be remembered with the picture. The alert teacher of religion will note how many such pictures have an important place for use as comparisons in teaching Scripture biography.

By analogy of circumstance or virtue they are most helpful in the study of the Bible. A few of the suggested analogies are as follows:

"When Did You See Your Father?" to accompany the story of Daniel.

Nathan Hale" to accompany the story of Stephen.

"The Fighting Temeraire to accompany the story of Paul.

Christ or Diana" to accompany the story of the Martyrs.

"Washington Laying Down His Commission" to accompany the story of Moses.

"Angels in the Kitchen" and "Lavabo" to suggest the topic, Religion in Common Life.

"Saint Christopher" to suggest the thought, Discipleship.

"Christ in the Temple" to suggest the thought of the religious commital of youth.

"Light of the World" to suggest the thought, Conversion.

"King Arthurs Round Table" to suggest the thought, Consecration.

"Is it Nothing to You?" to suggest the thought, "nobler lives and nobler cares.

"St. Ursula's Dream" and "The Gleaners" to suggest the thought, Fidelity.

"The Lark" to suggest the thought, Worship through nature.

"Feed My Lambs" to suggest the thought, Brotherhood.

"The Angelus" and the "Never Ending Prayer" to suggest the Lord's Prayer.

"Herakles Wrestling With Death" and "The Sea Gave Up Its Dead" to suggest Immortality.

"As young people grow older, there is a direct influence in causing them to realize the deeper meaning of the struggle of the artist or the history of the picture. If a young person can come to see the obstacles of the times in which the young-artist lived, the lack of appreciation which he met, the seriousness of his effort, the conquest over his adversities, the beauty which shone through his primitive technique, the great spirit thought which was underneath his work, then the very soul of the picture may enter in to his soul. In his chapter on "The Personal Element" in his book, "The Meaning of Pictures"; Dr. J. C. van Dyke assures us that the man, be he weak or strong, good or bad, noble or ignoble, serious or flippant- eventually appears in

his work." And he says further, "The frank statement of personal feeling or faith in an artist, the candid autobiography, has done more to show people how to live than all the long volumes of scientific history." It does a young person just as much good to come in contact with a great life in a picture as in a biography, and here is the moral inspiration that Ruskin believed in when he insisted that admiration for great pictures helps us to "become able to rejoice more in what others are than we are ourselves and more in the strength that is forever above us than in what we can ever attain."

PICTURES FOR THE CHURCH SCHOOL BUILDING.

Enjoyment is the great purpose of pictures in the church school building. These silent scenes become more or less a permanent feature of the environment. However much preparatory work and thought must be given to this matter, to insure the placing of good pictures before the children in such a way as to be worthy both of the art examples themselves, and of the educational purpose for which they are to serve

In any plan of school room decoration, its purpose and the use of the room should be borne in

mind. The school room is first of all a place for study, and not a parlor.

Considering the gradation of the school, and the immaturity of the child's mind, it is best to have but a very few pictures in any one class room. There is great danger of overloading and distracting the child's mind, and one picture judiciously chosen and carefully hung, may exert a deeper and more abiding influence than a score of pictures selected with less care, and scattered about the room, calling the attention hither and yon, until it settles upon nothing in particular. It should also be borne in mind that showy and elaborate frames are as much out of place in a school room as rich clothing and profuse jewellery.

To the little child who comes sensitive and shy, from the home circle in to the larger circle of the church school room what more gracious welcome could await him than the gentle, loving presence of one of the madonna's, assuring him, as it does, of love and care and sympathy in his school home, not less than in the familiar family life? And what of the street urchin whose only idea of home is a place for eating and sleeping, and with whom the thought of "mother" is too often associated with harsh tones and impatient

blows? What can a picture of a madonna mean to him? May it not teach him that after all the world is full of love; that he himself, neglected little waif tho he seem, is entitled to his share of it?

After these young children have lived with the madonna picture for some weeks or months, and it has had time to become part of their very life, they like to talk about it, and to tell the story they find in it, which is always "the mother loves the baby." Then they want to tell about the baby at home, and of the love which surrounds it. Skilful questioning will lead the child to look into the picture again and again for deeper meaning. The children will have many questions to ask, - questions too deep and serious, maybe, for answer, for who has the skill to tell the Christ story to a little child? The madonna idea embodies for us all much more than one mother and one child. It stands as the type of motherhood, and of the love which surrounds all childhood. "Each new child's a new Messiah," a message and a hope to world-weary men, and the very purpose of religious education is to nourish this inborn, divine sperit, not to quench it.

PICTURES FOR THE DEPARTMENTS OF THE CHURCH SCHOOL.

BEGINNERS.

For the Room:

Sistine Madonna.	Raphael
The Star of Bethlehem,	Piglheim
Young David and the Lamb,	Gardner
Holy Night,	Correggio
Large Pictures for the seasons of the year and suitable to stories told.	

Pictures Suitable:

Feeding the Hens,	Millet
The Sheepfold,	Jacque
King Charles Spaniels,	Landseer
Madonna of the Chair,	Raphael
Infant Samuel,	Reynolds
Age of Innocence,	Reynolds

PRIMARY DEPARTMENT.

For the Room.

The Good Shepherd,	Flockhorst
The Divine Shepherd,	Murillo
Christ Blessing the Children,	Flockhorst
Detail of the Head of the Boy X,	Hofmann

Pictures for Use of the Grades.

Grade I.

Baby Stuart,	Van Dyke
The First Step,	Millet
The Knitting Lesson,	Millet
Cant You Talk?,	Holmes
Flight into Egypt,	Van Dyke
The Nativity,	Hofman
Arrival of the Shepherds,	LeRolle
Saved,	Landseer
Interior of a Cottage,	Israels

Grade 2, (Primary)

The Helping Hand,	Renouf
Milking Time,	Dupre
Shoeing of the Horse,	Landseer
The Sower,	Millet
Holy Night,	Correggio
Embarkation of the Pilgrims,	Weir

Grade 3, (Primary)

The Song of the Lark,	Breton
Pilgrims going to Church,	Boughton
Finding of Moses,	Delaroche
Feeding Her Birds,	Millet

The Distinguished Member of the
 Humane Society, Landseer
 The Knitting Shepherdess, Millet

JUNIOR DEPARTMENT.

For the room, (assembly)

Deatall of the Head of Christ, Hofmann
 Christ and the Doctors, Hofmann
 Christ and the Rich Young Ruler, Hofmann
 Sistine Madonna, Raphael
 Good Shepherd, Plockhorst
 The Angelus, Millet
 The Shepherdess, Plockhorst
 Christ and the Fishermen, Zimmerman

For the Junior Grades.

Grade 4.

Washington Crossing the Delaware, Leutze
 The Horse Fair, Bonheur
 Capitol Building at Washington,
 The Wrestlers, State Capital
 State Capital Building.
 The Gleaners, Millet
 Statue of Lincoln, St. Gaudens

Madonna in Adoration,	Correggio
The Monarch of the Glen,	Landseer
Grade 5, (Junior)	
The Coliseum.	
The Minute Man,	French
Aurora,	Reni
Holy Family,	Murillo
The Shepherdess,	Le Rolle
The Milan Cathedral.	
Return to the Farm,	Troyan
Signing the Declaration of Independence,	Trumbull
Plowing,	Bonheur
Grade 6, (Junior)	
Christ and the Doctors,	Hofman
St. Michel and the Dragon,	Reni
Pyramids and Sphinx.	
The Mill	Ruysdael
Lion of Lucerne,	Thorwaldsen
Cologne Cathedral,	
The Fog Warning,	Homer
The Connoisseurs,	Landseer

Grade 7, (Juniors)

Parthenon and Acropolis

Westminster Abbey.

The Last Communion of St. Jerome, Domenichino

St. Peters, Rome

The Transfiguration, Raphael

St. Cecilia, Raphael

The Laocoon

Temperance, Burne-Jones

THE INTERMEDIATE DEPARTMENT.

The pupils will now find new interest in pictures which have been familiar to them from the elementary grades. They are now seeing beneath the surface of things and discovering truths heretofore hidden from them.

The teacher must now add new interpretations to old truths. That interesting picture of "Christ and the Rich Young Ruler" now has a social message and now is the time that the social message of Jesus must be reinforced.

The seasons of the year may now be made intensely interesting by the aid of the great art. As the Easter season draws near the following pictures,

although they are very familiar, will prove intensely interesting. New meanings will now be attached to them

Christs Entry into Jerusalem,	Plockhorst
The Last Supper,	DaVinci
Christ in Gethsemene,	Hofmann
Christ Before Pilate,	Munkacsy
Descent from the Cross,	Rubens
Holy Women at the Tomb,	Plockhorst
Peter and John Running,	Burnard
Easter Morning,	Plockhorst
First Easter Dawn,	Thompson

After such a list has been studied, an Easter service built up by the use of beautiful hand colored Stereoptican slides used in connection with the great hymns of the church is infinitely more valuable than the present Easter services purchased for five cents a copy, (three cents in quantities of a hundred, or more) written by young sentimental creatures with tangoing souls, whose chief object is to get "the swing", while it doesn't make a great deal of difference as to the words, just so they are about Spring or something which has some remote reference to the great theme of the season.

Similar lists can be built up around Christmas, Thanksgiving, and other special days of the church year.

PICTURES FOR THE INTERMEDIATE DEPARTMENT.

The Man With a Hoe,	Millet
Christ in Gethsemene,	Hofmann
Apollo Belvidere, Head.	
Moses,	Michelangelo
St. Marks,	Venice
The Assumption of the Virgin,	Titian
Mona Lisa,	Da Vinci
Sir Galahad,	Watts
Dance of the Nymphs,	Corot
Christ and the Rich Young Ruler,	Hofmann
The Last Supper,	Da Vinci
The Angelus,	Millet
Frieze of the Prophets	Sargent
Breaking Home Ties,	Hovenden
The Appian Way.	
The Roman Forum.	
Then Pantheon.	
Panoramic View of Jerusalem.	

Literature, history, geography and natural science, as well as religion, all afford opportunity for the use of the best product of the artist. Great pictures are thus indispensable in the work of the church school where children are preparing both to receive from the world and to give to the world. And the highest purpose of picture study is to open the child's eyes to the beautyes-in the world around him; is to help to bring him into inspiring communion with master minds of all the ages;:and is to instill in his growing life,impressions that will never die out.

After a church has fulfilled her mission to childhood in this respect, she has not only given to them ameasureofculture; butihasegrounded their religious instincts as well.