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The fine arts dynamic in the religious education of youth

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Thesis

THE FINE ARTS DYNAMIC IN THE RELIGIOUS EDUCATION OF YOUTH

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FOREWORD

In the following discussion the writer desires to make it clear that she fully appreciates the value of interests and activities other than those connected with the fine arts, in the life of youth, and recommends the fine arts program as one element in its religious education.

She does believe, however, that it is an essential, and at the present time a much neglected, element. Therefore she is about to defend in considerable detail the thesis that, as they offer varied and adequate opportunities for creative and recreative expression, the fine arts can provide not only the constructive substitute for undesirable activities which is so greatly needed, but also that sane and balanced emotionalization of religious ideas necessary to the development of the highest character in young people; and that this fine arts program can be successfully promoted through the Young People's Division of the Church School and Week Day Schools of Religion.

CHAPTER ONE

A D O L E S C E N C E

CHAPTER I: ADOLESCENCE

adolescent acteris-

In order to understand an adolescent as he is, it is essential to remember what he was, and still more important to keep in mind what he might and should become. What was he a few short years ago? A child, thoroughly accustomed to himself, contented to depend upon parent and teacher for direction, to take himself and his surroundings largely for granted, and to make play the chief business of life.

acteris- of rity

And what is he destined to become - also in a few short years? A fully self conscious, creative personality; to put it in philosophical terms, a microcosm reflecting the macrocosm, a rational dynamic, creative whole of reality. In the full flood of self consciousness he will have accepted the responsibility for his own destiny, and in all probability for that of others. Made in the image of the Creator, his own fullness of life must come through that self expression which eventuates in the creation of things, ideas, values, persons. He will be alive just in so far as he is active, causative, dynamic, creative; his life forces will stagnate inso far as he does not succeed in giving them definite expression. For this all-essential self expression many channels will present themselves. He may build houses or evolve ideas, or reproduce other human beings, or compose a Hallelujah Chorus. But if he is to live abundantly, his self consciousness, dynamic because of the intellectual, emotional and volitional forces with which it has been charged, must find expression through some line or lines of creative activity.

Self-consciousness and creativity characteristic of adolescence

Now turning to the adolescent, the one who is making that radical, and in the light of experience it must be admitted, perilous, transition from childhood to maturity which lies between the ages of twelve and twentyfour, we face a highly complex and frequently baffling problem. To be rightly understood, his characteristics, needs and instincts, must be related to the fundamental concept of the adolescent as one in whom the powers of productivity as well as reproductivity are rapidly approaching their maximum development, and in whom a newly realized self-consciousness is making the whole world new. For some twelve or fourteen years, he (or she) has recognized his own existence, but the full and tremendous significance of the fact that he exists as an independent individual, separate from all others yet spontaneously interested in them, responsible for his own destiny and achievement, full of the "will-to-power" and capable of becoming a factor to be reckoned with in the world of persons and things, is overwhelming one hour, challenging the next, and tremendously interesting always. The creative power of a new personality is being unloosed, and it is a fact of very real moment, not only to the self involved but to the world -- slow though the world usually is to realize it.

Intellectual emotional, and volitional development essential

Let us then analyze the faculties so rapidly developing to make an independent creator out of a dependent imitative child. Physical forces, and more important still, the great psychical and spiritual forces which undergird the physical, and of which they are but the symbols or phenomenal manifestations, demand attention. The intellectual, emotional and volitional faculties, which will determine the quantity and quality of all the creative enterprises in which the individual may engage himself, must be developed, balanced and coordinated, and to that

most difficult task all leaders of young people must address themselves.

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ense im-
ressions

The intellect comes into contact with the outside world through the senses, so it is significant that at this time they should, without exception, grow most acutely active; sight is keener, color more clearly distinguished, while touch, hearing, smell and taste, all help to heighten the sensational experiences of the individual, until at times they almost intoxicate. At the same time a new comprehension of relationships adds to their significance.

een men-
l appetite

Urged on by these new contacts with the great "other than himself" as well as by an inner compulsion, the adolescent becomes interested in a great variety of things and people, ideas and ideals. A keen mental appetite is indicated by the infinite number and scope of the questions which occur to the average adolescent.

aginative
owers

New powers of imagination develop. At work during practically the entire life of the individual, they reach the flood tide of their power during adolescence. Day dreaming becomes a most fascinating occupation, and the youth utilizes his imaginative powers perhaps more frequently than in any other way, upon the possibilities of the new found self of which he has become so acutely conscious; with their help he sees himself achieving the impossible, creating the superlatively wonderful, the center of well deserved admiration. The 'man he is going to become' grows to be of all persons most interesting. But imagination gives new color to all his thinking.

veloping
ason

Along with the other mental faculties, reason is steadily though perhaps more slowly developing. Things are seen more and more in relationships, and contradictions are unendurable.

However, until the reason does come fully into its own, the proper balance of the faculties, and adequate control of the self are most difficult [illegible]

otional velopment

Perhaps the most conspicuous faculty of adolescence, and decidedly the most pertinent to the present discussion, is the emotional. So strong are the emotions at this time, so new in many cases, so diverse, that even to his best friends, and frequently to himself, the adolescent becomes an enigma. Not only is he surprised by the new sensations, feelings and emotions, but he finds them most difficult to control. They are apt to run wild; they lack coordination. The adolescent soars to the heights and sinks to the depths, and frequently does both the same day. Proper balance of these emotions is especially to be difficult of achievement during the middle adolescence, since at that time they are comparatively much farther developed than the reason which is supposed to direct them.

ower and mportance of he emotions

Youth is stirred by beauty more deeply than childhood ever can be, and in many cases, more profoundly than maturity ever will be; the adolescent thrills at a gorgeous sunset, a flower, a song, a lovely face, and figure. Other personalities stir in a new and powerful fashion, and cases of acute hero worship develop. Sympathy, appreciation, admiration, adoration, repulsion, contempt, love, hatred, joy and sorrow, aroused by many stimuli and expressed in many ways, sway the new self. If increasingly brought under control, all this is as it should be. A strong emotional nature properly controlled is an invaluable asset. As Disraeli has put it: "Man is only truly great when he acts from the passions, never irresistable but when he appeals to the imagination." Profound emotions form the basis of great achievement - or terrible destruction; and this leads to the discussion of the will.

Will

As Professor Hocking of Harvard has put it, "Feeling is thought more or less in control of things, and will, in the last analysis, is thought assuming control over reality. * ** Will exists when, and in so far as, any instinctive impulse has first to obtain the consent of a ruling policy before pursuing its course. The policy of a self is its own interpretation of its own central and necessary interest. " Will, they, representing a right ruling policy, strong because of a well developed intellect, and dynamic balanced emotional background, is the latest achievement of adolescence. With the volitional powers developed, a capable self is ready to make creative work a reality. During early adolescence the will is strong but fluctuating, backed by impulse rather than reason; during middle adolescence it increases in power, but tends to be swayed by the emotions, while in late adolescence it should, and usually does, come into its own, as youthful achievements, both good and bad, bear eloquent testimony.

New faculties culminating in the creative instinct

Thrilled, then, with his new self consciousness, realizing unexpected powers of intellect, emotion and will, the adolescent finds his creative instincts manifesting themselves unmistakably in the "will to power." The new individual must have new fields to conquer. To begin with, the fascinating and most difficult task of making himself demands attention. At the beginning of adolescence the human being is far from being a finished product. He is of all animals the most unfinished. Therefore when finished he is distinctly an artificial product in that, building upon the foundation provided by heredity, and influenced by his environment, the individual continually makes and remakes himself.

onscious self building

In the course of his life he will be called upon to make many things, to create along various lines, but it is a question whether he will ever

have a more important creative task than the one of making himself. As self consciousness becomes more and more vivid, and as one comes to assume complete responsibility for himself, the task looms larger, and when youth rises up and says, more or less consciously, "I will make myself according to the standards which I shall choose," a fundamental creative task of the first magnitude has been begun. "A self may be defined as a permanent principle of selection." Therefore this self developing self sets about the all important task of choosing; he looks the world over with an appraising eye, and considers what he will incorporate and what he will leave. As Browning has put it:

"Not that amassing flowers,
Youth sighed, "Which rose make ours,
Which lily leave and then as best recall?"
Not that, admiring stars,
It yearned "Nor Jove nor Mars;
Mine be some figured flame that blends,
Transcends them all!"

Not for such hopes and fears,
Annulling youth's brief years,
Do I remonstrate: folly wide the mark!
Rather I prize the doubt
Low kinds exist without,
Finished and finite clods, untroubled
By a spark.

And at the heart of these choices lie those ideals which are the consummation of dominant desire. The importance of ideals will be discussed later, but it may not be amiss at this juncture to quote again from Professor Hocking: "May it not be possible that the good character that seems possible only to the few is closed to the many only because they cannot be brought wholly to desire it? A revised conception of what is desirable may bring a revised conception of what is possible."

It is enough to stir the imagination of anyone - at the beginning of life, when more than at any other time ideals are being chosen and habits finally set; with those years of <u>plasticity plus self consciousness</u> lying just ahead, to be given the privilege and

responsibility of <u>making oneself</u> - with the help of others it is true, but only in so far as the self chooses to utilize that help. What greater challenge could possibly be given the new creative instincts clamoring for expression ?

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And so the adolescent looks over his physical being with a most critical eye. The young girl discovers new revelations in her mirror, and a little later the adolescent boy finds interesting reflections in his. What they see there determines much of their conduct; complexion, carriage, figure, style of hair dress, are all of the most compelling interest. Girls especially spend much thought and effort on their clothing, and the result is an untrammelled representation of their own ideals of physical beauty if they can make it such. To some, all this may seem trivial, but when one looks beneath the surface of things he finds here a profound indication of the earnestness with which youth has set about making itself, and realizes that while the process of physical creation, in this sense, is perhaps more obvious because it is carried on with material things that one cannot help seeing, it is no more real to the young person involved, than the mental, social and religious "making".

Mental
self
building

So youth turns to the building of his intellectual life. Prompted perhaps more often by spontaneous desire than by deliberate choice and still consciously under the control of the central will, he chooses what books he shall read, what pictures he shall see, what interests he shall follow up - realizing more or less distinctly that all these things will help in the making of his intellectual self. More than this, the question as to the kind and amount of the formal education he shall receive demands his attention. And finally he finds

himself concerned with the important choice of a vocation.

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At this time youth's intellectual world must be constructed as well. In referring to the task of self building Professor Hocking says: "At adolescence there is at least one such task of creation which the will cannot escape; that of constructing one's philosophy" - or, again, he refers to the task of "mental world building." For everyone must have a philosophy of some sort. He cannot escape it. And every youth inevitably builds the mental world in which he is to do his creative thinking for all time.

al self
ding

To most the task of social self building is even more interesting. Independent though he may be, the young person is also highly imitative. And what could be more natural when one is constructing a self that must forever live in relationship with other selves, than to pick out the qualities one admires in other selves for imitation and consequent incorporation, and in turn to watch carefully to see what things in one the other selves admire ? So the youth eagerly watches individual persons at the same time he tries to generalize about social values, actually taking into himself admirable characteristics of the other selves to such an extent that eventually he will be to a considerable degree a composite picture of them all. Such is the importance of personal influence; such the serious business of friendship and the significance of choice in social self building.

ical
d build-

Analagous to the task of mental world building is that equally important and imperative one of ethical world building. The self must have a system of ethics, a moral standard.

igious
f build-

Far surpassing the other three phases of the making of the self in power and infinite possibility, we find the religious, for " man is an

incurably religious animal." And although he may not always seem to be one, the youth is above all things religious. This is inevitable in the very nature of the case. When one appropriates a new possession he wants to know all about it;- where it came from, how to use it to the best advantage, and what to expect of it. When applied to a newly appropriated self these questions drive one inevitably to the Infinite. But when a self conscious being is asking of religion the questions of life and death and eternity upon which his eternal destiny depends, he cannot be satisfied with a ready made religion, He must know first hand. So he questions creeds that he never thought of questioning before; every phase of his faith comes up for critical investigation. "The old structure of belief will not be completely abandoned- it may not be so much as altered; but it must be hypothetically abandoned, surveyed from the outside. * * * * that to which one returns is no longer another's but one's own. Originality is not measured by the amount of the change, but by the depth of the rethinking."[1]

It should be emphasized in this connection that the Christian religion provides a complete standard by which the growing self may measure itself; a perfect pattern into the likeness of which it may seek to grow. As he seeks an ideal in accordance with which he may safely build himself, the young person who has a comprehensive conception of the Christ, has found that ideal. Here, too, he finds the source of strength beyond his own of which he keenly realizes the need and without which his creation of a new self can never hope to reach complete fulfillment. Here he finds the ultimate values, truth, beauty, and goodness, and the means by which he can build these same

[1] Professor Hocking, "Human Nature and Its Remaking."

values into his own life.

Creation of things and ideas

But creative activity should find expression also outside the self, and opportunities present themselves in almost infinite variety. And so the young creator usually interests himself to a greater or less degree with the creation of things; and, especially in early adolescence, the more he does of this the better, since it involves thoroughly objective thinking and activity. The new appreciation of the beautiful, previously emphasized, often suggests the way; the youth becomes absorbed in the creation of material beauty, and in doing so comes to a new realization of the joy of creation which carries him out of himself. A little later on the purely mental creations are as absorbing as those wrought out of material things.

Creative friendship

The work of creation in the social sense is more intangible, more difficult to realize or describe, but the issues are tremendous. Things and ideas can be created by the individual. But the creations of friendship, springing from the dynamic power of love, are and always must be, mutual. All friendship is inherently creative- creative of many things. In other lives one may re-create his own enthusiasms and ideals. More than that, through the power of influence springing from spiritually creative love he may raise another from the lowest to the highest planes of living; and through love for another he may create a new human being. Awe inspiring is the power of creative love and the creative possibility opened up by contact with other personalities, as it culminates in this power to create new human beings. But until the youth has succeeded in making himself- at least to the extent of laying adequate foundations for his own future development- he should not attempt this last, for the creation of the life of another, with

its attendant responsibilities usually means the laying aside of intensive creative effort directed toward the unfinished self, and mediocrity is the result. Therefore, other kinds of friendship, and other types of socially creative activity must be offered in such abundance as to more than make up for delay along the lines of physical procreation.

Lastly, the creative possibilities of vital contact with the Infinite are themselves infinite. Through such contact the self and others may be spiritually born again, and ideas and ideals released in the world which may stimulate untold multitudes through all time. The utmost effort should be made for adequate provision for this highest type of creative personal contact during adolescence.

As the adolescent realizes in himself the powers of creative agency, he gains new appreciation of the creative work of others. He looks upon the world of nature no longer as an assemblage of things, but as the creation of God Almighty; therefore it takes on new meaning for him and in its contemplation he finds new joy. So it is with human creations. He enters into them with a new sympathy, and the deeper appreciation of all works of art noticeable at this time is due not alone to the finer sensibilities and deeper emotions but also to the fact that the young person realizes that he, too, is to some extent an artist, and can therefore comprehend from first hand experience something of what artistic creation involves. Others have created, and he has entered into their creative activity. Therefore in their works as well as his own he is interested.

From a study of these adolescent characteristics and activities, the various ways in which youth needs help become apparent.

eed of
deals

First, and probably most of all, the young person engaged in the task of making himself needs ideals. Every artist needs models, and in this process of self building, ideals are the models. Dr. Athearn has described ideals as ideas shot through with emotion. They incorporate the dominant desire which lies at the roots of action and youth garners them from many quarters. Here he finds an ideal of physical beauty, there a challenging exhibition of mental fitness; he also finds persons to whom he freely gives his admiration. In nature, in art, in books and newspapers, and most frequently in other people he finds his ideals, and builds himself accordingly. But in spite of the diverse places from which ideals may be gleaned, really high ideals, so emotionalized as to be taken over by young people in such a way as to become dynamic in their lives, are distressingly rare. There are many types of ideals abroad, the majority of which are not high and many of which are definitely bad, and inexperienced youth cannot choose the highest unless they are properly presented, which means unless they are properly emotionalized. It is not enough simply to expose young people to high ideals; they should be definitely innoculated. And according to Professor Bagley, "The development of an ideal is both an emotional and an intellectual process, but the emotional is by far the more important. Ideals that lack the emotional coloring are simply intellectual propositions and have little directive force upon conduct."

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he dynamic
hrist ideal

It has been said that ideals are gained from many sources and in many ways. It should be re-emphasized that the Christian faith holds one transcendent ideal, one perfect pattern for human life in the person of Jesus Christ. The Christ ideal, above all others, must be so clearly presented and so powerfully emotionalized as to become inevitably

controlling for all time.

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d volition-
training

In addition to the provision of adequate ideals, youth needs definite help in intellectual, emotional and volitional development. All three are tremendously important, and the need of thoroughly relating them to each other, so the intellectual activities may have the necessary dynamic, while the emotional life is kept under rational control and both intellectual and emotional activity is brought to final expression through the effective functioning of the will, should always be kept in mind. Moreover the greatest care must be exercised to maintain the proper balance between the three. The world is full of examples of people developed emotionally at the expense of the intellect, and vice versa.

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eded in
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aining

A study of our present educational system, re-enforced by a definite statement of professor Bagley's, shows that while the intellectual development is being taken care of, the same most emphatically cannot be said of the emotional. Yet the emotional life is just as dynamically present as the intellectual and can neither be allowed to run wild with safety nor stifled without damage to the individual; it can be made a source of untold power. Youth frequently feels as keen hunger for emotion as for food. But the right kind must be provided in the right amount, and followed by suitable expression. Out of rightly developed emotion youth may gain pleasure- spontaneous re-creative pleasure in abundance, ideals, and the full development of the creative impulse which lies at the basis of all real development.

Fascinating and necessary though the making of a new self undoubtly is, it must be kept balanced and healthy. Many young people revel in introspection to their own serious detriment. Over-concern

about one's own ego is as serious as, and possibly more serious than, downright indifference. As will be shown later, too much introspection is not inherent in the process of self-building. Building ideals may be thoroughly objective, and if they are vital ideals, the process of growing into them will be largely unconscious, since the individual is engrossed in the ideal rather than in himself.

For this reason, and also because the new creative faculties clamor for more objective expression as well, opportunities should be provided for such expression - the more the better. Young people should be taught to create things, ideas, values, and thus to lose themselves in healthful, useful activity. The universality of this demand for expression is indicated by the following quotation from Mr. Percy Mackaye:

"From age to age and in every peopled land, a vital instinct, imperishable as fire, appears to be reborn; a bodyless principle, peremptory as some vast genius of the elements, seeks embodiment. Under that yearning spirit's touch, the institutions of men are as clay, the stubborn neck of custom is docile. Stung by his voice the nation and the communities awaken, grow articulate, freshly comprehend one another and themselves; moved by his imperious smile, they do his bidding wondrously. That unwithstandable spirit is the Will- to-express." And nowhere is this spirit as dominant as in yputh.

Another quotation taken from Mr. Dovol illustrates the same point:

"The same laws of expression govern the race, the nation, the tribe, the family, the individual. Nature makes half the man, expression is the other half. * * * Expression is that part of a man which lives after him and binds him to the great mass of humanity. ** Expression is power; that is, the sending out of impressions we have received. A thousand feel an impression where one can properly express it. This ability may be acquired through right teaching and practice and concentration." Nowhere does training in such expression bring quicker or more lasting results than among adolescents.

Lastly, the appreciative faculty should be developed, The sheer joy of reveling in beauty, truth and goodness should be opened up to

adolescents. To deny them the pleasure and inspiration of such appreciative experiences is to stunt the growth of personality and creative possibility, and seriously curtail the joy of living, and to neglect the development of the highest appreciative powers during youth is to kill them.

Development of powers of appreciation

After this investigation of the needs of youth we naturally ask ourselves how efficiently they are being met today. When discussing some difficult stage in the development of an adolescent one frequently hears the remark "O well, he'll come out all right." This so-sounds plausible and is convenient to believe. But a discriminating investigation of the adult population who have "come out" but not "all right"; the large number of men and women in any community whose ideals are concrete, selfish, formed with reference to immediate ends alone, who have no way of expressing the pent up emotions within them, who enjoy a cheap sentimental moving picture in preference to the majesty of the ocean or the inspiration of a symphony orchestra, in whose lives the Christ is in no way dynamic, who in short have pathetically failed in the task of self-building; these adults make such an optimism untenable.

How are adolescent needs being met?

As this paper is being written the current Literary Digest has three articles in the Religious and Social Service section,- (1) "Our Share in the Murderer's Guilt", in which it is asserted that our share in the guilt of three adolescent murderers consists in failing to provide the religious education for youth which would eliminate such tragic trips to the death house as the one pictured on the opposite page; (2) "A John Knox Needed", in which there is the description of a minister who made the mistake of denouncing divorce with the seven

The present situation

guilty parties in the choir and then apologising to them for his denunciation; and (3) "Trotting to Perdition", in which the Archbishop of Quebec is represented as denouncing "lacivious" dances. But why multiply cases? The most casual observer can see that the majority of the present generation have not made themselves after the pattern of very high ideals, and that the rising generation are as a rule doing their self- building in a materialistic and generally unpropitious environment, charged with the vicious influence of commercialized amusements, and without the necessary standards and ideals.

To summarize our discussion of adolescence we have pointed out that as youth develops into self conscious creative agency, intellect, emotion and will, the attributes of self- consciousness, become dynamic; that youth finds two fields for the exercize of his creative faculties,- the making of himself, and objective creative activity in the "other than himself"; that as a creative agent himself he acquires new and spontaneous interest in the creative activities of others, human and divine; that the outstanding need of adolescence is dynamic ideals, (especially that of the Christ), emotional, volitional and intellectual training, (with especial emphasis on the emotional development) and the opportunity for objective creative activity together with the development of adequate appreciation of the true, the beautiful and the good; and lastly, we have shown that investigation proves the inefficiency of our past and present methods of helping adolescents to build themselves successfully, and to engage in constructive creative activity of the highest type, together with the signal success of those forces which are operating in the opposite direction.

CHAPTER TWO

THE FINE ARTS

Chapter II: The Fine Arts

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ine arts

As we endeavor to determine what the significance of the fine arts really is, and what their possibilities in connection with the religious education of adolescence, it is interesting to note how definitely creative the artistic impulse is. The following very significant quotation is taken from "Art and Religion" by Dr. Von Ogden Vogt: "The very nature of artistry is activity. Works of art are described as creations. Whatever may be said about the appreciation of Beauty, art is the production of Beauty. Artistry is expression, release, liberation, outgoing effort, authorship, origination, Its results are not called thoughts of art, or feelings of art, but works of art." In his book on American Pageantry, Mr. Dovol describes art as follows: "A sense of power resides in beauty- an ideal beautifully expressed becomes most potent. A fine art is the embodiment of the thoughts and emotions of an artist in an objective porduct such as a symphony, poem, statue, where appearance and mental effect on ear and eye are of the first consideration- an external product of the human mind in contrast to nature which is the Art of the Almighty. In the creation of beautiful objects the human mind touches most closely the Infinite. Browning sings, 'If you get simply beauty and naught else, you get about the best that God invents.' " The even more profound analysis of art given by Theophilus finds art the creativity of human beings explained and sanctified by the creative nature of God. "Look around you and survey the fabric of creation. It is the work of an artist, of the Supreme artist, who has made all things beautiful in their season. He has gifted you, too, with a portion of His own nature,

The divine element in artistic creativity

and has formed you an artist, and you are bound in service to him to exercize your creative power and make the most of your affinity with what is beautiful."

ne universal appeal f the ine arts

Human beings, made in His image, are artists. It could not logically be otherwise. The creative genius of some lies principally along lines other than the fine arts, while others find all but their religion in this type of creative expression. But though there is an assuredly great diversity of creative gifts almost all of us respond naturally and very considerably to the fine arts, and in so far as we do respond, we enter to a certain extent into the creative activity of the artist himself. God the Creator has made human beings creators in His image, and as they enter into those lines of creative work which we know as the fine arts, they reflect Him and work together with Him, and in such activity lie values which will now be analyzed.

he values f beauty s an end n itself

Sometimes in our busy American life we are tempted to forget that beauty is one of the three ultimate values, an end in itself. To quote again from Dr. Von Ogden Vogt, "We try to help children to be good for practical and social ends, but also because goodness is ultimate, because it derives from a divine mandate. So, also, art will help us as an excellent means to other ends, but this is not the chief reason for its being. <u>One of the essentials of education, both general and religious, is beauty. To help young lives to see and enjoy beauty is to help them apprehend God.</u>" According to Arch Deacon Freemantle, "Art becomes a binding link between men and draws them together toward God. It forms a society which must properly be called a church. Its yearning toward the ideal is worship, a prayer. The sharing in artistic impress-

ions is a genuine form of worship. It is destined to occupy no mean place in the full redemption of human lives." One more quotation, taken from Ruskin, elaborates the value of love of the beautiful: "You will find that this love of beauty is an essential part of all healthy, human nature, and though it can long co-exist with states of life in many other respects unvirtuous, it is in itself wholly good:- the direct adversary of envy, avarice, mean worldly care, and especially of cruelty. It entirely perishes when these are indulged; and the men in whom it has been most strong have always been compassionate, and lovers of justice, and the earliest discerners and declarers of things conducive to the happiness of mankind."

Beauty one path to God

Different people find God in different ways; three paths lead to Him, truth, beauty and goodness. Some travel all three, probably everyone uses all three to some extent, but there are not a few who find Him principally through beauty, although unless the writer is much mistaken, the vast majority of Americans at least, forget to look upon beauty as a supreme value in itself, nor do they expect it to lead them to God. And yet, "humanity permanently craves beauty." This is especially true of youth. Those who have studied adolescents agreee that the hunger among them for beauty is unusually keen. Youth often does not know where to find it; youth often fails to detect a cheap substitute, but according to such standards as it has been given it revels in the beautiful creations of God and man.

Recreative values of art

Having investigated art as the creation of beauty, we now take it up as the powerful reinforcement of other values and not the least of these is recreation. In his book, "What Men Live By", Dr. Cabot testifies to his faith in art as recreative in its effects; "what is it

that art, literature, music, drama, do for us? Is it not the re-creating of jaded, humdrum lives? Art carries us off into a far country, more beautiful, more poignant, more tragic, perhaps more humorous and sparkling, perhaps more noble and more heroic, than is shown in the workshop or the home." It "furnishes an outlet for the cramped human spirit." According to Professor Hocking, "upon the spectator, the first effect of art is an enlivening of his wishes, restoring a perhaps jaded faith in their achievableness and in the general worth of living." Miss Harrison says that, "Art is of real value to life in a perfectly biological sense; it invigorates, enhances, promotes actual spiritual, and through it physical. life." And to quote one more authority, Mr. Kahn in "Art and the People", makes the following emphatic statements:-

> "It (art) is one of the most potent factors for good, one of the three or four greatest agencies which tend to form and guide the thoughts and sentiments and conduct of the people. The craving for sensations- so characteristic of our times and particularly of our country- some of the restlessness, of the turmoil, of the lawlessness, even of the crime of the day, spring in many instances simply from a desire to get away from the unrelieved dullness and drudgery of every day existence. It is very far from being generally appreciated as yet how much can be done by art, and especially by the art of the stage, to give proper satisfaction to this natural and legitimate desire, to lead the strong instinct underlying it into fruitful instead of harmful, or even destructive expression . * * * Recreation of the right kind does have power literally to recreate, to recreate the wasting tissues of our souls, the worn fibres of our brain, to re-create indeed the zest and courage for life. Art has the power beyond all other forms or means of recreation."

Dr. Von Ogden Vogt devotes a chapter in his book to "The Sensational Character of Art", and commences it with a statement, "The first force of a work of art is its appeal to the senses. This is direct and immediate. It is the physical effect almost utterly unescapable whenever there is presented to anyone a more vigorous

composition in color or in tone or a strong rhythm of song or of motion." In this it is an invaluable asset to religion because no matter how spiritual we may be we are not always as yet disembodied spirits and for that reason religious as well as all other appeals must come through the senses. Sensationalism in religion is inevitable and this sensationalism can be conveyed more effectively by art than in any other way. It is especially essential to appeal to young people since they are so keenly alive to sense impressions and to beauty as it is revealed through the senses.

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In speaking of the artist Professor Hocking says " It is his work to bring the deepest things in us into active response to the deep things in the world outside ." Art assuredly has great power to stir, enhance, and direct the emotions. We have already dwelt upon the irresistable strength, and the possibilities for good or ill, latent in these emotions. They have been very appropriately likened to a stream of water; if denied an outlet it dies out in stagnant marshes; if left without an adequate channel, it will devastate and possibly do untold damage in time of flood; but if properly guided and utilised it can become a source of untold good, turning the desert into a garden. Just so psychologists tell us that the emotions continually repressed tend to become unhealthy or to die out altogether. The dangers latent in undirected emotions are too obvious to need further elaboration they are the very dynamic of life, rightly utilized. As through the agency of creative art the "deepest things in us are brought into contact with the deep things in the world outside", they develop and grow clean and strong. According to Professor Bagley, "All forms of artistic expression are media for the transmission of emotional experiences."

And Ruskin tells us that "The fineness of the possible art is an index to the moral purity and majesty of the emotion it expresses." "As the emotions find right and satisfying channels of expression they become stabilized and useful", and again " To subdue the passions which is thought so often to be the sense of duty concerning them, is possible enough to a proud dullness; but to excite Them rightly , and make them strong for good is the work of unselfish imagination."- and working through art, imagination can do this. In speaking of the need and method of directing emotional life, Dr. Cabot voices the same fundamental truth: "Passion can be mastered only by an intenser passion, not by any power that stands aloof and contemptuously denies its kinship." So the opinion of others, as well as direct personal experience, strengthens the conviction that only worthy emotions can control unworthy.

Closely allied to the work of art in developing and directing the emotional life, is its function of emotionalizing ideas to make of them dynamic ideals, - those condensations of experience representing the dominant desire which so inevitably determine the development of the individual. " Exposure", says Professor Hocking, " Is the first work of education. * * * If I were to name the chief defect of contemporary education, it would not be that it turns out persons who believe and behave as their fathers did - it does not; but that it produces so many stunted wills, wills prematurely grey and incapable of greatness, not because of lack of endowment but because they have never been searchingly exposed to what is noble, generous and faith provoking." Such exposure the fine arts are preeminently fitted to give. The testimony of Dr.

Bagley along this line is exceedingly strong: "It would be difficult to over estimate the importance of ideals in civilized life. They are the dominant forces in all great movements of history. * * * Emotional experiences function in two important ways: they form the essential ingredients of ideals and they lie at the basis of the sentiments or higher forms of pleasure." - all of which throws light upon the importance of the fine arts in relationship to the emotional life; in their power to help in determining the central ruling policy of the life, and in their stimulating effect upon the will in carrying out this ruling policy.

"Religion needs the arts to quicken resolve. Resolution is getting courage up to 'the sticking point'. Great purposes may be formed in the cold and the dark. Not often, however, unless the cold and dark be exceptional and critical. They are more commonly formed in times of illumination and color. The many lesser resolves necessary to keep good works and good lives going are assisted by recurrent emotional experiences. If the emotional life of people is largely stimulated outside of religion it is less liable to be directed into worthy or intelligent resolution and practical issue. If religious life is unstirred by emotion, it is little likely to develop the zeal necessary to overcome the world."

The following testimony of Ralph Adams Crane is most significant in this connection: "I conceive art to be not an applied science, or a branch of industrial training, or yet an extreme refinement of culture study, but simply an indispensable means toward the achievement of that which is the end and object of education - namely, the building of character."

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High ideals will establish themselves as they are emotionalized in various ways. For this reason, and also for the purpose of pointing out the distinctive features of each, and giving it the proper evaluation, the five fine arts as usually utilized in religious education, will now be discussed separately.

Congregational singing

" The reason for putting any hymn into any hymn book is because it expresses a desire to sing arising from a spiritual ex-

perience. " H.H.Saundérson. A real Hymn is a poem of genuine literary and artistic value, embodying some type of communion with the Infinite such as confession, supplication, or praise, which has been set to music which helps to bring out its meaning, emphasized the desired effect, and adds beauty and richness to the whole composition. Hymns, then, are spontaneous, beautiful, spiritual expressions of the religious life, adapted to congregational use. They are not didactic; and similar compositions which are mainly narrative in content are usually known as carols. With the many didactic and strictly unartistic productions which come frequently under the category of hymns, this discussion does not concern itself. Hymns and carols of real worth however, afford the rich and varied artistic composition out of which congregational singing may become a powerful force in the lives of individuals and the life of the Church.

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In stressing the importance of the hymn tunes Dr. Lutkin says: "It is the one channel through which we can collectively voice our offerings of prayer and praise to Almighty God, the one medium by which we can all unite in an inspiring act of worship, and the only means by which the people as a whole can be swayed by a single emotion or uplifted by a single impulse. "

ich content f a hymnal

Only through long and sympathetic study does one gain even an approximate comprehension of the rich content of a well edited hymnal. Take for instance "Hymns for the Living Age" edited by Professor H. Augustine Smith and published by the Century Company. It contains over three hundred authors and translators including such poets as

ymn Writers

Bryant, Gerhardt, Washington Gladden, Frances Ridley Havergal, Reginald Heber, Oliver Wendell Holmes, John Keble, Joyce Kilmer,

Rudyard Kipling, James Russell Lowell, Longfellow, Martin Luther, George Matheson, Milton, Tennyson, Toplady, Van Dyke, Isaac Watts, The Wesleys, Whittier and Wordsworth; and these three hundred were painstakingly culled from a much larger number of excellent poets and hymn writers.

mposers

The composers whose work is included are almost as numerous, and certainly as distinctive in the field of musical composition. Among these we find Joseph Barnby, Beethoven, Bykes, Handel, Haydn, Lowell Mason, Mendelssohn, Mozart. In addition to the five hundred hymns, each one of which makes a very real contribution, there are chants, canticles, ascriptions, responses, offertories and benedictions, which still further enrich the musical program of the church.

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The names listed above vouch for the aesthetic quality of good hymnody, and no one who has had the privilege of listening to really fine congregational singing can lack direct personal assurance along this line. The strong sense appeal latent in music is well recognized, and this combined with the added appeal of poetry is well nigh irresistable. Nowhere in the field of the fine arts can greater emotional values be found.

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But possibly the most distinctive characteristic of congregational singing, is the unparalleled opportunity it gives the rank and file of the people for artistic and satisfying expression. Spiritual forces pent up and demanding immediate, rapturous expression, can find it in no better way - and frequently in no other way at all.

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The steady development of hymnody through the ages, from the early Hebrew Psalmody, to that of the modern comgregation, proves its value and unique power to satisfy an deep seated human need . Congregational singing, in one form or another, cannot be suppressed, as was

shown by the enthusiasm for carolling which broke out among the people when the ritualism of the Roman Catholic Church denied them the privilege of congregational singing. While many congregations today make one fear that this is a lost art, others are proving more conclusively than ever the unlimited possibilities which lie in this direction.

The words of St. Augustine come to mind in this connection : "How I have cried, my God, over the hymns and canticles when the sweet sound of the music of Thy Church thrilled my soul ! As the music flowed into my ears, and thy truth trickled into my heart, the tide of devotion swelled high within me, and the tears ran down, and there was gladness in those tears." And in the same strain he says again, in referring to the inspiration gained from hymns, "If I was not yet in a state to enjoy thee, I was swept up to thee by thy beauty." It has been the experience of countless Christians from the beginning; and the Church may well count her hymnody among her richest spiritual resources, and the love of her people for congregational singing one of her greatest opportunities.

Special Music

Fine means of expression for a limited number

But important though congregational singing undoubtedly is, it does not include all the possibilities of music. While comparatively few can express themselves through the medium of instrumental music those who can not only gain much themselves in that way, but bring joy and inspiration to all. Music is capable of conveying ideas without words, and often the very absence of words leaves those of really musical temperament free to the individual interpretation which is to them even more valuable. So it is highly appropriate that the Church should

Brings unique inspiration to all

utilize such instruments as the violin, cello and harp and, of course, the pipe organ. It is also advisable that the specially trained singers should make their unique contribution, bringing to the people the inspiration of those musical compositions which are too difficult, or in other ways ill adapted to general use, but which at the same time are full of artistic and religious value. Even more important, for both its expressional and impressional values, is the contribution of the chorus choir, children's choir, boy's choir, girls choir, men's and women's choruses, mixed choirs, which have all proved their great worth, individually and used together where antiphonal effects are particularly fine, and great variety is possible.

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While the special music does not offer the same general opportunities for expression that congregational singing opens up, it shares with it the aesthetic values in even greater variety, the strong sensational appeal which does so much to add richness to any service, the re-creative power characteristic of all well chosen music, and the fine strong emotional appeal.

ses of pecial music n worship

It finds its place in the ritual of the Church in the prelude, which creates the proper atmosphere for the service to follow; in the offertory, as perchance it calls to mind the many reasons for expressing thankfulness in giving, in the special musical numbers where the trained artists teach through music and vicariously express the emotions of the congregation, in the responses to prayers which again make possible individual interpretation and expression, and the postlude which makes the transition from the holy of holies to the outside world in such a way that the values of the service may be conserved and emphasized.

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Of course the uses of music outside the church service are

numerous and equally valuable. However by considering it in this rather limited application, values have been brought out which are equally applicable to other needs and occasions. Its scope is practically unlimited, and it offers a particular opportunity for the development of aesthetic appreciation. When our forefathers sought to express their idea of the highest type of perfect bliss, they filled paradise with music, and we often find it possible to find more than earthly joy here and now though the same medium.

Pictorial Art

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"Pictures are the books of those who cannot read." Such was the evaluation of Quintillian, and with the same idea in mind Gregory the Great encouraged the use of pictorial art in churches that the "Illiterate might behold upon the wall what they were not able to read in books."

The illiterate we still have with us to-day, though in more limited numbers. We have also those vast numbers of people who can discover the great religious, and other, truths in books, but lacking the desire, cannot be persuaded to take the trouble; these may also be reached more effectively and quickly in many cases through well chosen pictures. And even the most cultured, the most highly educated, among us do not find lessing the teaching value in pictures, but rather, more. For it is a well established psychological fact that human beings for the most part learn more readily through visual impressions, and that pictures convey impressions more directly and vividly than those symbols which we know as written words.

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The great teachers of all time have made use of the teaching value of pictures. Lacking the actual material picture, they have often substituted word pictures. Take for instance the vivid imagery, the living word pictures of the prophets and of Christ; they made it possible to hold the thoughtless crowds when generalities and abstract reasoning never could. But even more powerful is the effect when word pictures can be reinforced by painted pictures with their definiteness of detail, their atmosphere, their suggestiveness. Unquestionably pictures are a tremendous asset in the educative process.

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Not only are pictures a most effective means of conveying truth; they likewise convey emotion. For who can study Hofmann's "Christ and the Rich Young Man " or Rosetti's " Ecce Ancilla Domini, " or Cornicelius' "Christ Tempted by Satan" or Hunt's " The Light of the World" or Da Vinci's "Head of Christ" without being deeply moved?

As stimulants to action, pictures have very great efficacy. This quality is illustrated by a story frequently told by Miss Margaret Slattery in which a young man, having gone to see an unusual picture of the Christ, stands for a long time motionless, lost to the world, his eyes fastened on the pictured face, and is heard by the keeper saying over and over to himself, "O Man of Galilee, if there is anything in all this city that I can do for you, you can count on me. I will not fail, O Man of Galilee."

In evaluating the educative possibilitiesof pictorial art, the element of pure beauty should not be overlooked. It is very great, and infinite in its variety. But like music, the finest expressions of this art cannot be enjoyed by those whose powers of appreciation have not been definitely cultivated. To understand the meaning of art, to know how to

search for the facts in a given picture, to interpret the details, to note the focus of the lines of composition, to study the meaning of it all realizing that art is insight, that it is a definite effort on the part of the artist to convey some message - all this opens up a new world of beauty and pleasure and inspiration which it is nothing less than tragedy to miss.

Great pictures easily available

The creations of the great artists are so much more available today than ever before that anyone can have good copies of priceless treasures in his own possession. More than that, through the use of the stereoptican, group participation of the inspiration of great pictures is made possible, and some really artistic effects are gained through moving pictures. Used in connection with music, pictures can gain tremendous emotional effect; hymns illustrated by pictures thrown on the screen as they are being sung, and thus appealing through both eye and ear at the same time, and combining the contribution of poet, musician and artist, have possibilities which are only beginning to be realized.

The value of art is excellently summarized in the following words of Dr. Von Ogden Vogt: "There is a permanence about any work of beauty. It is ever old, and ever new. High art conserves the apprhensions of the older ages; by it we have communion with the fathers. And the highest art never fades. It is always second sight, always revealing, with true prophetic spirit, that things are not at first sight what they seem to be."

Worship

Worship essential to humanity

Worship, although it may seem to be out of fashion in some quarters today, is a "permanent and necessary privilege of the human spirit. * * * Worship renews the spirit ~~as~~ sleep renews the body. Worship

the conscious love of the Spirit of the Universe, and we need it regularly, like sleep." And in his book "What Men Live by", Dr.Cabot has developed this idea at length and most conclusively.

Worship an art

Since human beings have always had this tendency to worship, and since it has always found collective as well as individual expression, certain methods of public worship have evolved, and certain reinforcements been discovered, which have greatly increased its psychological effectiveness, until public worship has become an art, in the broader sense of the term. He who would achieve a maximum of efficiency in planning public worship must understand the fundamental laws governing the art of worship.

Unity of theme

There must be unity of theme to which all the elements of the service contribute, and with which they completely harmonize. In this way a clear and effective impression is conveyed to the participants, where otherwise they might gain only a vague and ineffective jumble of ideas.

Climax

The program should be built to achieve a definite climax, which will probably come in the final challenge and definite response of the congregation. In thus working up to the point of final consecration, the service should be based upon, and parallel as nearly possible, the natural sequence in the religious experience of the individual.

Utilization of the other fine arts

The art of worship will gain in richness of content as it succeeds in including the other fine arts. Through beauty of music, architecture, pictures, stained glass windows, literature, the general effect is enhanced, and by these means the experience of worship is definitely cultivated.

Various elements of worship

The commonly recognized elements of worship service are as follows: Prayer:- silent, unison, lead by one person, responsive or sung, but in

every case the attempt to put the individual's communion with God into verbal expression; music; including both the congregational singing, and the various forms of the special music already discussed; the creed, or definite statement of belief, which in one form or another is an essential part of worship; Scripture reading, which also may be done by the leader, in unison, responsively between the leader and congregation, sections of the congregation, or possibly between the choir and the congregation, but which in any case will convey a vital and well chosen message backed by the authority, and clothed in the perfect literary style, of the Scriptures; the teaching element, which may consist in a picture briefly interpreted, a bit of dramatization, or, in the case of the church service, in the sermon itself; each element making its own unique contribution to the service as a whole, and fitting into the spirit, atmosphere, and purpose of the entire service. That all this must involve careful planning, and a definite study of the art of worship is evident.

Aesthetic values

Some would question the propriety of considering definitely aesthetic values in connection with worship. It is difficult to understand why worship should not be made a source of real enjoyment as well as inspiration, since the two are so closely related to each other, or why the " beauty of holiness" should not stand more definitely in the worshipper's mind for that close union of beauty truth and righteousness which does really exist.

Effectiveness through sensational appeal

As it has been intimated before, all our experiences come to us now through our physical senses, and sensationalism in religion is unescapable. Therefore we hold that the experience of worship should be given content by definite appeal to the senses, so arranged as to achieve the most beneficial and spiritual results. Furthermore it is earnestly con-

tended that this is doubly essential in the case of young people who are so open to sense impression and so ready to respond to them.

A means of spiritual re-creation

Worship, should,and in so far as it is effective, does, stand for spiritual re-creation. The worshipper comes spiritually worn out with the effort of "fighting the good fight" and though the lifting of his whole emotional nature to the Source of life, he goes away with new life and spiritual vigor.

Opportunity for variety of expression

Like the congregational singing already described, worship offers to all the opportunity for expression, but a vastly more varied opportunity. If it is rightly planned it will open many channels for expression, definitely building the emotions and the desire for expression throughout. Of all arts it is the most comprehensive, and of all arts it is the most sublime. Through it the ' rounded and complete message of the Christian faith' can be adaquately presented. May we not, then, see in the well conceived worship service the highest type of creative artistry ?

Drama and Pageantry

"Someone has said that nothing else equals the drama in sheer immediacy of attack. Music translates emotion through the medium of rhythm, pitch and timber; literature through the printed page; sculpture through the marble and bronze; painting through canvas and pigment; but the acted drama is an art of immediate actuality - its appeal is that of flesh and blood, of visible audible reality. Between the actor and the auditor is no retarding medium, no difficult convention to become accustomed to, no bar, therefore to instantaneous appreciation. Wheras one must develop a type of cultural background for the understanding and enjoyment of the other arts, one may understand and enjoy the drama without long cultivation of taste, because the drama deals in the primal entities of human speech, human action, and human emotion - the stuff from which daily life is largely fabricated." [1]

Drama involves a condensation of experience so acted out as to convey emotional effect. To quote from Professor Baker of Harvard," A play exist to create emotional response in an audience. * * * All ethical drama gets its force by creating in an audience the feelings toward the people in the play held by the actor,

1. C.M.Wise: Drama for School and Community.

Turning to that phase of the drama which is known as pageantry, we find the following description by Dr. Dovol:

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"Pageantry aims to increase the world's store of happiness by interpreting the meaning of human life and by bringing art and beauty into the minds of all the people * * * As a manifestation of the lyrical and emotional impulses in this world of the senses pageantry allows free play to mystic symbolism in which aspiring souls delight. * * * * (after the pageant) the spectator has been refreshed by a form of entertainment (inspiring, satisfying, delightful. His artistic impulses have been stirred, his mental horizon enlarged. By focusing his attention upon the mysterious source of existence he sees the portals open to a larger and more beautiful life."

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From the foregoing description one would readily imagine that drama, in one form or another, would be immensely popular, and such of course is the case. It exists in the world, a tremendous power for good or evil. As Mr. Percy Mackaye has said: "Never the less" (whether we like it or not) "our theaters are educating our people by the millions and tens of millions. The question is : shall the theater educate those millions right or wrong ?" As the Church sees its way clear to an ever greater utilization of this powerful means of conveying truth, developing the imagination, arousing the emotions, it will be enabled to accomplish more.

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To take up a more detailed evaluation of the drama, we are struck first of all with its unusual recreative value. Professor Brightman, of Boston University, considers the drama the highest form of recreation, and Professor Baker has chosen the following quotation from Colley Cibber, for the title page of his book: "A good play is certainly the most rational and highest form of entertainment that human invention can produce."

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In pageantry especially, most unusual opportunities are given for self-expression. " Through this millieu not only the collective community but each individual member finds opportunity for self expression. * * * The pageant is a training school in which a person may improve himself in con-

veying his thoughts and feelings through words, tones and action. The pageant on its dramatic side arouses emotion and will, and tends to evolve individual personality. Pageantry is opportunity for self discovery."[1]

Opportunity for artistic expression in scenery and costume also

Not only do the performers have the opportunity for activity through self expression, but the fascinating enterprise of constructing stage scenery is involved. One "will realize that here is opportunity for the assertion of his artistic idealism and will create for his living pictures a background that will both support and enhance their beauty and significance." Costuming also will claim its share of artistic originality, affording the opportunity for the study of color and line."[2]

Drama is being used by the church in an infinite variety of form and for many purposes. It has not begun to accomplish the things in connection with that program that it might and someday will. With its strong, direct, vivid and sensational appeal, it makes an unrivalled appeal to youth; through its characterization it broadens sympathies, and developed character analysis; it carries the thought and impulse of the actor straight to the heart of his audience, thereby placing a most powerful instrument in his hands.

1. Doval: American Pageantry .

2. C.M.Wise: Dramatics for School and Community.

CHAPTER THREE

ADOLESCENCE AND THE FINE ARTS

CHAPTER III: RELIGIOUS EDUCATION

ynthesis of he character- stics of dolescence nd art

In what ways, then, are the Fine Arts adapted to the peculiar characteristics of adolescence, and how can they contribute to adolescent needs? A synthesis of what has been brought out in the two preceding chapters, even at the risk of some repetition, will help to answer these questions.

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In general it may be asserted that the whole impulse of normal youth is toward creative activity, and that only as it does express itself in such activity can it hope for a maximum of creative power, and complete personality, in adulthood. On the other hand, the Fine Arts, that is music, painting, worship and the drama, are nothing if not stimulating, satisfying modes of creative expression, channels through which the pent up impulses of adolescence may find not only safe but highly useful outlets. A definite and detailed application of these fundamental facts only serves to establish them more firmly.

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In connection with the intellectual development of young people, it is a well recognized fact that interest must precede concentration. In other words, some method of popularizing the mental pabulum designed for youthful consumption must be utilized. This the Fine Arts can do, and have done from time immemorial. When Hosea, Isaiah, or Jeremiah wanted to gain a popular hearing for the truth that burned within them, they dramatized it before the eyes of the people, and their messages are full of word pictures. When Christ would teach humility, he set a little child in the midst of His hearers. What did Luther do when he would promulgate his religious doctrine? He set the people to singing hymns. Huss and Wesley

did the same. And today, through music, pictures and dramatization, truth is conveyed, and the interest so aroused that more truth will be sought for its own sake. The Fine Arts are a powerful aid in the teaching process from the standpoint of the amount of truth conveyed, and the mental appetite excited in the youthful student.

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This is, of course, due to the fact that where adolescent senses are keen and hungry for stimulation, the Fine Arts appeal with attractive coloring, movement, and ravishing sound and rhythm; where the imaginative powers are at their height the symbolism of pageantry, the illusive suggestion of the master's pictures, the rich ritual of the worship service, give them a wealth of material to work upon; and where interests are naturally diverse and on the increase, the drama can open up new lines in every direction. Educators are only beginning to realize the mental stimulus inherent in the Fine Arts, and to utilize this mighty resource in their educative processes. This, however, is the most indirect contribution of the Fine Arts to youth; the major contribution must come through the emotional life.

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The contribution of music, pictures, and the drama to beauty lovers is patent; and attention has already been called to the fact that of all people, adolescents are lovers of beauty. According to such standards as they may have been given, they search for it with insatiable hunger and thirst; denied it, something vital within them dies, and life loses much of its appeal and zest. And this is to be expected- for is not beauty one of the three ultimate values?

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Not only are young people worshippers of beauty; they are worshippers of personality; in the Fine Arts they can find personality expressing itself in multitudinous forms, pictured and dramatized, and vocal

through the song, or the musical instrument. They discover in the Fine Arts the language of personality in its highest and most appealing forms, and through them, find rich contacts with the spirits of the ages.

Emotional values appealing to youth

That most characteristic problem of adolescence- emotional unrest, instability, hunger for thrills and excitement- how can it best be met? Competent authorities have already been quoted to the effect ' that passion can only be mastered by a greater passion' and that only emotional experience can satisfy emotional hunger, as food alone can satisfy physical hunger. A hungry boy can satisfy his appetite with unhealthy food and become ill, or with healthy food and grow in strength; he can satisfy his emotional cravings with unhealthy emotional experience and grow mentally socially, and spiritually ill, or with healthy emotional experience, and enjoy increasingly, mental, social and spiritual power. Everything depends on the kind of emotional experience, or expression. And what can offer higher types of emotional expression than the Fine Arts? As youth surrenders itself to the appeals of the pictures, the music, the drama of the masters, the emotions find the needed stimulation and satisfaction.

Aid to volition and right expression

Behind volition lies emotion; behind much of the highest emotion lie the Fine Arts. Beyond volition lies expression; rightly used in the hands of a skilled educator, as has been pointed out more than once, the Fine Arts offer expressional activity in sufficient variety to satisfy all tastes and meet all conditions. By this the writer does not mean to infer that other types of expression are not equally important, but that some expression of this type can be found for all young people, and should be found for all young people.

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Youthful powers of appreciation must be developed, or the most beautiful, the finest things of life may slip by unnoted. Many believe that the most terrible punishment sin can bring is the dulling of the powers of discrimination, or appreciation, to the point where bad seems good; conversely, may not the richest reward of right doing come in the capacity for perfect appreciation of the true, the beautiful, and the good? Be that as it may, the continued exercize of the appreciative faculties in music, art, drama and worship, cannot fail to increase the capacity of the young person for sheer enjoyment of the beautiful and a finer appreciation of all the values of personality.

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But the fundamental need of adolescence is ideals, high ideals, the highest ideals, right ideas so thoroughly shot through with emotion that they completely dominate and direct all the activities of the individual. And by what means may these ideals be developed? Partly by the accumulation of information, the acceptance of truth; mostly through the right development and direction of the emotions. The writer ventures to recall a quotation from Professor Bagley cited earlier in this discussion: "The development of an ideal is both an emotional and an intellectual process, but the emotional is by far the most important. Ideals that lack the emotional coloring are simply intellectual propositions and have little directive force upon conduct." Herein lies the greatest value of the Fine Arts for youth. In the development of ideals the Fine Arts may be used most effectively. As portrayed in music, art, the drama and worship, truth, beauty, and goodness may be made the wellnigh irresistible standards for all ideals. Since the methods by which the Fine Arts may be so used as to build high ideals will be taken up in considerable detail later, the argument may continue without more elaboration at this point.

The Fine Arts useful in self-building

In summarizing the contributions of the Fine Arts to the development of adolescence, the creative activity of the youth in the making of the new self must be called to mind. How do the Fine Arts help in self building? By representing the realities truth, beauty, and goodness, that they become the ingredients of the governing ideals; by developing the appreciative faculties so that the young person may discriminate and make the innumerable choices in accordance with these ideals; by developing the emotional background, and exciting the emotional stimulus to the will necessary to transform ideals into creative activity, actually setting the newly self-conscious self at the definite task of self building. Not only must the young person appreciate high ideals of health, strength, cleanness, beauty. He must be motivated to build and control his body accordingly. Not only must he admire mental power, breadth of interest, the unending search for truth. He must set himself to the task of winning these for himself. It is not enough that he be interested in other personalities, and feel admiration for them; he must love the Lord with all his heart, and his neighbor as himself, till through the definite consecration of his affections he has made possible the development of his highest social and religious self. All this is not easy. The comparatively small number of those who achieve even approximate success in the task of self building demonstrate this. <u>It can never be done without using to the utmost the emotional faculties, and the emotional faculties are to a certain extent, and we believe to a very considerable extent, dependent upon the intelligent use of the Fine Arts.</u>

It has already been stated and demonstrated that through painting and the appreciation of pictures which means entering to a certain

The Fine Arts as substitutes for premature reproductive activity

extent into the creative activity of the artist, through hymnody, and choral work and instrumenatl music; through drama and pageantry, with its attendant arts of costuming, lighting, and the construction of stage scenery; through the many phases of worship, the creative impulses of youth may become a force in the world outside of self, finding an outlet in thoroughly objective activity. And lastly, the fundamental, and to young people and those who are working with young young people, the most practical, conclusion is reached; namely that the instincts that clamor for physical reproduction, which can be so unruly and cause such terrible destruction, may under wise direction, find satisfying and altogether uplifting expression through the channels provided by the Fine Arts.

Application of the above principles in religious education

If the Fine Arts can become dynamic in the lives of young people to such an extent as this, the question naturally arises as to how they may be most effectively incorporated in the religious educational program of the Church. Since questions of organization lie outside the subject matter of this paper, the following suggestions will be made on the basis of the generally recognized organization of the Young People's Department, and Organized Class. We will therefore take up the utilization of the Fine Arts in the church service as it undertakes to minister to youth, in the organized department as it functions through the week, in the organized class, also in its Sunday and week day activities, in the community wide religious activities of young people, including the week day schools of religion. The following suggestions are only suggestions. They do not pretend to be exhaustive. They do aim to be suggestive.

Lack of youthful enthusiasm for the church service

As a rule the enthusiasm of youth for the regular morning church service is not sufficient to bring about very regular attendance on the part of the twelve to twenty four year old group, and the gravity of this situation lies in the fact that once having discontinued the habit, they very frequently do not re-establish it as adults. Many explanations have been advanced for this very unfortunate state of affairs. Probably many causes are operative here. Since the church service attracts adults rather than young people, one naturally inquires as to whether it is planned with reference to adult rather than adolescent tastes, and if so, how it might be altered to appeal to both.

The natural adolescent craving for sensational appeal, for beauty, for such food for the imagination as might be found in well chosen symbolism, and for emotional expression, suggests the need of the beautiful setting which churchly architecture alone can give, stained windows and appropriate decoration; vested choirs where all the young people who care to do choral work (or can be persuaded to learn to care) may find a place, and which would make possible variety of musical effects such as antiphonal singing, combinations into one big chorus, the processional and the recessional, the careful choice of hymns; in short the utilization of every possible means whereby the worship service could be made appealing to the emotions, as well as to the intellect.

In considering the worship service of the young people's department of the Church School, we find that many of the same principles apply. The general setting and atmosphere are of great importance, and it is distinctly inadvisable to expect young people, so keenly responsive to their physical environment, to worship very effectively in a dark, poorly ventilated, or noisy place. Here the choice of hymns can be much more

Worship enriched for young people by the use of the Fine Arts

efficiently adapted to the needs of a single age group, and there is opportunity to make the greatest of them more meaningful by an occasional analysis of the content, the story of the author, and the encouragement to commit it to memory. At one time the service may be built around some appealing picture of the Christ, although the picture itself may be simply given a conspicuous place on the platform and left to do its own work with the group. Again the special feature may be a bit of dramatization or some special music. Variety and beauty should be introduced into the prayers and responsive readings. Prayers read by the group silently as some fitting hymn is played softly are often very effective; it is often well to make use of the great prayers which the spiritual giants of the ages have left, by reading them in unison or having them read by the leader; spontaneous prayers on the part of the young people, both sentence prayers and longer prayers, should be encouraged. Various combinations in the responsive service are effective. Verses of some hymn alternating with well chosen passages from the Bible may serve to bring out some emphasis or truth not realized before. Having a picture which illustrates some Bible passage or hymn displayed while the passage is being read or the hymn sung will reinforce the meaning of both. Originality adds to the effectiveness of the worship service if it is based upon a clear understanding of the psychology of worship, and governed by a sense of the fitness of things. The worship service for young people should make all the use possible of the rich liturgy of the Church. It should be rich in symbolism and sensational appeal. It should be so ordered as to work up to a definite emotional climax. It should not be allowed to become monotonous through much repetition of content or presentation. It must be sincere, giving adequate opportunity for the

expression of the genuine penitence, praise and love; providing spiritual re-creation and dynamic; lifting the heart to God. Music, pictures, literature and fine drama should all be utilized in the building of worship programs for young people.

The Fine Arts in week day department activities

While the young people's department gathers solely for worship on Sunday, it may meet for a variety of activities through the week. These activities will be distinct from the week day activities of the organized class in that they must be planned for a mixed group, a larger group, and one probably not so uniform in age. To the leader of such a group, the Fine Arts will present a veritable gold mine. Group study of famous pictures, and, where possible, visits to the art galleries may be lead by some local enthusiast, pressed into temporary service. Occasional sings may easily develop into definite choral work on the part of the group,(if the variety in age is not too great) which will make possible sacred or secular concerts later on; where the necessary talent is available, an orchestra might most advantageously be added to the chorus, Increased emphasis is being placed on the development of orchestras. If sufficient musical interest has been cultivated on the part of the young people to make it advisable, group attendance at some concert of unusual merit would be well worth while. Probably the richest opportunity with this kind of a group will lie in the promotion of dramatics. Nothing appeals more to a mixed group of this age than giving a play or participating in a pageant, and here the particular talents of every member of the group can find expression, for after the cast has been chosen, costumes still have to be designed, dyed, and made, and scenery constructed. Boys of a mechanical turn of mind can engage their energies in working out the lighting system - under careful supervision. It would

be well worth the effort for any church school to have a regular workshop for such use, if it could possibly be provided.

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The significant thing about such activities on the part of a mixed group of young people, is not alone that they are learning valuable things, gaining new inspiration, finding the opportunity for individual expression, revelling in beauty, but also that the boys and girls, young men and young women, are doing it together. Instead of sharing their developing emotional lives, and their common ideals, in the dance hall or the cheap theater, they are doing it in connection with the religious education program of the church, made fascinating through the introduction of the Fine Arts. Building ideals together is a good foundation for building homes together in the future.

The use of the Fine Arts in connection with the Organized Class comes largely through the teaching process. The teacher of an organized class of young people will emotionalize the lesson material whenever possible by the use of illustrations drawn from the field of the Fine Arts. In addition to this the class can often prepare some dramatization- such as the dramatization of the hymn "Faith of Our Fathers" for the worship service of the department.

Through the week their attendance at worth while musical and dramatic programs could well be encouraged, and where possible, there will be a distinct gain when they go as a group with their leader. In addition to this, they could well give time as a group to the study of such a book as "The Gospel in Art" by Professor Bailey; reading good drama together; or making collections of hymns, pictures, poems and special Bible passages for devotional use, either private or public.

The Fine Arts and the Young People's Council

When a community young people's council is well organized under competent leadership, the possibilities along the lines of Fine Arts activities are almost unlimited. Working together, all the young people of all the churches could put on a week's Fine Arts program that would be a source of inspiration and real benefit to the whole community. This would make possible one or more community sings, with definite instruction in congregational singing, and a discussion of the standards by which good hymns may be judged; an art display, and a religious pageant.

The Fine Arts and Week Day Schools of Religion

Courses in the Fine Arts could and should be introduced into the curriculum of the Week Day Schools of Religion, which would take up religious art, hymnody, the study of worship, and the content and staging of religious drama. Such courses well taught would be sure of popularity, of being a vital help to the individuals taking them, both in their personal development, and in their future Christian leadership.

The fourfold idea developed by the Fine Arts

Having considered in a general, and very brief way, the use of the Fine Arts in connection with the various agencies of religious education, a demonstration of the emotionalization of one definite idea by the use of Fine Arts material may also help to illustrate the principles involved. Since the question of self building has been emphasized in this paper, the idea of balanced, or as it is customary to put it, among young people's workers, fourfold, development has been chosen. The following has been planned for use during the Mother and Daughter Week celebration which has become an annual occurrence in this country, and therefore the emphasis is feminine. This does not mean that the Fine Arts cannot be used equally well with boys. The pageant should be put on the Friday night preceding Mothers' Day, by a large department, or as a community affair.

THE PAGEANT

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FOURFOLD LIFE

Elizabeth Nutting

FOREWORD

The purpose of this pageant is to portray fourfold development and the efficient service such development makes possible throughout life, in a way which will challenge to like development and like service. Therefore the four episodes in the first cycle show The Girl as she struggles toward physical, social, mental and religious 'fulness of life'; while the three episodes in the second cycle show her, having grown fourfold, serving as a leader of girls, a young mother in the home, and a mature woman, her own children raised, rendering broader service in the community. The episodes throughout aim to be significant condensations of everyday life.

The containing plot, (including the Prologue, Interludes, Epilogue, tableaux etc.) on the other hand, reinforces the ideas and ideals brought out in the episodes, through interpretation, and by representing the spiritual forces of good as they influence the character throughout her girlhood and womanhood. She comes aside from time to time to sit in her favorite seat at the foot of the tree; "to see visions and dream dreams". The action in the containing plot simply represents the visions she sees and the dreams she dreams as she looks off into the distance or bows in prayer. Not until the epilogue, when reality for her, makes its final shift from the material to the spiritual does she come into direct contact with, look at, or speak to, The Angel of the Future or The Spirit of Service. (Each part of the containing plot is starred.)

This pageant may be put on either out of doors, or on an indoor stage; the staging may be elaborate, or simple to the point of being merely suggestive; there must be two curtains, one about a rod behind the other. The second curtain may be simply a series of screens or some similar device, but if long waits between episodes and interludes are to be avoided, some such arrangement will be necessary. With this double curtain device, the containing plot, with the exception of the interlude between the first and second cycles, and the epilogue, may be enacted entirely in front of the second curtain, and the pageant can then run continuously from prologue to epilogue with no vacant periods.

The action is all simple, nor are any of the parts heavy, but there must be adequate practice if it is to run smoothly and continuously as suggested above. Those taking the parts of The Girl and The Woman must plan their changes in detail and have a full time attendant. It will also facilitate matters if they simply throw a long cape about them when they come to sit at the foot of the tree during the various parts of the containing plot.

The hymns and hymn tunes are practically all taken from "Hymns for the Living Age," published by the Century Co, and edited by H. Augustine Smith.

THE PAGEANT OF THE FOURFOLD LIFE

PROLOGUE *

Characters:

The Girl: about fourteen years old, potentially attractive but still something of a tomboy, with hair flying, middy tie askew, and hat on the back of her head.

The-Woman-She-Might-Become: in the prime of life, taller than The Girl, stately, good to look upon in every way, giving the impression of a masterful personality and that beauty of character that grows out of rich experience. Her dress should be dark and inconspicuous but as graceful and becoming as possible. The contrast between The Girl and The Woman must be strikingly in favor of The Woman, but there must still be enough resemblance to make the transition from the one to the other feasible.

The-Angel-of-the-Future: as beautiful as possible, tall and graceful, with white wings and a pale green cheese cloth gown. "ANGEL OF THE FUTURE" should be appliqued across the front in gold.

Angel Chorus: including from eight to fifteen girls dressed in gowns similar to the one worn by The-Angel-of-the-Future, but each a different delicate pastell tint to carry out the idea of the exquisite color effects of early dawn.

Chorus behind the scenes of as many additional voices as can conveniently be secured. There should be at least twenty.

Setting: (Front of stage curtained off) An attractive out of door spot. To the right there should be a conspicuously comfortable natural seat, possibly a at the foot of a tree or bush - the sort of a nook a girl would choose for day dreaming.

ACTION

The Girl: enters at the left of the stage and saunters over toward her favorite seat, with her school books carried none too lovingly under her arm. After she has gone a few steps a girl's voice is heard calling:

Voice: Oh Tad. (Louder) OH TAD!

The Girl: (Coming to a dead stop and calling back) Yoo-hoo!

Voice: Are you coming?

The Girl: Where?

Voice: We're going to translate Caesar on Smith's porch.

The Girl: (starting on again) No thanks.

2nd Voice: Then you'd better play tennis with us.

The Girl: (hesitates a moment as she eyes the raquet in her hand) NO-o - I don't believe I care to - thanking you just the same.

2nd Voice: Well - so long.

The Girl: (goes on again, but stubs her toe. Her books fly to the ground. Still holding the tennis raquet in one hand she languidly tries to gather them together with the other. It doesn't work very well. After several unsuccessful endeavors she suddenly straightens up.)

Oh well, stay there. The rest will be good for you.

(leaving the books scattered on the ground, she goes over to her favorite seat, leans her raquet against the tree, and sits down with a mighty stretch, and yawns. Noticing a wild flower near her foot, she promptly loses her air of careless indifference, and picking it, gazes wistfully into its very heart. At this point the strains of a violin playing "Awake My Soul" become just discernable. After it has been played through once, the chorus sings the first verse, softly but distinctly enough so the audience will have no trouble in distinguishing the words:)

Chorus (off stage)

Awake my soul, stretch every nerve,
And press with vigor on.
A heavenly race demands thy zeal,
And an immortal crown - and an immortal crown.

The Girl: (stretching out her arms impulsively)

Oh I want -- - -- I don't know what - - - but (dropping her arms) I

want it like everything!

The-Angel-of-the-Future: (enters from the rear and comes toward the center of the stage. With a little gesture of tenderness toward The Girl, she follows up her thought:)

You want, O Girl, that fuller deeper life,
That only comes through growing womanhood
To those who struggle for the Fourfold Way -
The 'Jesus Way'; mind, body, heart and soul
Devoted to His service, fit to serve
That One who as a boy in Galilee
Increased in wisdom, stature and esteem
Of God and man. So must you strive to live,
Complete in every part, a balanced life
That reaches ever toward the goal
Of perfect womanhood. Then may you serve

As well as live abundantly yourself,
And share the joy of Jesus Christ who gave
For the world's need, without reserve, a life
Most perfect. Now his challenge comes to you.

The Girl: (very much puzzled, and speaking slowly, with pauses)
It is too much- I do not understand-
A Fourfold way to perfect womanhood?
To serve as Christ served- counting not the cost-
The cost!
O Angel of the Future, I'm afraid!
I cannot do it. What must I give up?

Angel-of-the-Future: Yes- you do well to count the cost. It is
No small one, for you dare let nothing mar
The Woman-You-Are-Going-to-Become,
Or weaken her in any way. But see-
I draw aside the veil that hides the one
You may become- if you will pay the price.

(A spot light is thrown on the Woman-She-Might-Become who has quietly entered while the Angel is speaking and stands motionless. The Girl opens her eyes wide, and gives a little exclamation of wonder. Unconsciously she straightens up, adjusts her middy tie and brushes back her hair. The Angel speaks again, as if in answer to the Girl's unspoken questions)

She has found the life abundant, physical, mental, social and

religious, and in using it in the service of others, has learned

the secret of love for Father God and Fellow Man.

(The Woman disappears. As the Girl sits motionless, the Chorus, including all available voices, and stationed where they can be clearly heard without being seen, sings distinctly, exultantly,

Chorus- 'Tis God's all animating voice
That calls thee from on high
'Tis his own hand presents the prize
To thine aspiring eye- To thine aspiring eye.

(During the singing the Girl sinks on one knee, and remains there with bowed head till the last strain dies away. Then she quietly rises, picks up the books and tennis racquet, and goes out leaving the Angel alone on the stage.)

Angel-of-the-Future: (looking after the Girl, and speaking with intense earnestness)

Will you? O Girl, will you answer this challenge with your life?

Or will you pass on unthinking and forgetful of the Fourfold Way?

(pause)

And the others who should guard you from danger, uphold and encourage you with unfailing patience, open the doors of opportunity and keep ever before you the ideals of the Christ- will they? Do they see the Woman-You-Might-Become?

You have seen her. Will you remember to come aside from time to time- to see visions and dream dreams- to grow into the likeness of the Christ?

Angel Chorus: (come quietly in and group themselves with the Angel-of-the-Future in the center, and looking toward the place where the Girl was last seen, they sing:) (Tune, Morley. Words adapted from Morley)

In life's earnest morning
While her hope is high,
Comes thy voice in summons
Not to be put by;
Nor in toil or sorrow,
Weakness nor dismay
Need she ever falter,-
Art not thou her stay?

Teach her, Lord, thy wisdom,
While she seeks men's lore;
May her mind be humbled
As she knows thee more;
Let the larger vision
Bring the childlike heart,
And her deeper knowledge
Holier zeal impart.

Should thy face be clouded
To her spirit's sight
Speak through human kindness,
Shine through nature's light,
In the face of loved ones,
Or the ties of home-
Only gracious Father,
To thy daughter, come.

Curtain

(Singing continues behind scenes)

Save her, Lord, from seeking
Earth's unhallowed goals;
May her lifelong passion
Be the love of souls;

Let her live and labor
Father, in thy sight,
Through the grace of Jesus,
By the Spirit's might.

(Chorus hum through once more, so it is just audible.)

TABLEAU*

Girls representing the following form of athletics:

Tennis: middy and short plaited skirt, tennis racquet

Canoeing: sailor suit and paddle

Horsebacking: riding habit, riding whip

Basket Ball: bloomers and middy, basket ball

Gymnasium: black serge gym suit, Indian clubs

Aquatics: swimming suit and cap, beach cape

Skating: sweater, heavy skirt, tam, skates

(The girls should be grouped in characteristic poses, in the large frame. Objective- to represent athletics in as varied and alluring forms as possible. The spot light should not be thrown on the tableau at first; let the semi darkness make it as inconspicuous as possible.)

The Girl: (sitting in her favorite seat, day dreaming as she looks off into the distance.)

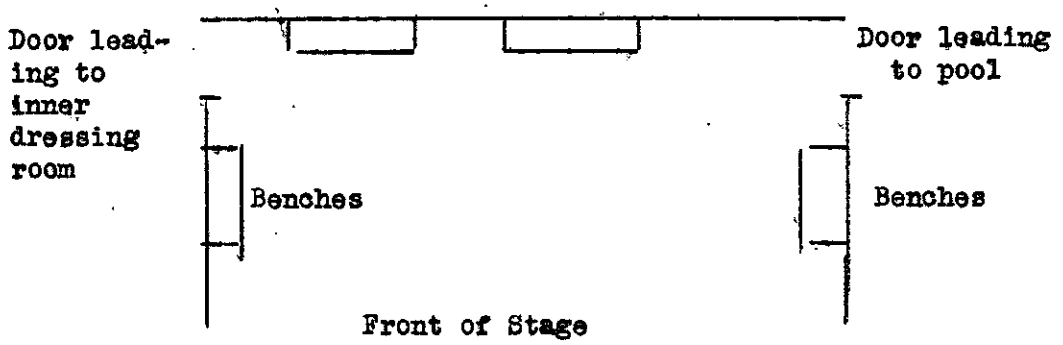
The Angel-of-the-Future: (coming to the center of the stage and speaking to the Girl:)

"You want life- the flash of wonder
Won by riding through the woodland
Or by swimming, or by tennis;
You want swift untrammelled action
Of your mind and of your body-
Courage, strength and proud endurance
Of each little daily hardship."

(Unconsciously the Girl straightens up and nods her head.)

The Angel-of-the-Future: (Turns to the tableau as the spot light is turned on it. The Girl gives a little exclamation of pleasure and looks intently- straight ahead.)

The Angel-of-the-Future: I beseech you, therefore, that you give your body a living sacrifice, holy, acceptable unto God, which is your reasonable service.



EPISODE ONE

Characters:

The Girl: In her swimming suit.

Judy: in her swimming suit.

Seven other Girls: in their street clothes, spectators of the meet.

Larger group of girls: in school clothes, with high school banners and pennants.

Setting: Dressing room with a door opening into a swimming pool.

Action

Group of Seven Girls: (greatly agitated just coming back through the door leading to the pool.)

First Girl: Well, she lost it all right.

Second Girl: Too many hot fudge sundaes last week!

Third Girl: Too much Harold late at night!

First Girl: Guess it's goodbye championship.

Fourth Girl: If we should win the last event-

First Girl: Win it-who'll win it for us- with Joe breaking her arm the last minute?

Fourth Girl: (doubtfully) There's Tad. But she's so new. If Judy had only played the game!

Judy: (comes in almost too weary to walk, and utterly dejected, sinks into a bench, and sits with her elbows on her knees and her head in her hands. Silence for just a moment.)

Fifth Girl: (goes over and sympathetically throws her arm over Judy's shoulder, and speaks a little hesitatingly)-

Judy dear, we know you did - your best. Somebody has to lose.

Judy: (impulsively) - My Best - that's just what I didn't do —beforehand.

(unable to endure the sympathy she leaves.)

Seventh Girl: (rushing in almost falls over her.) Doc is going to put Tad in.!

Several Tad !

First Girl: She's all done up - been in two events already - and she only learned a few months ago.

Sixth Girl: (speaking with conviction) - But she's trained all the time.

First Girl: How do you know ? Are you Sure ?

The Girl: comes in.

First Girl (imperatively) Tad, come here.

The Girl: (goes over to the group looking surprised) Yes?

First Girl: Tad, how long have you kept training?

The Girl: (looking her squarely in the eye) - Since September .

Second Girl: Have you broken at all ???

The Girl: (straightening up, and speaking with a clear ring in her voice)

Not once !

Sixth Girl: I can vouch for that all right. My! the candy she hasn't eaten, and the nights she hasn't stayed up !

First Girl: Forgive me, Tad. I know you play the game. But it's all up to you now, and Fairmont must win. You Understand.

The Girl: Yes, and — I'll do my levelest

(The whistle blows and the hundred yard dash is announced. The girls crowd around with words of encouragement, and then fill the doorway as they watch the event. The pistol shot and quick splash is heard then intermitten yells which soon grow to a steady and then a deafening roar. Loud shouts for Tad ! Tad ! can be clearly ditinguished. The girls come back from the door joyfully hugging anyone they can get hold of.)

First Girl: Well, could you beat that !

Fourth Girl: They, sure couldn't . Did you see her gain at the last ?

Second Girl: (starting a quotation familiar to all of them) I'ts marvelous.

The rest: (joining in lustily) It's wonderful - we don't see how she does it !

The Girl: (comes in breathless but triumphant, and is promptly over whelmed with congratulations.)

First Girl: GIRLS LISTEN!!

A voice from outside: Layfayette 44, Fairmont 47 - which gives Fairmont the State championship.

(School yell - greatly augmented by those behind the scenes. The Girl slips out, and a crowd of girls come crowding through the door leading from the pool, a gay bunch, with the school colors flying, and gathering to-gather in the center of the stage, lustily sing their school sing. This song will be the favorite high school song in what ever community the pageant is being played.)

TABLEAU

The figures representing Faith, Hope and Love will be grouped, just in front of the second curtain and in the center of the stage, Love standing and the others sitting o$ kneeling on either side.

These costumes might be made of cheap sateen or A. B. C. silk with gold panels, plain or figured, hanging fromthe neck to the end of the costume. The panels should be eight inches wide. They can be cut from wall paper. Haloes also may be cut from the paper. Faith should wear blue, Hope green, and Love crimson. All,these colors, should be as rich as possible.

As the curtain goes up The Girl is seated in her usual place and thw Angel of the Future, standing just behind her points back toward the tableau.

Faith: "There will no temptation over take you, but such as one can bear: but God is faithful who will not suffer you to be tempted above that which you are able: but will with the temptation make also the way of escape that you may be able to bear it."

Hope: "For your light affliction which is for the moment, worketh for you more and more exceedingly an eternal weight of glory; while you look not at the things which are seen, but the things which are not seen; for the things which are seen are temporal, but the things which are not seen are eternal."

Love: "Beloved learn to love; for love is of God, and everyone that loveth is begotten of God, and knoweth God, She that loveth not, knoweth not God, for God is LOVE. Beloved is God so loves you, you also ought to learn to love others. No one beheld God at any time, if you love others God abideth in you and His love is perfected in you. If you speak with the tongues of men and angels and have not love, you will become sounding brass or a tinkling symbol.

Love suffereth long and is kind; love envieth not, love vaunteth not itself, is not puffed up; doth not behave itself unseemly, seeketh not its own; is not provoked, taketh not account of evil, rejoiceth not in unrighteousnes, but rejoiceth in the truth; beareth all things endureth all things. Love never faileth. And now abideth faith, hope and love, these three, but the greatest of these is love."

EPISODE TWO

Characters:

The Girl: dressed in big kitch apron.

The Mother: dressed in big kitchen apron.

Bub: A towsel haired youngster of about ten, with one knickerbocker leg unstrapped and hanging halfway between knee and ankle.

Judy: School chum of the Girl's.

Setting:

Kitchen containing, two chairs, high stool kitchen table, with large pan of water and a pan of potatoes.

Setting:

The Girl: in the kitchen washing dishes. Her mother nearby is just finishing peeling potatoes. They work a minute in silence. The mother picks up the pan of dirty water and starts out to empty it.

The Mother: Be sure you have Bub wipe them dear.

The Girl: (dramatically plaintive) O, Mother, you know how he always hates to help with dishes. It's more nuisance to get him coralled than to do them myself.

The Mother: (gently) Yes, dear - I know all about it.

The Girl: (interrupting) And besides he's got such a crudesense of humor!

The Mother: (surprised) Why crude?

The Girl: (rather wishing she hadn't involved herself in an explanation) Well, he thinkas its smart to tease me about Ned. And who likes to be teased about the fellows, especially when there's nocreason for it? (the mother turns aside to hide a smile) Personally I think it's disgusting. (The girl's dignity is superb)

The Mother: (putting down her pan, coming over and laying her hand affectionately on her daughter's shoulder.) Yes, I know. And he won't wash his ears, and he insists on letting one trouser leg hang down because all the fellows do, and he's always putting snakes in my fruit jars - but he's our Bub, and we must work together to make a fine man out of him- mustn't we? (the girl hesitates, struggling with various emotions) And there's something else I want to say to you, little daughter. All your life long youre going to have to get along with folks. And here in your own family is the hardest and the finest place in all the world to learn.

The Girl: (hastily throwing her arms about her mother's neck and burying her face in her shoulder)

Yes, Mother.

The Mother: (holding her daughter at arm's length and looking searchingly

The Mother: into her eyes) And remember this, my little girl - ' Greater is he that ruleth his own spirit than he that taketh a city.'

(they are interrupted by a ring at the doorbell. Both leave the room and the girl returns with her arms about her girl chum)

The Girl: O, Judy, I'm so Glad you stopped in. (Jane starts to take a tea towel) No you don't without an apron. Anyhow it's Bub's job to wipe them, and I'll just leave them for him; it'll be good for his soul. There's surely room for improvement - what do you suppose he did this morning- but never mind now. Have you had a bid to the Soph party yet?

Jane: (eagerly) Yes, Tad, from Bob Minter.

The Girl: O, Jane, I'm so glad. He's a real fellow. My father said so.

Jane What about you?

The Girl: Watchful waiting's all yet. Ned's out of town this week, you know.

Jane: You needn't worry. What do you think I'd better wear. My blue silk can't be lengthened -

Bub: (comes in with a letter in his hand, reading as he comes) From Edward L. Long!

The Girl: (hastily drying her hands and reaching for the letter as Bub broke off) Weel, let me have it.

Bub: Guess you'd better finish your dishes first. You know what happens when you get a letter from Ned. Mother says-

The Girl: (catches Bub by the coat tail and clasps her hand over his mouth, while Jane helps her extract the letter. Bub retires outraged and perches himself on a high stool in the corner. The girl eagerly tears open the letter) It's the bid allright, and my yellow crepe can be let down. O Joy !

Bub: A funny thing is love, it cometh from above
And lighteth like a dove on SOME.
But some it never hits, unless it gives them fits,
And scatters all their wits - AHUM !

(The girl makes a dash for Bub who dodges her laughing.)

Jane: (looking at the clock) I must run or I'll miss my car. See you later.

The Girl: Well, I guess you know the way out. Good-bye. (she continues to wash dishes with unwanted energy, while Bub sits on the stool and watches.) Don't you think you'd better start wiping?

Bub: Naw- I can't. You sprained my thumb.

The Girl: Which thumb?

Bub: (doubtfully) My right thumb.

The Girl: Like anything. I just saw you wiggling your loose tooth with it. Come on over and get started.

Bub: (argumentatively) Well, mother didn't say when I had to wipe them.

The Girl: All right. But you've got to wipe them. (She goes on washing quite lost in her own thoughts. Bub crawls quietly across the floor and holds the broom stick out to trip the Girl. The Girl turns quickly to empty the dishpan, trips and falls, Bub watches the results of his too successful experiment from a discreet distance. The Girl gets up furious, and Bub disappears through the door. She starts after him, but suddenly checks herself, stands irresolute, and finally turns and begins to mop up the water. Bub, who has been watching proceedings through the keyhole, comes in, very quiet and shamefaced, and begins to wipe dishes. They work a minute or two in self conscious silence. Then the Girl impulsively hugs the guilty Bub) O, Bub, I do love you, and (meditatively) if I can learn to get along with you - - -

Curtain

TABLEAU

The following will all be done in pantomime.

It might be well to have "Largo" or some other appropriate selection played softly on the piano during the action.

The Angel-of-the-Future stands just behind the Girl as before.

Portiers covering a real or imaginary exit, center rear. (this would be just in front of the second curtain)

On either side of the stage stand pages in crimson and white, with trumpets.

A girl graduate, in a simple white dress comes in from the right and remains standing in the center of the stage.
A figure in a white flowing gown with "Knowledge" distinctly lettered across the front, brings in the lamp of knowledge, lights it (if it will light) and hands it to the girl graduate, saying as she does so:

Knowledge: The fear of Jehovah is the beginning of knowledge.

Discretion shall watch over thee;
Understanding shall keep thee:

Wisdom shall enter into thy heart
And knowledge shall be pleasant unto thy soul.

(Prov.1:7a, 2:11,10.)

Another, also in white, with "Understanding" lettered on her gown, brings in an academic cap and gown, puts them on the girl graduate, and says:

Understanding: O do not ask for place among
Great thinkers who have taught and sung,
And scorned to bend
Under the trifles of the hour-
Only thou must not lose the power
To comprehend
These lessons God dost give
To teach thee how to live,
To do, to bear,
To get, to share,
To work, to play,
And trust alway.

M.D.Babcock
(slightly adapted)

Angel-of-the-Future: (Comes forward and takes the girl graduate by the hand.) Do not pray for tasks equal to your powers. Pray for powers equal to your tasks! Then the doing of your work shall be no miracle. But you shall be a miracle. Every day you shall wonder at yourself, at the richness of life which has come to you by the grace of God. (Phillips Brooks)

(Leads her back through the rear exit, the pages holding back the curtains.)

EPISODE THREE

Characters: The Girl, and four other girls, now in college.

Setting: The girl is in her room, studying at her desk, conspicuously

surrounded by books and working hard.

The Girl: (heaving a sigh of relief) Therefore angle EF equals angle E D. Q.E.D. And that was an original. Three cheers for our side. Now for sociology. (Picks up another book and finds her place. Groans) Oh, those processes! Will I ever learn them? (Studies a few moments in silence)

A group of girls come strolling by, books under their arms. Seeing the Girl, they stop to visit a minute.

The Girl: (Very sweetly) Good morning! Did you know that the social process of society are (takes a long breath and rattles them off fast) Association, domination, opposition, adaptation, cooperation, stratification, socialization, alienation, individualization and crystalization?

One of the Others: Well I'd always guessed as much. And what's more, in writing a semester paper one must have on the title page (counts off on her fingers and also goes at lightning speed) the title of the paper capitalized, the name of the student in full, no initials, catalogue number and name of course, the semester and year. Also-

Second Girl: (breaking in) And I might add-

The Girl: Don't bother. (they all laugh) It's great to be getting a college education isn't it? (growing more serious) But it is great! To really dig beneath the surface of things and Know- and Know you know. But(hastily opening up her book again) right now I know I don't know, and the quiz is this afternoon. Goodbye; I'm so sorry you have to go.

Second Girl: (a trifle ruefully) So are we. (They stroll on, leaving the Girl studying diligently)

The Girl: (closing the book and reciting from memory with an obvious effort) Assimilation by environment, assimilation by occupation, assimilation by mode of life, assimilation by- by- by-(opens book) O yes, by dialectic of personal growth, assimilation by education. There's that.

The Girl: I guess I have it -----

Phone rings.

The Girl: "Studying Sociology. ----- But, I have to. -- No - I'm sorry, but there's no other time to get it. Goodbye."

Now English - Milton on his blindness. It's beautiful, too.

"When I consider how my light is spent
E'er half my days in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker and present
My true account lest he returning chide;
"Doth God exact day labor, light denied?"
I fondly ask, but Patience, to prevent
That murmur, soon replies, 'God doth not need
Either man's work or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed,
And post o'er land and ocean without rest;
They also serve who only stand and wait."

Repeats wistfully - "He also serves who only stands and waits. (While repeating this sonnet, The Girl must hold the audience by a really fine rendition) The Girl then settles back to go on reading.

Knock on the door; the first girls back all excitement. One grabs up the Girl's hat and slams it on her head. Another starts to hurry her into her coat; another wraps her scarf around her neck, while a fourth struggles with her golashes.

The Girl: (getting her breath) Thanks so much, but I really wasn't chilly !

First Girl: It's snowed all afternoon ---

Second Girl: And the boys ---

Third Girl: (fairly shouting) Want us to go tabagganing !

The Girl: (in a voice of ecstasy) Tobagganing ! ! (begins to adjust at top speed. Slows down. Pulls on her gloves very slowly and then starts taking them off again.)

First Girl: What's the matter ?

The Girl: This would be my third evening out this week and I'm behind now.

Second Girl: But you couldn't turn this down. It's moonlight ! (All laugh)

The Girl: Yes, and it's the night before exams too.

Third Girl: (drops dramatically on her knees before The Girl) "Come on, Tad - it's no fun without you.

The Girl: Cheer up; you still have each other and the boys, and for me - - right now - - I'm getting educated!

First Girl: Well, so long, you've pricked my conscience something awful. Good luck! (They leave)

(Girl takes off wraps and sits down again)

Curtain

TABLEAU *

This time the Angel of the Future comes in before the Girl, and standing in the center of the stage, recites the following very slightly modified version of "The Search" by Thomas Curtis Clark.

The Angel of the Future:

She seeks his love in sun and stars
And where the wild seas roll,
And finds it not. As mute she stands,
Fear overwhelms her soul;
But when she gives to one in need,
She finds the Lord of Love indeed.

She seeks his love in lore of books,
In charts of science skill;
They leave her orphaned as before -
His love eluding still;
Then in despair she breathes a prayer;
The Lord of Love is standing there!

The Girl comes in and takes her usual seat. The Angel of the Future goes over and stands near her. A spotlight is flashed on a gold cross, several feet high and placed just behind the place where the Angel of the Future first stood.

The chorus off stage, sings very distinctly:

O Love that wilt not let me go,
I rest my weary soul in thee;
I give thee back the life I owe,
That in thine ocean depths its flow;
May richer, fuller be.

O Light that followest all my way,
I yield my flickering torch to thee;
My heart resotres its borrowed ray,
That in thy sunshine's blaze its day
May brighter, fairer be.

O Joy that seekest me through pain,
I cannot close my heart to thee,
I trace the rainbow through the rain,
And feel the promise is not vain;
That morn shall tearless be.

O Cross that liftest up my head,
I dare not ask to fly from thee;
I lay in dust life's glory dead,
And from the ground there blossoms red,
Life that shall endless be.

Curtain

EPISODE FOUR

Characters:

The Girl: in simple dress not black

The Minister:

The Maid:

Setting:

The Girl sitting in a rocker reading a letter, and evidently struggling to keep back the tears. As she finishes, she breaks down completely, dropping her head in her hands with a little despairing sob.

O, I don't feel it - I can't find Him - and where is my mother now?

(Knock on the door) (Hastily wiping her eyes, she calls) Come in!

The Maid: ((sticking her head in at the door) It's the minister, he asked to see you just a minute.

The Girl: Yes - - - Show him right in.

(The minister comes in, takes her hand and looks searchingly into her face.)

The Minister: Off by yourself again? You mustn't grieve like this.

The Girl: Yes sir, I know it.

The Minister: Have you heard the news?

The Girl: (listlessly) No, what news?

The Minister: Mr. Arthur's community pageant has been approved by the committee and is to be put on at the new outdoor amphitheatre in September. It is a tremendous thing. I have read it myself and am sure that it will be of untold inspiration to the whole community.

The Girl: (still listlessly) Yes, - I hope it goes well.

The Minister: That's why I came, Tad. It is going to take all the leadership resources the community can produce. You are the only one available person Mrs. Longwood can think of to take charge of the episode where the little children come on - they love you so, Tad. If you thought you could - -

The Girl: (slowly shaking her head) I wish I weren't such a weakling Dr. Howard, but I guess I just am. I - I can't seem to find help anywhere.

The Minister: Not anywhere, Tad?

The Girl: (a little defiantly) No sir, not anywhere. (Picks up the letter she had been reading) People try to comfort me, and they only make me miserable. Listen to these verses my cousin just sent me:

"Beside the dead I knelt for prayer
And felt a presence as I prayed.
Lo, it was Jesus standing there.
He smiled: "Be not afraid."
(From Christus Consolator - Raymond)

(Breaks off impatiently and hopelessly, tossing the letter aside.) I thought I was a Christian but He doesn't seem to come to me. I know you'll think I'm awful, but I can't even be sure there is a God. Dr. Howard, how am I going to know there is a God? And if there isn't - (Breaks down again)

The Minister: (Speaking quietly and with great tenderness) There is a God, Tad, and your mother is with him now. If you do what I tell you to, you will surely find him too.

The Girl: I have read the Bible and - tried to pray.

The Minister: Write these words down. (Girl takes up a pencil and writes as he dictates.) Oh God, if there be a God, reveal Thyself to my soul."

(They sit in silence a moment)

The Girl: Just that?

The Minister: That doesn't take anything for granted, does it?

The Girl: No sir.

The Minister: And itsasks for what you want, doesn't it?

The Girl: Yes sir - - O it does.

The Minister: Keep on praying that prayer, and the answer will come.

(The minister goes quietly out, the Girl not noticing but gazing at the paper in her hand. She drops to her knees beside the chaireand starts praying aloud, softly anghesitatingly at first, then more confidently.)

The Girl: O God - - - if there be a God - - - reveal - Thyself - to my soul

O God - - - If (pause) O God, - if- there- be a God - reveal

Thyself to my soul! - - - - O God - reveal thyself to my soul!

Chorus or solo singing in the distance:

Softly:

Other refuge have I none
Hangs my helpless soul on thee
Leave, ah leave me not alone,
Still support and comfort me.
All my trust on Thee is stayed
All my help from Thee I bring.
Cover my defenceless head
With the shadow of thy wing.

Fuller and more exultantly

The Girl raises her head with a look of joy.

Plenteous grace with thee is found
Grace to cover all my sin;
Let the healing streams abound,
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of thee
Spring thou up within my heart,
Rise to all eternity.

After a moments silence. - The Girl gets up, finds a telephone directory, looks up a number and goes over to the phone.

The Girl: 3946 Black, please - - - - - Hello, Mrs. Longwood? - - This is TTad Sherwood. Dr. Howard was in today and said you wanted me to help with the children's episode in the pageant - I just wanted to tell you that I will be glad to do what I can. - - - - - You're welcome, I'm sure - - - - - - Yes, I am ready - - - - - I have found Someone who will help me. - - - - Goodbye.

Curtain

INTERLUDE*

This time it is no longer the Girl who comes in, but The Woman made up to resemble as closely as possible the Girl, but even more attractive. According to her custom, she goes over to her favorite seat and begins to day dream as before.
Use the whole stage for the interlude.

The Angel of the Future: (enters, comes over close to the Woman, but a little behind her, and stretching out her arms caressingly toward her, begins to speak:)

O Girl that was, O Woman now become -
  True to my promise, I have brought to you
Rich opportunity, and opened up
  The Fourfold Way to perfect womanhood.
And you, through light and darkness, joy and pain,
  Have followed on, and grown Fourfold and strong.
Fitted to live, and love and consecrate
  Anew your woman's powers to serve the world;
And so to serve your Lord. Your future lies
  Ahead - mysterious, and yet secure,
And now to help you in the way you go,
  I bring - the spirit of Service . Fare you well!

(At the last line the Angel of the Future turns and points to the spirit of Service, revealed in the spotlight, wearing blue Grecian robe with gold waist cord, slowly coming forward from the rear. The Angel of the Future quietly leaves the stage.)

The Spirit of Service - comes forward to the place where the Angel of the Future had been standing, and herself stands silent, holding out one arm toward the Woman, but with her eyes following those who are to pass across the rear of the stage, representing the world's need. They will pass in the order listed below, but each by some look or gesture, entreating the Spirit of Service for help. The Spirit of Service, in turn points them to the Woman. During this time a violin or piano should play the tune to "Where Cross the Crowded Ways of Life."

1. A group of immigrants with their bags and bundles. They look wistfully toward the Spirit of Service as they pass.

2. Following at a little interval, a lame boy with a pack of newspapers under his arm. He pauses, looks longingly, readjusts his papers and hobbles on, leaning heavily on one crutch.

3. A very old couple, barely able to walk. The old man points the old woman to the Spirit of Service, and, keeping their eyes on her, they make their way slowly out.

4. A group of tawdry superficial society women, their discontent showing plainly on their faces. As they catch sight of the Spirit of Service, the hard look leaves their faces for a minute but they pass quickly on.

5. A group of little children, trooping along by twos and threes. Catching sight of the Spirit of Service, they point to her with glee, confident with the faith of childhood that she will give them what they need.

6. A number dressed to represent various foreign peoples, burdened, unhappy, but looking hopefully to the Spirit of Service. These are to represent the world wide need.

After they have left the stage, the Spirit of Service quietly follows, leaving the Woman quite alone. The music also stops. She sits with bowed head, evidently in prayer, as the soloist off stage sings:

I would be true for there are those who trust me;
I would be pure for there are those who care;
I would be strong for there is much to suffer;
I would be brave for there is much to dare
I would be brave for there is much to dare.
I would be friend to all, the foe, the friendless
I would be giving and forget the gift;
I would be humble for I know my weakness;
I would look up, and laugh and love and lift;
I would look up and laugh and love and lift.

Curtain

N. B. If a shorter simpler pageant is desired, this interlude may be made the final climax. In that case the closing outlined on the next page should be followed. The Girl rather than the Woman going through this ritual.

(Resuming from page)

While the second curtain is still down, the chorus behind the scenes sing the following as a preparation for the episode which is to follow, the woman sitting in her usual seat listening.

Once to every man and nation
Comes a moment to decide,
In the strife of truth with falsehood,
For the good or evil side;
Some great cause, God's new Messiah,
Offering each the bloom or blight,
And the choice goes by forever
'Twixt the darkness and that light.

Then to side with truth is noble,
When we share her wretched crust,
Ere her cause bring fame and profit,
And 'tis prosperous to be just;
Then it is the brave man chooses,
While the coward stands aside
Till the multitude make virtue
Of the faith they had denied.

By the light of burning martyrs,
Jesus' bleeding feet I track,
Toiling up new Calvarys ever
With the cross that turns not back.
New occasions teach new duties,
Time makes ancient good uncouth;
They must upward still and onward,
Who would keep abreast of truth.

Though the cause of evil prosper,
Yet 'tis truth alone is strong;
Though her portion be the scaffold,
And upon the throne be wrong,
Yet that scaffold sways the future,
And, behind the dim unknown,
Standeth God within the shadow,
Keeping watch above his own.

James Russell Lowell

Welsh Hymn Melody - Ton-y Botel

Curtain

EPISODE FIVE

Characters:

The Woman - teacher of an organized Sunday School class of girls.
Catherine - president of the class.
Martha - secretary.
Alice, Ethel, Peggy, Eunice, Gwen, Jessie and four other members.

The girls are about seventeen years old, and all are dressed in hiking clothes - bloomers or knickers and middies - or if the community is very conservative, skirts and middies.

Setting: This is an out of door scene. The girls are gathered about a campfire clearing up after a picnic supper. An exceedingly effective artificial fire can be made with electric bulbs, orange and red tissue paper, and branches. Guard carefully against fire. Of course if the pageant is being put on out doors, a real fire is practical and much more effective.

ACTION

Alice: This looks better, but there's a fish's tail over by the maiden hair fern, and three potato chips on the grass!

Ethel: I move the inspection committee continue their vacation till the laboring classes have a chance to finish their work. Isn't that right Miss Sherwood?

The Woman: Cheer up, Ethel - you'll be inspecting next time.

Ethel: O joy! (continues picking things up, throwing the offending tail and chips in the fire. Starts a catchy tune. Several catch up their ukes and accompany)

Alice: (breaking into the singing) There now, we're ready for our meeting. Madame President, it's up to you.

Catherine: Shall we have the business first, Miss Sherwood?

The Woman: Yes, but remember we have a lot to do beside that, and make it as short as you can.

Catherine: O Girls! Hurry! (The girls all gather close, sitting on the stumps etc.)

All: (repeating with bowed heads) May the words of our mouths and the meditations of our hearts be accpetable in thy sight, O Lord, our strength and our redeemer.

Catherine: Our name?

All: The Fourfold Class of the Union Sunday School.

Catherine: And our verse?

All: Jesue increased in wisdom and stature, and in favor with man and God.

Catherine: And our motto?

All; Every girl at her best all the time. Catherine. We will have roll call,

Martha: (each girl answers as her name is called) Catherine Roberts, Allene Pickens, Eunice Tate, Alice Norton, Ethel Newcomb, Eloise Wilcox, Peggy Brant, Jo Eastman, Janet Norton, Jessie Weigle, Gwen Arthur, Miss Sherwood.

Catherine: The secretary will read the minutes of the last meeting if she has remembered the book this time.

Martha: (producing the book with a flourish) At your service.

Peggy: Madam President, I think for the good of Martha's soul I ought to relate that Miss Sherwood called her up three minutes before she left home and reminded her of it.

Eunice: Three cheers for Miss Sherwood! (They give them enthusiastically)

Martha: (quite undisturbed) Last Friday we took the last of our series of hikes. It was an overnight hike, ten miles going, and thirteen miles coming back by the river. Nobody stiff, no one sunburned, no blisters. It might be interesting to note here that our first hike was only five miles long, and produced nine blisters, seven red noses and three very red noses, a strained ankled and twelve stiff girls. Miss Sherwood was the only one who came through as good as new, and everyone knows she can stand anything. (Calls of Hear! Hear!) We slept out under the stars this time,

and woke in time to see the sun rise over the lake. We saw six new birds, a new tree and a new rock formation; we also had the pleasure of fishing our dignified president out of the creek- Miss Sherwood did the fishing and also superintended wringing her out afterward- and we demonstrated our first aid ability after Jessie knelt on a bee's nest to pick a wild flower. I should also mention Miss Sherwood's wonderful stories around the campfire and our little Hillside meeting at sunset. Respectfully submitted, Martha Crawford.

Catherine: Any additions or corrections? If not, the minutes stand approved. Does the committee in charge of the picnic have anything to say?

Gwen: Not much, except that the eats come to fifteen cents apiece, and we must be sure to scour Mrs. Brown's frying pan before we take it home. I move you, Madame President, that inasmuch as Jessie upset the milk, she be appointed a short term committee of one to take care of this matter.

Jessie: (Unhappily) Madame President, having investigated the frying pan, I feel that a standing committee of five will be needed, and I nominate Gwen as chairman.

Catherine: Why wasn't it done with the rest of the things?

Several: It's soaking!

Catherine: We'll investigate the matter later. Gwen, have you anything more to say? If not, we'll hear from those in charge of the party.(general stir)

Alice: Well, we're going to have a hayride out to Brown's farm, and our Bible Baseball game out there. The boys have accepted our challenge and are studying their heads off. Of course we'll beat 'em- but we might not, so you'd better all get to work.(everyone starts to whisper)

Catherine: Order please. You all certainly do get excited about the boys!

Gwen: Well, so do you when you aren't presiding.

Catherine: (Hastily) Is there any more business?

The Woman: Yes, there is one thing more. (At the sound of her voice they all promptly give their undivided attention) The Principal of the High School asked me the other day if I thought you'd help him-

Gwen: (Forgetting and breaking in) Us - help him!

The Woman: You probably know there are some serious conditions-

Eunice: Spooning! I'll say they're serious!

The Woman: Well, he didn't just put it that way - but I guess that's the point.

Catherine: (A little sharply) Well, what does he think we can do about it?

The Woman: He has noticed that you have influence with both the boys and the girls.

Catherine: Well, we'll lose it if we turn into goody-goodies.

Martha: (Reproachfully) Catherine!

Gwen: (Thoughtfully) It's the truth. I've watched it a lot lately. If a girl lives up to the standards she knows she ought to in that school nobody pays any attention to her.

Catherine: (Impetuously) And as for ever having a good time -

Ethel: We have good times, don't we?

Catherine: Don't we just! But I mean with the boys.

Ethel: You mean with Harold.

Catherine: (Defiantly) Well- and if I do?

The Woman: I'm wondering-

Several: What?

The Woman: Which is worth more to you girls - popularity or self respect?

Catherine: Just what do you mean - self respect?

The Woman: Well, this way of putting it has always helped me: Never do anything with a boy friend you wouldn't want his mother to know about.

Alice: Heavens! What--what-

The Woman: What would there be left to do? For a weakling nothing. For a fourfold girl enough to make her both popular and influential.

Catherine: (Leaning forward with intense earnestness) Do you really believe that, Miss Sherwood?

The Woman: I do.

Catherine: May I ask you one more question?

The Woman: You may.

Catherine: Have you tried it?

The Woman: Yes, Catherine, I have.

Alice: (Breaking rather a tense silence) Well she got a man all right. (They all laugh, looking significantly at the diamond on her hand)

Catherine: Miss.Sherwood, do you really believe - we are equal - to living up to those ideals - in our school?

The Woman: Catherine, I do - especially if you can all stand together. (Silence again)

Eunice: But if we couldn't swing it. Suppose we all just got left alone with our self respect?

The Woman: Then what?

Eunice: (With conviction) It's mighty lonesome being good!

Catherine: Yes, suppose we should just lose our boy friends - is it worth the price?

The Woman: That depends on how much you think of them.

Catherine: (Sharply again) What do you mean by that?

The Woman: I mean you can never raise their standards by simply coming down to their level yourselves. You must care enough about the highest good

of your friends to be willing to give them up. (pause) Do you remember Christ's prayer - "For their sakes I purify myself?" That is the price real friendship is always willing to pay. (pause) Of course if you are only thinking of the good times they can give you -

Catherine: It isn't that - O it isn't only that! They are our friends.

The Woman: (Quietly) I thought so. (pause) I think you girls have faced the issue squarely, and counted the cost. If you are willing to stand with me on this proposition, let's shake on it.

Eunice: (Coming forward with simple directness takes her hand. With pauses, showing how sincerely each girl is facing the issue, the rest do the same, Catherine coming last, showing the signs of inner conflict, but with head held high and determination in every move.)

The Woman: (Too deeply moved to say what she feels) Come - we must sing our song, and start the hike back.

(They gather close about the fire, with their hands on each others shoulders, and with bowed heads, sing:

Father in heaven, hear us today;
Hallowed thy name be; hear us we pray.
O let thy kingdom come,
O let thy will be done,
By all beneath the sun, as in the skies.

Father in heaven, hear us we pray;
Hallowed thy name be, hear us we pray;
Lead us in paths of right,
Save us from sin and blight,
King of all love and might, glorious for aye.

Anonymous. Tune: Southhampton.

INTERLUDE.

The Woman takes her usual seat at the foot of the tree.

The Spirit of Service stands over near, and to the rear of, The Woman, gesturing toward the action as before.

A low rocker beside a small table is set in the center of the stage, just in front of the second curtain. A Bible should be placed on the table.

The following hymn is sung either by the chorus or by a solo voice.

O Lord, I do not ask to stand
As king or prince of high degree,
I only ask that, hand in hand,
A child and I may come to thee.

(During this verse a young woman leads a little child over to the rocker and seating herself in it, draws him (or her) close by her side.)

To teach a tender voice to pray
Two childish eyes thy face to see,
Two feet to guide in thy sure way
This fervently I ask of thee.

(During this verse the child kneels at the woman's knee.)

O grant thy patience to impart
Thy holy law, thy words of truth.
Give, Lord, thy grace, that my whole heart
May overflow with love for youth.

(During this verse the woman takes the child in her lap, opens the Bible, and they look at it together.)

As step by step we tread the way,
Trusting and confident and free,
A child and I shall day by day
Find sweet companionship with thee.

During this verse they get up, and the woman leads the child out again.)

Curtain.

Characters:

The Woman: now a young mother in a home of her own.
Junior: her ten year old son.
Helen: her seven year old daughter.
Baby: possibly one or two years old.
Her Husband: (Mr. Armstrong)

Setting: A simple living room with a table, rockers, and, if possible, a fireplace.

Time: Early evening.

ACTION.

The Woman: (Sitting by the table or in front of the fireplace playing with the baby in her lap.)

Helen: (Comes in in a liesurely way, stops to play with the baby, too, and then casually asks)

Mother, where's the cat?

The Woman: I don't know, I'm sure,- in the cellar probably. Why do you want her?

Helen: A mouse ran up Junior's pant leg and he's holding it while I get the cat.

The Woman: (Hastily putting the baby down) Mercy child! Where is he?

Helen: In Walker's garage.

The Woman: Don't let the baby get near the fire.(Dashes out.)

Mr. Armstrong: (Enters) Helen runs to him, throws her arms around his neck and gives him a resounding smack. Then he picks up the baby and sits down in a rocker.)

Where's your mother?

Helen: In Walker's garage getting a mouse out of Junior's pant leg.

Mr. Armstrong: (Incredulously) Getting a what out of Junior's pant leg?

Helen: (Most casually) A mouse.

Mr. Armstrong: (Hastily putting the baby down) I guess she needs her husband then.

Don't let the baby get near the fire!

(Hurries out. They return in a minute with a much dissheveled and rather crestfallen Junior in a pair of overalls.)

The Woman: (Evidently continuing a cross examination)

And how did you happen to go to Walker's garage without asking Mother first? And after supper, too!

Junior: (Looking wistfully toward the door)

Junior: Well I heard the fellows yelling. All the fellows were there!

Mr. Armstrong: Well, Son, my advice in the future would be to let the mouse go before it bites you. Let's see your leg. (They all bend over the injured member with great interest)

Hm-mm. I think you'll live. I'd recommend soap and water first,

The Woman: Yes, Junior, ask Mary to wash your hands too,- and put on your other suit. (Junior starts to leave with alacrity. Just as he reaches the door his mother calls again) O Son, did you get the thread I sent you for?

Junior: (Uneasily) Yes, Mother, its on the front porch. (Starts out again.)

The Woman: Just a minuts, Junior. Where is the change?

Junior: I don't know.

The Woman: You don't know!

Junior: I guess its by the thread.

The Woman: Suppose you get it. (Junior goes out, but returns empty handed)

Junior: It wasn't there. (Long pause) Maybe the cat got it. (Hopefully)

The Woman: What would the cat do with it?

Junior: Well, the man in the store didn't give me any change.

The Woman: He must have, Two spools of cotton thread wouldn't cost fifty cents.

Mr. Armstrong: What is that in your pocket, Son? Let's see. (Junior sidles over) Marbles! I never saw you have any like these before.

Junior: (Most uncomfortably) Johnnie Walker gave them to me.

Mr. Armstrong: Pretty generous for Johnnie!

The Woman: Junior, I think you had better ask Mary to put you to bed where you can lie and think. Maybe you can remember then about the change.

Junior: (Glad to get away at any cost) Yes, Mother. (He leaves) (They sit in silence a few moments, both parents looking very much troubled. Helen yawns and stretches.)

The Woman: Yes, dear, its time you went to bed too. Kiss Daddy. (She takes them out. Mr. Armstrong shakes his head. Then he picks up a book and looks through it with interest. The Woman returns, picks up her sewing and sits down.)

The Woman: Arthur, I don't mind when they're just mischievous - but to have him lie and steal -

Mr. Armstrong: There dear, don't worry too much. I guess he isn't the first young man of that age to try it.

The Woman: (With much feeling) Yes, that's just the point. And most of them keep right on. (Mr. Armstrong looks surprised) Yes, they do ! O I don't mean they spend their mother's change for marbles all their lives, but Arthur, a really consistently honest man is rare - and you know it ! The boys Junior plays with - the men you do business with - O Arthur, How can we do it all by ourselves ?

Mr. Armstrong: (a little perplexed) Do what all by ourselves dear?

The Woman: Make a Christian man out of him ! The Sunday School can't help much - not the way its run now. And besides, what is one little half hour a week ? And as for the public school - (she shakes her head in discouragement)

Mr. Armstrong: I have something here that might interest you.

The Woman: What is it?

Mr. Armstrong: A book on week day schools of religions. They are doing wonders with it in some cities. Practical results, you know. The little boys there bring back the change.

The Woman: (Dropping her work and leaning forward) Tell me more, Arthur. Are there many books on the subject ?

(the door opens and Junior, in his pajamas, with towseled head, tear stained cheeks, and shaken now and then with a convulsive sob, comes in, both hands full of marbles. He goes straight to his mother, puts them in her lap, throws his arms about her neck and wails)

Junior: O Mother, I got them, (sobs) with (more sobs) the change.

The Woman: (gathering him up in her arms) My son - my little son - - - you s couldn't sleep till you told mother the truth about them, could you? (junior shakes his head and then buries it on his mother's shoulder again. The Woman hugs him close and looks over at her husband) We will make a man out of you won't we ? (She rocks him in silence a minute more) Now I wonder what we'd better do about the marbles?

Junior (Emphatically) You take 'em - I don't want 'em !

The Woman: Don't you think we'd all feel better if you took them back to the store and got mother's change ? (Long pause)

Junior (very low) Yes, Mother/

The Woman: (Relieved) There, I knew my boy would want to do the right thing. Now let's go back to bed - you can have happy dreams now, can't you? (Takes him out, and returns at once. Her husband goes toward her as she enters the room.) O, Arthur, wasn't he just too dear ? (Then standing before her husband with head held high, and speaking with great determination) Arthur Armstrong, We are going to learn how to give our children real religious education, no matter what it costs - and when they are grown, I'm going to give my time to bringing vital Christian education into this community. (bowing her head) so help me God .

Curtain

INTERLUDE *

The Woman: Now middle aged, and with grey hair, but if anything more attractive than ever, comes in and takes her place by the tree.

The Spirit of Service: comes in and stands in the spot light in the center of the stage holding the lamp of wisdom in one hand, and an open Bible in the other.

The Woman: (Kneeling, prays aloud. As she prays the strains of a violin playing "O Master Let me Walk with Thee" are bearly discernable.)

Thou knowest, O heavenly Father, the duties that lie before me this

The Woman: day, the dangers that may confront me, the sins that may beset me. Guide me, strengthen me, protect me, Guide me in thy life in such abundance that I may this day hold my soul in thy pure light. Give me thy power that I may become a power for righteousness among my fellows. Give me thy love, that all lesser things may have no attraction for me. Let me find thy power, thy love, thy life in all mankind, and in the secret places of my own soul."

(From a Book of Prayers for Students)

EPISODE VII

Characters:

The Woman: Sitting in her office dictating to her stenographer.

The Stenographer:

Mr. Johnson:

Middle aged man and his wife:

Two young girls: (17 years old)

Young Woman

Reporter

Poor Woman

Minister

Setting: in an office, with a storm raging outside.

ACTION.

The Woman: (Dictating) If you can arrange to come we can assure you that the Protestant forces of this city will give their united support to your proposed fine arts program. We can secure a hall excellently adapted to the display of your pictures; all of our leading churches have well trained chorus choirs which will be able to give the help you will need in your musical programs, and our young people's council

will take the responsibility of promoting the pageant, which can be held in a nearby park, where we have a natural amphitheater seating over five thousand people. Trusting then that we may be able to count on your being with us the third week in august, I am, most sincerely yours, Theodora Armstrong, Pres. of the Greenville Sunday School Associáation. (Runs through some more mail) I have several more for you to take. I think for once we will have an un-interrupted afternoon - no one is going to come out in this storm.

(Thunder and wind) (The phone rings)

Stenographer: Mrs. Armstrong? Just a moment.

The Woman: Yes, - O yes, Miss donell. I am sorry you have had trouble getting me. I have arranged things at home so I can be in the Association O ffice from one to five every afternoon, so you will find me here in the future (Pause) O I like to do it, and the work has grown so it demands that much time at least. You see my children have grown up, so I have more time to give to other People's. I was just wondering if we could get you to take charge of decorating the platform for the graduation exercises of the community training school. (Pause) there will need to be accomodations for fifty two graduates. The colors are blue and yellow. (Pause) Yes, I think that will be most satisfactory. Thank you so much -- -- Yes, it is a Terrible storm. Glad we're inside ! Yes, that's all. Good-bye.
(as she turns back to her work, the door is thrown open, and a man wet with rain, strides in.)

Man: The storm - they're outside in it ! On the lake. If we can't get help to them they'll drown - Lois Wright, Edith Mason, Ruth Hamilton, my Marion (His voice breaks) were out sailing on the lake when the storm broke. The neighbors have phoned in that they are being driven on the

the rocks at Fisher's Point. Old Man Fisher is the only man who knows the reaf well enough to handle the boat there in this sea, and he has the only boat strong enough. And they can't get him to try.

The Woman: (Tensely) What do you mean?

The Man He's been getting queer lately you know. Lived alone too long. But he'll do anything for you beacause of what you did for his girl. You come. Ask him. You !

The Woman: Hurry ! Where's the auto ?

The Man: Can't get through in an auto. Horseback's the only way, and that's dangerous. Tracks under water - dirt roads caving. Can you do it?

The Woman: (Who has already thrown her wraps on) Bring the horses to my home. I'll be waiting for you. (Leaves, followed by the man. Sounds of wind and rain)

The Stenographer (Hurries over and watches the storm through the window. Comes back to the machine and tries to write. Makes a mistake. Erases. Makes another. tears the paper out and throws it in the basket. Goes over to the window again.) O that terrible road. They'll never get through. Its lucky she's trained fourfold. (Sits down at the desk again and burries her face in her hands. The phone rings, causing her to start violently) Hello. She isn't here. She's gone there now, with Mr. Johnson on horseback. Yes, they hope to getthere in time. Good bye. (The door opens and a middle aged man and his wife comes in, also wet and blown by the storm.

Man and Wife: (Speaking together) Where is Mrs. Armstrong?

Stenographer: She's gone out.

Middle aged man Does she know anything about the sailing party?

Stenographer: That's where she's gone. - to Fisher(s Point, to try to persuade the old man to go after them.

Middle aged Man How does she think she can get there?

Stenographer: Horseback.

Middle Aged Man She's taken her life in her hands, then, I guess only God Almighty can save any of them now. (His wife begins to sob hysterically. The man putting his arm around her -) She's pulled our Harry through tight places before. Let's believe she will again.

The Wife: O I'm glad she's gone for him. I'm glad she's gone for him.

(curtain drops for two minutes to denote passage of time. A few measures from "The Storm" might be played on the piano/ Curtain is raised again. Same group. The wife is distractedly pacing the floor. Man sits with his head in his hands. Stenographer is peering out of the window Phone rings and all three start.) ("Darkness from the'Redemption' by Gounod might be used in this instance)

Stenographer: Yes, - Yes. She's gone to Fisher's Point. Yes, I think we'll get word here as soon as anywhere. They've been gone two hours.

The Wife: I'm glad she's gone for him. (Footsteps are heard outside. All start forward with strained attention. Two girls about seventeen years old, are fairly blown in the door.)

First Girl: Where is Mrs. Armstrong?

Second Girl: Does she know that Lois and Edith and Ruth and Arthur and John and Harry are out on the lake in a sail boat being driven on the reef?

Stenographer Yes, she's gone on horseback now to Fisher's Ppint to get Old Man Fisher to go after them. Been gone two hours.

First Girl: (With great relief) Well, if she's gone for them we'll feel better. I never yet saw her go for anything she didn't get.

Middle Aged Man: (Gruffly) Do you realize the chances she's taking, girl? She's no more than human. We ought to have heard something before this.

The Wife: (Still pacing the floor) I can't help it. I'm glad she's gone. I'm glad she's gone.

Middle Aged Man (More tenderly) Control yourself dear, come over here by me. (Footsteps outside the door again. All strain forward tensely. A fine looking

young woman hurries in.)

Young Woman: Where's Mrs. Armstrong?

Stenographer: She's out. Gone to Fisher's Point.

Young Woman: Does she know it then? Does she know it? The girls were from my class. I should have been with them. I wonder what she thinks. Still what could I have done ? Lois, Eidth, Ruth, Marian - where are they? (Almost hysterically) Does anyone know where they are now?

Stenographer They were anchored off Fisher's point the last we heard.

The Wife (starting to her feet again) O I'm glad - glad she's - (Her husband goes over and gently leads her back to the seat beside him. Silence for several seconds broken only by the wind and thunder. The stenographer goes over and looks out of the window, Footsteps outside the door again. All start forward expectantly. Those sitting down involuntarily start to their feet. A reporter comes in, tablet and pencil in hand. They sink back in obvious disappointment.)

First Girl Sobs.

Second Girl Gertrude don't. She wouldn't have us be cowards.

Reporter Have you heard anything from Mrs. Armstrong yet?

Stenographer Nothing - - - - It's time we did.

Reporter: (Taking a chair) I guess I'd better wait here. (Silence again)

First Girl (Gets up and goes over to a picture of the Alice Freeman Palmer Memorial. Stands looking for a moment.) Thats what she's done.

Middle Aged Man What do you mean?

First Girl Shown us the way - the fourfold way .

Reporter (With conviction) That woman has done more for this community than anyone else I've known. - - - Is the road to Fisher's Point very dangerous? They tell me she went on Horseback.

The Stenographer: She did,- with Mr. Johnson. They've been gone a long time.

The Middle Aged Man: It isn't far. They certainly ought to be getting back soon.

(Minister enters)

Minister: Mrs. Armstrong not back yet?

Stenographer: Not yet, Dr. Howard. (Several of the others unconsciously echo her "Not yet")

Minister: I'm glad she went. Our young people are in terrible danger - but (he bursts out impulsively) My God, we can't get along without her! (Drops in a chair and covers his face with his hands. Scarcely knowing where he is he starts to pray. The wife slips to her knees beside her chair. All bow their heads) Out of the depths- out of the depths - we call unto thee, O God. Save them - save her for thy mercy's sake! (He stops, unable to go on. For several long seconds the deadly silence is broken only by an occasional sob from the wife.

The Woman: (Her voice carrying clearly from where she is on the other side of the door) I don't hear them. They must be gone. Wait till I find my key - I must get that committee report.

Stenographer: She's come. She's come! (Runs to the door and flings it open, disclosing The Woman, beaten by the storm and weary. Seeing the anxious group within, she steps into the room with the words) They're safe - all of them.

Curtain.

The Pilgrim's Chorus is played by the orchestra.

EPILOGUE

The Woman: (Comes in wearily, sits down in her usual place, and leans her head against the tree) O Spirit of Service, come to me. I - am - very tired. (The Spirit of Service comes directly in, and this time lays her hand on the Woman's shoulder. The Woman opens her eyes and looks straight into the eyes of the Spirit of Service. Then she stands up, her weariness quite gone.) You have come to me;

Spirit of Service: But see whom I bring with me. (The second curtain is raised, and grouped behind it stand all those whom The Woman has helped, carefully and effectively grouped; those who have been conspicuous in the play being conspicuous here. Care should also be taken regarding the color effects. Those who appeared in the same episode should be together here.* * * The Woman looks on in silent amazement and growing joy. Then those on the stage begin to speak:

Judy: (from the first episode) I was weak and you inspired me to grow strong.

The Girl's Mother: (from the second episode) I was worried about Bub and you gave him an older sister's love.

Girl from the 3 rd. episode: We thoughtlessly sacrificed all for a good time, and you showed us the value of an education.

Catherine: We were content with low standards and you gave us high ideals of friendship.

Mr. Armstrong: I was your husband and you made a home for me and gave our children a mother's fullest love.

Mr. Johnson: (from the seventh episode) Our sons and daughters were in peril and you saved them.

The Minister: The youth of our community were in need of Christian education and yeu gave it to them, and opened up for them the fourfold way.

Voice off stage: (A man's voice, carefully chosen - rich and melodius. He must speak most distinctly, all the others being in absolute silence. In as much as ye did it unto one of the least of these, my bretheren, ye did it unto Me. (The lights at the rear of the stage are dimmed, only The Woman and the Spirit of Service standing out conspicuously in the fore ground.)

The Chorus: (Off stage)

'Tis God's all animating voice
That calls thee from on high.
'Tis his own hand presents the prize
To thine aspiring eye - to thine aspiring eye.

The Angel-of-the-Future: (Comes forward)

The Woman: (Speaking with glad surprise) My Angel of the Future -Again?

Angel-of-the- Future: Yes, I have come again, O Woman, to help you find your still larger self.

Spirit of Service: And I go with you to lead you into even fuller service.

(They turn and go out together, the Angel of the Future on one side of The Woman and the Spirit of Service on the other. Before she goes, however, The Woman hesitates, and goes over for one last look at the place where she had come to sit and dream all these years. There she sees the Girl, as she was at the beginning of the play, sitting looking at the flower.)

The Angel-of-the-Future: As you were before you grew fourfold. (The Woman pauses, lays her hand lovingly on the place where she used to lean. Then with head erect she goes toward the doorway at the right through which a flood light is streaming, an Angel on either side.

Chorus: (Use every available voice with orchestra accompaniment)

A crowd of witnesses around
Hold thee in full survey
Forget the steps already trod
And onward urge thy way - and onward urge thy way.

Curtain.

DAUGHTERS' DAY WORSHIP SERVICE

1. Prelude - Largo by Handel

2. Brief explanation of the fact that, having taken part in the pageant, the devotional period today is to be a service of prayer for the men and women they are going to become.

3. Prayer Song: Father in Heaven, Tune - Southampton
Hear us today;
Hallowed thy name be;
Hear us we pray!
O let thy kingdom come,
O let thy will be done,
By all beneath the sun,
As in the skies.

Father in heaven,
Hear us today;
Hallowed thy name be,
Hear us we pray.
Lead us in paths of light
Save us from sin and blight,
King of all love and might,
Glorious for aye.

4. Responsive reading - Psalm 139: 1-12, 17, 18, 23, 24.

5. Response read by all:
Lay me to sleep in the sheltering flame
O Master of the Hidden Fire!
Wash pure my heart, and cleanse for me
My soul's desire.

In flame of sunrise bathe my mind
O Master of the Hidden Fire,
That when I wake, clear eyed may be
My soul's desire. (The Mystic's Prayer: Sharp)

6. Prayer read in unison:

O God, whose spirit searchest all things, and whose love beareth all things, encourage us to draw near to thee in sincerity and truth. Save us from a worship of the lips while our hearts are far away. Save us from the useless labor of attempting to conceal ourselves from thee who searchest the heart. Enable us to lay aside all these cloaks and disguises which we wear in the light of day and here to bare ourselves, with all our weakness, disease, and sin, naked to thy sight.
Make us strong enough to bear the vision of truth, and to have done with all falsehood, pretence, and hypocricy, ao that we may see things a s they

are, and fear no more.
Enable us to look upon the love which has borne with us and the heart that suffers for us. Help us to acknowledge our dependence on the purity that abides our uncleanness, the patience that forgives our faithlessness, the truth that forbears our falsity and compromise. And may we have the Grace of gratitude, and the desire to dedicate ourselves to thee. Amen.
(W. E. Orchard).

7. All sing "When I Survey the Wondrous Cross"

8. Silent prayer for the men and women they are going to become.

9. "Eye Hath Not Seen" (Holy City) Alfred R. Gaul.

10. "Awake My Soul"

At the close of the worship service, the teachers' of the girls' classes having gone over the following suggestion in detail beforehand themselves, will take part of the lesson period (a proceeding which is permissable only on very rare occasions) to give out loose leaf notebooks, preferably the size that will take typewriter paper, and as nice as possible. This will mean considerable financial outlay on the part of the Church School, but it will prove money well spent. In case the school cannot afford this, the girls could be asked to get the notebooks themselves, or plans could be made whereby the class would raise the funds.

Having either presented the notebooks or some plan for getting them, the teacher would then call to mind the idea of The-Woman-She-Was-Going-To-Become as developed in the pageant, and suggest to the girls that in these notebooks they work out the plans for the women they are going to become. The inscription "1924-1934" might be put on the cover indicating thet fact that in 1924 they are laying the foundations for the women they will have become in 1934.

The girls should be encouraged to make their books as beautiful as possible, enriching the content with appropriate pictures, artistic designs, if they are talented that way, and hymns and poems that develop the various ideals as they are taken up. The writer knows from experience that girls love to do this and some of them achieve surprisingly beautiful and complete results.

The contents might be organized under general headings to correspond to the episodes in the pageant: Physical, Mental, Social, Religious, Professional, Homemaker, "Community Mother." Before any of this, however, it would be well to have a section devoted to a brief condensation of the life of Christ, the pattern by which all other plans and ideals are to be

standardized. This would be a highly condensed collection of those characteristics which each girl found especially inspiring, gathered through the use of Bible clippings supplemented by Fine Arts material.

Having thus started their books on Daughters' Day, the girls will probably need the rest of the year to finish them, if they are to be really worth while. The teacher who is alert to her opportunities will find a great variety opening up before her, as she helped the members of her class collectively or individually in this formation of their ideals. As they become increasingly interested in the construction of their books (and they will do this, especially as they compare the results of their efforts) they will be more than willing to come together from time to time to study "The Life of Christ in Art" or other great pictures which would be what they wanted. Supplied with samples from the Perry Picture Company, The Wilde Company, and others the teacher could meet their immediate needs while she instilled high ideals of art and made them acquainted with the world's great masterpieces for all time. In the same way they would consider really great hymns and bits of poetry. But over and above this, if there is one person in whom the young girl is interested, it is the woman she is going to become, and through this common enterprise, the teacher will find an entrance to the inner "holy of holies" as she gives individual help in the planning.

In working this out, the teacher could adapt the emphases to meet the particular needs of her group - and possibly according to her own particular abilities at times. She could stress ideals of family, of future motherhood, of the kind of man a girl would marry, of community service, of personal appearance, of the cultivation of the individual devotional life these things and many others could be brought to her and brought out.

At the close of each section each girl would be encouraged to write a little note to herself in ten years, starting something like this "O Woman I am gong to Become: I hope you will be - - - etc.", in which she will summarize her ideals for this future self, physically or mentally or socially as the case may be. An envelope should be pasted on the last page of each section, and in the the notes slipped, and left unsealed for the time being.

At the end of the year, the girls might be invited to a Watch Party, each being requested to bring her finished book with her. Timed to come just at the close of the old year and the first few minutes of the new, the following service could be used:

1. Prayer Song (All singing)

Just as I am, thine own to be,
Friend of the young who lovest me
To consecrate myself to thee,
O Saviour dear, I come.

In the glad morning of my day,
My life to give, my vows to pay,
With no reserve and no delay,
With all my heart I come.

I would live ever in the light
I would work ever for the right,
I would serve thee with all my might,
Therefore to thee I come.

Just as I am, young strong and free,
To be the best that I can be,
For truth and righteousness and thee,
Lord of my life, I come.

The girls would then go up, one at a time (or if the group is large, arrangements could be made for several at a time) to a table arranged with candles, sealing wax, and a stamp bearing the number of the year the notes are to be opened, where they would seal the notes written to the women they were going to become, with the understanding that the seals would not be broken till the end of the ten year period. (The rest of the book would be available during the whole time.) It might be well to have soft music played during this little ceremony. Absolute quiet becomes oppressive for girls.

3. Silent prayer.

4. The reading of the following poem. (The girls should be requested to memorize the last two verses before coming.) Unison reading would probably be the best for this.

Lord, not for light in darkness do we pray,
Nor that the veil be lifted from our eyes,
Nor that the slow ascension of our day
Be otherwise.

Not for a clearer vision of the things
Whereof the fashioning shall make us great,
Nor for remission of the peril and stings
Of time and fate.

Not for a fuller knowledge of the end
Whereto we travel, bruised yet unafraid,
Nor that the little healing that we lend
Shall be repaid.

Not these, O Lord. We would not break the bars
Thy wisdom sets about us; we shall climb
Unfettered to the secrets of the stars
In thy good time.

* * * * * * * * * *

We know the paths wherein our feet should press,
Across our hearts are written thy decrees:
Yet now, O Lord, be merciful to bless
With more than these.

Grant us the will to fashion as we feel,
Grant us the strength to labor as we know,
Grant us the purpose, ribb'd and edg'd with steel,
To strike the blow.

Knowledge we ask not, - knowledge thou hast lent,
But, Lord, the will, - there lies our bitter need,
Give us to build above the deep intent
The deed, the deed.

John Drinkwater

5. In closing all sing "Awake My Soul."

The Fine Arts in a year's program.

Turning from the intensive emotionalization of a single idea to the use of the fine arts in a year's program of religious education in a church school, we find the possibilities for variety in approach and emphasis practically unlimited. The following ingredients, for instance,would be effective; and could be effectively presented if the young people's department - or division - were given the responsibility of providing a fine arts program for the regular evening church service once a month:

September: Let the young people of the individual church join with those of other churches in the presentation of a religious education pageant, which would give impetus to young and old alike at the beginning of the church school year.

October: Dramatization of the life of Ezekiel. Let this be the first of a series of dramatizations of the major prophets, the dramatization of biblical material centering in the prophets for this year, while material from the New Testament - the parables for instance - could be emphasized another year.

November: Dramatization of Amos

December: Dramatization of Isaiah, closing with the nativity scene to which his prophecy dimly looked forward.

January: Jeremiah - probably the most elaborate of the series.

February: The rest of the prophets made vivid through picture, poetry and song, ending with the unveiling of a handsome reproduction of Sargent's picture of the prophets, to be hung later in the Church School auditorium or some other appropriate place about the church. It would

be of considerable psychological value if things could be so managed that the church congregation would present this picture to the young people in appreciation of their efforts in behalf of the evening services.

March: An evening of sacred music in which the orchestra and the young people's choral society would combine their efforts.

April: The life of Christ, told in about forty five minutes, and as much as possible in the words of the Bible, with correlated pictures and hymns.

May: The whole evening's program could be built about some famous religious picture. A large copy of the picture itself could be displayed and briefly analysed, the story it represents effectively told, and appropriate hymns and other special music, sung. Instead of using many pictures, this time, attention would be concentrated on one alone, the meaning being brought out in every possible way. This would not only effectively introduce a great picture to the audience, but also a great lesson in terms never to be forgotten.

June: Correlated hymns and pictures built on the theme God in Nature.

July: A series of hymn dramatizations, from six to ten, each taking from three to five minutes. This would involve not only the dramatization itself, but help from the orchestra, the chorus, and congregational singing.

August: An evening given over to congregational singing, lead by the young people's chorus, and interspersed with instrumental selections.

In addition to the evening services, there would of course be the fine arts emphasis in the regular class work, continuous training in the art of worship in the department worship services and devotional

meetings, and special activities outside the church such as carolling through the town Christmas eve, holding an out of door sing early Easter morning, or putting on a missionary play - possibly for purposes of raising money. The occasional use of the fine arts in a purely secular way is also essential, even in a program of religious education.

Of course such a program would want to be promoted through a thoroughly unified system of organization, comprising the organized class, department, and community council. The definite organization of dramatic clubs, choruses, art clubs etc. would mean the very duplication of organization against which young people's leaders are struggling at the present time. Rather these fine arts activities would be carried on as activities of the already established organizations, in which all would be urged to participate. While undoubtedly most of the young people would find their major interest in one or the other of these activities, the effort of the leaders should be in the direction of securing an all round program for each rather than specialization along one line. It will be readily seen from the program outlined above that much time would be required in outside preparation, under skilled leadership, and great care must be excercised not to allow the activities to grow so pretentious that the fine arts program will take a disproportionate amount of time.

It should also be noted that the above is a very pretentious program, calling for a fine arts director, or at least a director of young people's work with adequate training in the fine arts, as well as considerable equipment, and a large number of available young people. It could, however, be simplified to fit any church school, and would well repay the time and effort involved.

CONCLUSION

The Protestant church has not always been friendly to the Fine Arts. It is easy to discard good things along with bad, and this was what happened during the Protestant Reformation, when the legitimate, sensational appeal of the Fine Arts was abolished along with the really objectionable features of the Roman Church.

Today, however, the trend is in the direction of reinstating the Fine Arts in the worship and other activities of the Church. This is very fortunate for the church stands in great need of just such a contribution as the Fine Arts can make at the present time. It should always be remembered that secular interests and sometimes decidedly wrong interests are being urged upon young people with the strongest possible emotional appeal. There is no reason why the church should not utilize this same type of appeal for higher ends. The forces of religious education can never hope to compete with the other interests which crowd upon young people in such attractive forms unless they do just this thing through the appeal of the Fine Arts; and if they do, there is no reason why they should not succeed in supplanting low ideals with high, and above all else in making the Christ ideal dynamic in the development of youth.

The Fine Arts can provide not only the constructive substitute for undesireable activities which is so greatly needed, but also that a sane and balanced emotionalization of religious ideas necessary to the development of the highest character in young people; and this Fine Arts program can be successfully promoted through the Young People's Division of the Church School, and in Week Day Schools of Religion.

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