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A STUDY OF THE USE OF GREAT PAINTINGS
IN RELIGIOUS EDUCATION

A Thesis
Presented to
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CHAPTER I

A JUSTIFICATION FOR THE USE OF WORKS OF ART IN CONNECTION WITH A PROGRAM OF RELIGIOUS EDUCATION

In the present day, it is probably true in greater measure than ever before that religious art has real value in its application to religious education. This may be due, in part, to the fact that time is more valuable now than before, and pictures are definite time savers. They give very quickly to the eye what it takes the ear much longer to receive. This mental economy is not to be discounted.¹

The seeing experience has ever been the most simple and most natural means of gaining information.² The use, then, of sacred paintings in the program of religious education, is based on the educational principle that the truth which reached the eye and ear at the same time doubles the impression, although the eye impressions are of a higher order than any other. It is easy to say, "in one ear, and out the other," but unreliable to say, "in one eye, and out the other."³

1. Cynthia Pearl Maus, Christ and the Fine Arts (New York: Harper and Brothers Publishers, 1938) p. 5.

2. Anna Verona Dorres, Visual Instruction in the Public Schools (Boston: Ginn and Company, 1928) p. 6.

3. Maus, loc. cit.

The sensory appeal of the visual probably has its greatest effectiveness with children.⁴ Since events must happen to the child, to cause an impression on his mind, the nearer the teacher can get to actual experience, the greater the chance there will be for retention.⁵ The imagining of himself in actual situations suggested by pictures brings experience very close. An old Chinese proverb declares "one picture is worth ten thousand words," and that would appear to be true with small children.⁶

It is true, psychologically, that a greater number of persons see alike than hear alike. The fact is that learning is most generally recorded in the mind in terms of images or pictures. To think in visual terms is entirely true of children.⁷ To stimulate an interest in the child's mind, the visual must be brought into play. Interest is the beginning of learning, and must needs be captured first. If interest is attained through a picture, the possibility of mental receptivity is much greater.⁸

4 Dorres, op. cit., p. 18.

5 Ibid., p. 20.

6 Ibid., p. 21.

7. Ibid., p. 27.

8 Ibid., p. 41.

All the evidence would seem to be in favor of the use of visual aids in the teaching process.⁹ In the present day very few people fail to see the significance of these aids. The armed forces have proven on the secular level the enormous help provided by such aids. The past ten years has given the public schools opportunity to try such devices, with amazingly satisfactory results.¹⁰

Edgar Dale,¹¹ president of the Visual Instruction Department of the National Education Association, warns, however, that although modern techniques continually substantiate the place of visual aids, yet there should not be too overwhelming an enthusiasm over them, to the exclusion of the sound, reliable content of the teaching. It can easily be seen that although the argument for the use of pictures is strong, it can in no way discount the need for the careful selection of subject matter, nor the need for teachers with the proper message to present. In religious education more than in secular this is essential. It is of course of basic importance what type of theology, how close to orthodoxy, and

⁹ William L. Rogers, and Paul H. Vieth, Visual Aids in the Church (Philadelphia: Christian Education Press, 1946) p. 37.

¹⁰ Edgar Dale, Audio Visual Methods in Teaching (New York: Dryden Press, 1946) p. 6.

¹¹ Loc. cit.

what view toward personal Christian experience is held by the person that uses the tools of Christian education.

It is encouraging to know that the use of visual aids has a solidly authoritative background in genuine heart felt religion. A Moravian minister and bishop first got out an illustrated primer, which was written in Latin, appearing in 1658. It was reprinted in New York in 1810, and is still proclaimed to be of sound basic educational value. The little New England primers followed the same pattern, and had appropriate pictures to impress the "In Adam's Fall, we sinned all."¹² It was in 1895 that Evangelist Henry H. Hadly, a Methodist, used visual means in his program of evangelism at Asbury Park Camp Meeting, in New Jersey. Although the extensive use of pictures, and other visual helps, is the product of the twentieth century, yet it has its forerunners in much earlier times.¹³

Vieth¹⁴ believes that art is an admirable servant of religion. He feels that a great picture may do more to stimulate meditation than any number of words orally spoken. Howbeit the fact remains, that the picture can have no

12 Rogers, op. cit., pp. 40-41.

13 Ibid., p. 1.

14 Ibid., p. 68.

mission or purpose unless it be used in connection with a Holy Spirit filled ministry or directorship, unless the Holy Spirit, Himself, speaks some truth to the heart as the individual beholds the picture. It also needs to be said that the "word" has the unique place among means to be considered in religious education.

Nothing can be effectually and finally accomplished without the medium used by Jesus, namely, the spoken word or the written word. However, His life was a visual aid. They saw Him and the things which He did. They also said, "Never man spake like this man."

CHAPTER II

THE HISTORY OF RELIGIOUS ART

In a study of art as it relates to a program of Religious Education, it is necessary that the relation of art to the church be considered in the light of history. Art as an historical factor has figured more importantly in the church than is commonly supposed.

Peter Forsyth¹ says that the origin of painting in the Christian era stemmed from religion. The catacombs bear witness to the fact that art was not ignored by early believers.

Percy Gardner² says that the earliest Christian art extant is that found in the paintings on the walls of these catacombs. The craftsmen who painted them were evidently pagans before their conversion to the Christian faith.

As all of life had the imprint of Rome upon it, Christianity employed the art forms which were already familiar in pagan times. Christianity in early days put on the garb of ancient art, in depicting Christian symbols. Although this faith was destined to be the greatest factor

¹ Peter Taylor Forsyth, Christ on Parnassus (New York and Toronto: Hodder and Stoughton, 1913) pp. 131-132.

² Percy Gardner, The Principles of Christian Art (London: John Murray, 1928) p. 169.

in transforming the ancient world and its art, yet it began by using these ancient forms and even its ways of expression. While it was necessary for the early Christian Church to use the antique models of art, the underlying principles of the new faith seem to gradually strip and purge the old art until only a sound kernel is left, out of which grows the tree of full blossomed Christian art in a glorious unfolding.³

Art as the handmaiden of religion was born under a three fold repression. Judaism had been unfriendly to pictorial representations since the days of the ten commandments, when a prohibition was placed on any graven likeness.⁴ Since the Christian Religion was at first a Jewish society there was so little sympathy for art that we have no portraits of Christ or the disciples, which are documented as such.⁵ However there are differences of opinion at this point as will be shown later. Some feel that there is reason to believe that actual pictures of Christ are in existence.

Another objection to the use of art was the fact that in the minds of the Gentile believers there was a strong

³ Wilhelm Lubke, Outlines of the History of Art (New York: Tudor Publishing Company, 1937) pp. 323.

⁴ Albert Edward Bailey, The Use of Art in Religious Education (New York: Abingdon Press, 1922) p. 17.

⁵ Gardner, loc. cit.

association between art and the immorality of the Greeks; thus casting a shadow over it.

The third reason that art was scarce in these formative days of the church was undoubtedly the fact that before long Nero made it a dangerous matter indeed to let a profession of Christianity be known. It is no wonder then that art expressions were meager and that symbols were the first type to be used.

These symbols as they appear in the catacombs take the form of simple pictures, such as a fish, a grapevine, Jonah being swallowed, and crude scenes.⁶ Some of the scenes portray New Testament, as well as Old Testament themes. One of peculiar interest is the suggestion of Noah in the process of building the ark.⁷

When the original apostles and their successors died, the visual memories of these honored ones became dim, Bailey⁸ says, and they needed to be renewed. The earliest renewal came at Rome. First, therefore, are found likenesses of Saint Peter and Saint Paul on a catacomb wall in the Viale Manzoni. These antedate 241 A.D., but the exact date of their painting is not known. There is no doubt to Bailey that they embody a

⁶ Bailey, loc. cit.

⁷ Gardner, op. cit., p. 72.

⁸ Albert Edward Bailey, The Arts and Religion. (New York: MacMillan Company, 1944) p. 45.

living tradition. By the third century, Christ began to be represented rather than symbolized, Bailey holds. He appears both in fresco and sculpture as youthful and beardless as in the tradition of the Alexandrians. In some He appears a more mature man in true Palestinian and Syrian style as is most common today. Episodes in the life of Christ appear on the walls of the catacombs before the middle of the third century. The Dura Europos frescos of the healing of the paralytic is one of the earliest in history.⁹

There is the existing likeness of Christ which every painter recognizes and which is basic in all our present day representations of Him. There are numerous variations to be sure, but this prevailing type is traceable to early times.¹⁰ It existed, according to the supposed findings of some, in the mosaics of the basilicas for one thousand years, and is to be found in the Roman catacombs. It was placed over the graves of the martyrs. In the catacombs pictures of Christ in some instances are obscure like the others, but some are intact. One, says Aitken, (in contrast to Bailey), is the work of a Roman artist who had actually seen Christ. The pictures would indicate as history itself that Christ to the early church was all in all.¹¹ He was friend, Saviour, Lord.

⁹ Loc. cit.

¹⁰ J. P. Aitkin, The Christ of the Men of Art (Edinburgh: T and T Clark, 1915) pp. 6-7.

¹¹ Aitkin, op. cit., p. 11.

Therefore His likeness is found painted on wall frescos, on communion cups, on miniatures to be worn at the neck, and on face cloths that accompanied the bodies of the dead.¹² The dates are uncertain.

Aitken¹³ observes that the artist who decorated the catacombs revolutionized ancient art by throwing into pagan forms the spirit of Christ. The favorite was the good shepherd, found times without number in the catacombs, which embodied a concept very clear indeed to the believers. In early days, the expression, "A religion of the Good Shepherd" was not uncommon. The concept gathered up the pity, the forgiveness, and the love of the Saviour.¹⁴

Griffith¹⁵ does not follow Aitken in the belief that there is an authentic original picture of Christ. He calls attention to the fact that in the Council of Constantinople, the center of the Eastern Empire, a decree was issued that "henceforth Christ was to be publicly exhibited in the figure of a man, not as a lamb." This, he feels, is the first time Christians abandoned objections they had had in picturing

¹² Loc. cit.

¹³ Aitken, op. cit., p. 35.

¹⁴ Loc. cit.

¹⁵ William Griffith, Great Painters and Their Famous Bible Pictures. (New York: William H. Wise and Company, 1925) p. 7.

Christ as a person. Griffith¹⁶ says that whatever is argued to the contrary, it is certain that the world and the church has lost every trace of trustworthy tradition of the real likeness of the Christ. There is no word in the gospels reflecting the physical appearance of Jesus, nor is there any light on it in the literature of the first and second centuries. The earliest reference, according to Griffith, is that of Justin Martyr who indicated that when Jesus came to Jordan, He was without beauty as the Scripture said. Clement of Alexandria has to say of Him that He was unlovely in the flesh, and taught the church to major on the unseen and the spiritual character of the divine Cause.

Opinion differs when it comes to portraying the Christ. It would seem that the universal type which is historically unique to Christianity should not be submitted to regional modifications.¹⁷

There seems to be little substantiation for the theory that there were actual portraits of Christ or of the disciples, but the presence of such a definite traditional form as has existed and persisted for so many centuries must bear witness to the fact that it is based on a reliable tradition, and one which the Holy Spirit, Himself, may have preserved in the

16 Loc. cit.

17 Daniel Fleming, Each With His Own Brush. (New York: Friendship Press, 1941) p. 5.

minds of those who saw and described the Savior, so that what is used today may be near an authentic likeness of the Lord Jesus.

The painting of the Christ has been as Aitken¹⁸ describes it, the supreme test of the greatness of the artist. If there be in the artist's life no high motive, no life of Christ, the painting comes short of the richness and fulness that it otherwise would have, regardless of the flawlessness of skill and workmanship.¹⁹ The purpose of the artist, then, must be one of expression of the eternal message of the gospel, and of stirring the emotions in that direction.²⁰

The importance and position of early Christian art may be summed up: it is the mediator between the period of ancient pagan art and the period of true mediaeval art. The beginning becomes lost, but is somewhere in one first century and extends until the tenth century.²¹ Aitken²² believes that the beginning of true, early Christian art is to be found in the catacombs, as the fourth century brought decadence of Christian expression and a rigidity that no longer

¹⁸ Aitken, op. cit., p. 19.

¹⁹ Aitken, op. cit., p. 21

²⁰ Aitken, op. cit., p. 4.

²¹ Lubke, op. cit., p. 324.

²² Aitken, op. cit., p. 40.

induced the spontaneous lover of Christ to express his adoration in the form of a sketch.

At the end of the persecution era, when Christians and Christian art had both come out of the catacombs, there followed the period known as the Byzantium Era. Byzantium was the seat of Constantine's empire. The establishment of Christianity as the State religion by Constantine brought this change to art, as it became polluted with the accepted forms and types of the Byzantine culture. Religious art petrified in these years.²³

Byzantium art was a combination of the Oriental and the Hellenistic styles, drawing together the color and ornamentation of the East and the beauty of figure which was stressed by the Greeks. Some of this art has fine craftsmanship, and is painted in a reverent fashion, but with a stifling austerity. There was little originality and much copying and recopying. The Byzantine might be called the Pharisee of art. It preferred the theologian to the Christ. It was passionless and without warmth. The mosaics which were most correct were yet lifeless.²⁴

In the total history of Christianity, it is interesting to note the recurrences of the iconoclast. It is natural as

²³ Gardner, op. cit., p. 175

²⁴ Aitken, op. cit., p. 45.

has been noted that the rising Christian religion should desire the destruction of works of art which were principally pagan and thereby associated with the unbelieving world.²⁵ Origen of Alexandria, in the third century, repudiated the use of any graven images, and classed them as only fit for demons. Eusebius of Caesarea in the fourth century wrote a letter to the sister of Emperor Constantine, who had requested a picture of the Christ, and informed her that it was unlawful to own an image which pretended to represent the Lord. During this same time, the Synod of Elvira, which convened in Spain in 306 A.D., found it necessary to put a prohibition on the frescoing of the churches with religious art to ward off any attempt to represent any of the objects of worship.²⁶

The Iconoclastic movement, as such, was an effort to destroy all Christian images, holding that it was ungodly to represent the spiritual by anything which would appeal to the sensory nature.²⁷ This movement lasted for 116 years, from 726 to 842 A.D. The root of the whole attitude was probably the Jewish prohibition of the use of images. The controversy became more than academic, and fierce struggles and fights were staged in the streets, carried to the churches,

²⁵ Gardner, op. cit., p. 72.

²⁶ Bailey, The Arts and Religion, p. 57.

²⁷ Gardner, op. cit., p. 72.

and to the monasteries. Icon painters were submitted to inhuman torture, and others were branded and even exiled. This struggle was so real that no art of any kind, even to ornamental architecture, from this period has survived in Istanbul.²⁸

In many countries in the Middle Ages there were outbursts very similar in purpose.²⁹ The church fathers often wrote "cursed be all who paint pictures."³⁰ In England, alone, there was such ruin wrought in the churches as almost obliterated all traces of plastic art. Puritanism took the slant that art was wrong when the Virgin and the saints were served as idols. But art was permissible if the picture simply stood as the remembrance of the sacred personage to the onlooker. The statement can be made that more havoc was caused, however, by pure ignorance of art in the seventeenth and eighteenth centuries than by a religious intolerance.³¹ So, it is evident that art has occasioned some of the battles of the church.

In continuing a sketch of the history of art as it relates to the church, it should be noted that following the

²⁸ Bailey, The Arts and Religion, p. 57.

²⁹ Loc. cit.

³⁰ Griffith, loc. cit.

³¹ Bailey, The Arts and Religion, p. 57.

Byzantium decadence, the world of culture and aesthetic appreciation was on the decline. In the Dark Ages there was no art in existence except religious art. During the Middle Ages painting as a secular medium almost entirely disappeared. It was only because the art of the Romans was linked with Christianity that it lived through the deluge of the Barbarians. At the end of the year, 900 A.D. in spite of the attempt of Charlemagne to rekindle the torch of interest in learning and culture, Europe was culturally non-existent. The reason that art did not completely perish from the western world is traceable to the fact that Benedict and his monks preserved it in the monasteries. The arts were transmitted to the younger monks through the years. History assures the fact that the church was the creator and the preserver of art.³² As the years wore on, and the night of the Barbarians was almost past, the church continued to foster art. Popes vied with secular rulers in the encouragement of art, to aid in religious instruction. Pope Gregory VII decreed to this effect, and Synods later forwarded this same attitude.³³

³² Bailey, The Use of Art in Religious Education, pp. 18-19.

³³ Arthur Wilford Nagler, The Church in History (New York: Abingdon Cokesbury Press, 1929) p. 115.

Not until Christian art was unfettered in the Renaissance did it become beautiful and rich.³⁴ When the human spirit at long last was awakened and began to be creative, the Christian pope was sitting on Caesar's throne. When men began once more to practice painting, and improved its technique, they found the church the only ready patron. Painting, as a classic art in this period could be accurately said to be daughter of the church, employed in her glorification.³⁵ Even the strong spirit of secularism which came to being in the Renaissance did not nullify any of the religious emphasis which the artist gave to his works. Even though there came a revival of pagan ways of life, and a desire of the nobility for luxury and fabulous palaces, none of this false spirit of the Renaissance seems to have filtered into the art of that era. The religious character of architecture and sculpture, as well as painting hit a relative all time peak in this period.³⁶

Griffith³⁷ believes that behind the Renaissance, the church began its encouragement to art in the person of St.

³⁴ Gardner, op. cit., p. 73.

³⁵ Bailey, The Use of Art in Religious Education, loc. cit.

³⁶ Von Ogden Vogt, Art and Religion (New Haven: Yale University Press, 1921) p. 20.

³⁷ Griffith, loc. cit.

Francis of Assisi. His was a religion of love, in contrast to some of the stern, rigid orthodoxy of his day. He had the psalmist type of praise, where he called on all nature to help him swell adoration to God. He encouraged the painting of nature, as it related to spiritual values. The fresco type of painting took the foreground, supplanting the mosaic of the Byzantine era. This technique had been known, but not explored until the time of the great Italian genius. Onto the frescos began to come live themes warmed with human emotions.

The first master to depart from the Byzantine pattern, was a painter of Florentine, Cimabue (1240-1302). Perceptible in his work is this dawning of a great change.³⁸ The great work of Cimabue, which is preserved and can be seen, is a Madonna.³⁹ At the same time a similar change was being inaugurated by Duccio in Siena.

The student of Cimabue, who completely outstripped him, was Giotto. His first aim was to put life into the traditional forms, by putting actual draperies, flesh, and expression into his portrayal, to replace the ghostly, unreal forms of the Byzantine.⁴⁰ He was a man of true religious feeling,

³⁸ Loc. cit.

³⁹ Ibid., p. 8.

⁴⁰ Forsyth, op. cit., p. 143.

and fervor, and his subjects of art were entirely of a religious nature.⁴¹ Giotto wanted the modern Europeans to think and to judge for themselves. His innovations forced him into recognition. He used as models for saints and disciples just ordinary people of Florence. If a wealthy man wanted to donate an altarpiece to the church, in some sacred picture would be included his own portrait, possibly in the position of doing homage to the Virgin and child. Usually the donor of the picture is the one who is looking back over his shoulder so that his face is in plain view, and his face may have more marks of individuality. This was a peculiar practice; to portray a ruler, or nobleman, as a saint.⁴²

Anachronisms in dress occurred in the sacred pictures of this period. Bible characters were given the clothing of the contemporaries of the day. Early saints would appear in doublets and trunk hose as worn in Italy. In Titian's picture, "The Presentation of the Virgin," the peasant girl in sixteenth century costume is supposedly Mary.⁴³

Hubert and Jan Van Eyck came in the fourteenth cen-

⁴¹ Loc. cit.

⁴² Griffith, op. cit., p. 8-9.

⁴³ Loc. cit.

ture, and are credited with the discovery of oil paint as a medium.⁴⁴ Some of their original paintings can be seen at the present time in the celebrated Catholic cathedral at Bardstown, Kentucky.

As history travels to the fifteenth century, the prominent names are Fra Angelico, the painting brother, and Masaccio, who is remembered for his introduction to the technique of perspective. In the works of these men is an increase of rapt religious expression evidenced in the faces put on the canvas. Masaccio would never change any of his painting once he had completed them, because of the fear of tampering with the Holy Ghost. He felt that he painted under divine inspiration. Fra Angelico never could portray the sorrows of Jesus without weeping at his work.⁴⁵

It is the early sector of the Renaissance period that brought the cream of religious art to flower. Fifty years of perfect work featured the famed da Vinci, Bellini, Carpaccio, Mantegna, Verrochio, Raphael, and Michelangelo.⁴⁶ It is hard to determine which ones were in the ascendancy. It is usually agreed that Michelangelo holds uncontested supremacy in the field of powerful anatomy. Da Vinci is the

44 Ibid., p. 10.

45 Forsyth, op. cit., p. 147.

46 Griffith, op. cit., p. 8.

master of technique and expressiveness. Correggio and Titian stand forth from the others in the use of color. Raphael had all the painters' gifts combined into one whole. No particular quirk or characteristic can be attributed to him.⁴⁷

During the full tide of the Renaissance, all the masters were at the behest of the Church.⁴⁸ The early Italian painters of fame were almost wholly dependent on the princes of the time, of church and state, for their patrons and supporters. Certainly, no one in this day but the popes could have financed such artistry as the decorations that cover the walls of the Vatican or St. Peter's Cathedral. The wealthy Church inspired and paid for the executing of the art work to be found in the galleries of the present time in Europe. It was a threat to be sorely dreaded that a holy father would withdraw his support from some artist. This invariably meant poverty for the artist, and ruin, unless he could perhaps find a member of the royalty or nobility to be his sponsor.⁴⁹ Hence, as the sole dependent of the Church, art was completely religious. If religious paintings were to be stripped from the walls of

⁴⁷ Forsyth, op. cit., p. 149.

⁴⁸ Bailey, The Use of Art in Religious Education, p. 20.

⁴⁹ Griffith, op. cit., p. 11.

European galleries, there would be little indeed left.⁵⁰

Religious art in these days carried a very clear warning of hell. Often such pictures would take the form of the story of the Last Judgment. The church chose that such pictures should be placed strategically at the central western entrance of the church, as in this position it could not be ignored, especially by the royalty for whom this section was reserved. Michelangelo's "Last Judgment" is such an one. It is the most terrifying in appearance of them all. The sinners are shown as suffering the remorse of past sins, and the saints are standing and trembling as they see the wrath of God poured upon the unrighteous. The picture is so arranged that the Pope when standing in his usual spot at the high altar, would look directly into the mouth of hell. This is virtually a prophetic artist's denunciation of the corruption of the papacy, which was fast sinking to its lowest and most pagan depths.⁵¹ Italian art slumped with the increased sin and debauchery of the church. A corresponding decay came into art. The shifting of the church center of gravity to Spain after the Protestant Reformation gave new life to religious art there for a time. Murillo is at the top of the list of these painters.⁵²

⁵⁰ Bailey, loc. cit.

⁵¹ Bailey, The Arts and Religion, p. 49.

⁵² Forsyth, op. cit., p. 151.

A more unpolished art was introduced with the Teutons. Of the German school Durer was the most important figure. In a scene of the crucifixion there was particular stress placed on the gruesome details and the ferocity and mockery of the crowd that attended the crucifixion.⁵³

The Reformation age has been for the most part unfavorable to the arts. Protestantism has cast a very wary eye upon art and the artist. There is a very thin line of art traceable in the history of the church in the last four hundred years, in comparison with the preceding centuries.⁵⁴ It is easy to understand this omission in view of the fact that art played such a prominent part in the corrupted church of the pre-reformation days. The viewpoint of the church once more became one of introspection, and less one of external ostentation.

Arthur Devan⁵⁵ has said that less than almost anything in knowledge can worship afford to do away with art. He holds that art is the expression of the inner recesses of the soul. Art may have a special significance to the

⁵³ Forsyth, op. cit., pp. 155-156.

⁵⁴ Vogt, op. cit., p. 3.

⁵⁵ S. Arthur Devan, Ascent to Zion (New York: MacMillan Company, 1942) p. 119.

appreciator of art and indeed it may have a special message to the ordinary onlooker. As the purpose of this study was to show the use of flat pictures in a program of religious education, it is only maintained that art is an accoutrement to aid in the visualizing of people and events having to do with historical Christianity. In no way is there an attempt made here to uphold an idea such as the one embodied in the word of Devan. Art is not essential to Christianity, and in no way indispensable. It has a relatively minor part to play in the entire scheme, which is that of salvation of sinners, and purification of believers. As art can serve religion it is legitimate and useful, but if it assumes the place of a substitute, and gathers devotees to itself it has lost its effectiveness and has become a stumbling block.

CHAPTER III

A LIST OF REPRESENTATIVE SACRED PAINTINGS

BY GREAT ARTISTS

The works of art which have been classified in this chapter are pictures that have made their way to a place of lasting fame. The artists whose works are included were men of artistic genius who interpreted these spiritual themes in terms of their own style. These presentations may be considered reliable, and not contrary to Scriptural accounts. In some cases the artist has assumed some details, and imagined some pictorial devices to add to the narrative quality of the picture. The listing is in terms of Biblical chronology. Some modern as well as medieval and ancient artists attempt to tell the message of the Scripture from Genesis to Revelation on their canvasses, with the result that nearly all of the Bible has been thus portrayed.

The Days of Creation: by Sir Edward Burne-Jones

This work consists of six panels showing the different days of creation. In each panel, an angel stands with a crown and a plume of fire; each has a globe in her arm which reflects the six acts of creation. The color is graduated. The first panel is dull and light.

The vividness and intensity of color deepen in each succeeding panel.

In the beginning God created the heaven and the earth. Thus the heavens and the earth were finished, and all the hosts with them. Genesis 1:1; 2:1.

The Creation of Man: by Michel Angelo

The figure of God is portrayed as reaching across an abyss which separates Him from mankind. He is touching the fingertips of Adam to give life to him. Adam is painted as a superman with an expression not yet quickened.

So God created man in his own image, in the image of God created he him... Genesis 1:27.

The Creation of Eve: by William Blake

The Garden of Eden is in the background. Eve stands as she springs from the hand of the Creator, beautiful in form and clothed in clinging, swirling garments, typical of this artist. Her hair is long and straight.

And the rib, which the Lord God had taken from man, made he a woman, and brought her unto the man. Genesis 2:22

The Temptation and Fall: by Michel Angelo

The angel flashes a sword behind the departing pair, who are cowering and stooped. The look on the face of Eve is one of guilt consciousness. The serpent which lurks in the corner has the head of a woman, and is coiled to spring.

So he drove out the man; and he placed at the east of the garden of Eden cherubims, and a flaming sword which turned everyway to keep the way of the tree of life. Genesis 3:24

Adam and Eve Driven Forth from Eden: By A. T. Nowell

The fallen pair stand in the center foreground. A host of angels guard the space in the rear which is evidently the entrance to the garden. Lush overhanging trees and flowers give the setting.

Therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken. Genesis 3:23

Deluge: by Paul Gustave Dore

The ark is a large quiet bulk in the background. The foreground is chaotic. The swirling waters are engulfing terrified people. Serpents are lashing about. Drowning victims are attempting to cling to jagged trees.

And, behold I, even I, do bring a flood of waters upon the earth, to destroy all flesh, wherein is the breath of life, from under heaven; and everything that is in the earth shall die. Genesis 6:17

Confusion of Tongues at the building of the Tower of Babel:

by Hippolyte Flandrin

Around the base of the never-to-be-completed tower stands the people who have just been thrown into confusion by the diversity of their languages. They reflect in their faces the amazement and fear of this judgment of God

on their presumptuous deed.

Therefore is the name of it called Babel; because the Lord did there confound the language of all the earth; and from thence did the Lord scatter them upon the face of the earth. Genesis 11:9

Burning of Sodom: by Paolo Veronese

Lot is being led away from the flaming background which is Sodom, by an angel. His two daughters likewise escorted cringe in fear. The wraithlike figure of Lot's wife who is being turned to solid salt is seen in the distance. The trees give an added note of desolation.

And the Lord rained upon Sodom and upon Gomorrah brimstone and fire from the Lord out of heaven; But his wife looked back from behind him, and she became a pillar of salt. Genesis 19:24; 19:26

The Sacrifice of Isaac: by Giovanni Tiepolo

The angel swoops from above to arrest the arm of Abraham over Isaac, who is held bound. The altar is in readiness for the sacrifice. The ram is in evidence in the background to replace the human sacrifice. Isaac is blindfolded.

And Abraham lifted up his eyes, and looked, and behold behind him a ram caught in a thicket by his horns: and Abraham went and took the ram, and offered him up for a burnt offering in the stead of his son. Genesis 22:13

Rebecca: Leon Gerome

The picture is faithful to the scripture account.

Rebecca is pouring water for the camels as she talks to the servant. Oriental warmth and glow are in the picture.

And she say to me, Both drink thou, and I will also draw for thy camels: let the same be the woman whom the Lord hath appointed out for my master's son. Genesis 24:44

Jacob's Dream: by Murillo

A ladder rests on the earth by the sleeper and reaches up into the heavens. Angels stand at its foot. Others upon the ladder become more ethereal in appearance until they fade into the space of light at the top of the picture.

And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it. Genesis 28:12

The Meeting of Jacob and Rachel: by Palma Vecchio

At the left of the picture a shepherd lies beside a well with a look of curiosity for the scene that is taking place. Jacob is meeting Rachel after having completed his years of work to obtain her as his bride. The tenderness and feeling of their expression is the beauty of the work.

And Jacob served seven years for Rachel; and they seemed unto him but a few days, for the love he had to her. Genesis 29:20

Joseph Sold by His Brethren: by Alexandre Gabriel Decamps

The scene is laid in pasture land where the brothers

were tending the sheep. The merchants and brothers as they make their bargain are shown in silhouette. In the foreground a woman is drawing water; the spring gurgles, and the rocks are shaggy.

Then there passed by Midianites merchantmen; and they drew and lifted up Joseph out of the pit, and sold Joseph to the Ishmaelites for twenty pieces of silver; and they brought Joseph into Egypt.
Genesis 37:28

Joseph Makes Himself Known: by James Joseph Tissot

This is the moment of the revelation of Joseph to his brothers who have come down to Egypt for food. Their faces reflect their guilt as they furtively look toward Joseph wondering what action he will take. Joseph shows the emotion resulting from just having heard concerning his father and having seen his brothers again.

Then Joseph could not refrain himself before all them that stood by him; and he cried, Cause every man to go out from me. And there stood no man with him, while Joseph made himself known unto his brethren. Genesis 45:1

Jacob Blessing the Sons of Joseph: by Rembrandt Van Rijn

The right hand of the patriarch is placed on the head of Ephraim who was the younger, and his left hand is upon Menasseh's head who was the older. The mother of the boys is introduced into the scene without scriptural authority. Joseph is evidently disputing with his father about the order of the blessing.

And Israel stretched out his right hand, and laid it upon Ephraim's head, who was the younger, and his left hand upon Manasseh's head, guiding his hands wittingly; for Manasseh was the firstborn. Genesis 48:14

The Finding of Moses: by Giovanni Tiepolo

The baby Moses has just been lifted from the bull-rushes and is being taken by the servants. The sister Miriam is being motioned to go in quest of a nurse for the baby. The clothing of the Egyptians is Italian in style rather than Egyptian.

And when she had opened it, she saw the child; and, behold, the babe wept. And she had compassion on him, and said, This is one of the Hebrews' children. Exodus 2:6

Moses and the Burning Bush: by Francisco Collantes

The scene is Mount Horeb and the angel of the Lord is appearing out of the flame of fire. Ruins may be seen in the distance.

And Moses said, I will now turn aside, and see this great sight, why the bush is not burnt. And when the Lord saw that he turned aside to see, God called unto him out of the midst of the bush, and said, Moses, Moses. And he said, Here am I. Exodus 3:3, 4

Moses Strikes the Rock in Horeb: Nicolas Poussin

Moses is shown striking with a rod the rock from which the water gushed to quench the thirst of the Israelites. The rod is the same as that with which he smote upon the Red Sea. Thirsty people are drinking from various

types of articles, bottles, plates, etc. Some are giving thanks.

Behold, I will stand before thee there upon the rock in Horeb; and thou shalt smite the rock, and there shall come water out of it, that the people may drink. And Moses did so in the sight of the elders of Israel. Exodus 17:6

Victory, Oh, Lord: by Sir John Everett Millais

Moses sits on the brow of the hill. His expression is one of desperate confidence. His white beard and hair are disarranged. Aaron and Hur hold up his hands so that victory may stay with the Israelites who fight below.

And it came to pass, when Moses held up his hand, that Israel prevailed; and when he let down his hand, Amalek prevailed. But Moses' hands were heavy; and they took a stone, and put it under him, and he sat thereon; and Aaron and Hur stayed up his hands, the one on the one side, and the other on the other side; and his hands were steady until the going down of the sun. Exodus 17:11, 12

The Healing of the Israelites: by Peter Paul Rubens

A frantic company of people mill around the pole on which is placed the brass serpent. The eyes of some of them are lifted toward the serpent. Others seem unable to raise their eyes, but writhe on the ground with a serpent wrapped around them.

And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass that every one that is bitten, when he looketh upon it, shall live. Number 21:8

Moses Smashes the Tables of the Law: By Agnolo Bronzino

In the upper part Moses is kneeling as he receives the tablets of the law. He is featured in the bottom half of the picture as coming back to the people and beholding their worship of the golden calves. In anger he smashes the tablets on the ground.

And I looked, and, behold, ye had sinned against the Lord your God, and had made you a molten calf: ye had turned aside quickly out of the way which the Lord had commanded you. And I took two tablets, and cast them out of my two hands, and brake them before your eyes. Deuteronomy 9:16, 17

The Sun Standing Still: By Gustave Dore

This picture has power. Crowds of warriors are mounted on horses, with spears in their hands. Many dead lie on the ground. Dominating the picture stands Joshua commanding the sun to stand still. The sky is angry and clouded with rays of the sun bursting through at one point only.

And the sun stood still, and the moon stayed, until the people had avenged themselves upon their enemies. Is not this written in the book of Jasher? So the sun stood still in the midst of heaven, and hasted not to go down about a whole day. Joshua 10:13

Samson and Delilah: Andrea Mantagna

The muscular Samson is at the mercy of the vampish, wicked, scheming Delilah. As he sleeps she prepares to deprive him of his strength by cutting the locks of hair

from his head.

And she made him sleep upon her knees; and she called for a man, and she caused him to shave off the seven locks of his head; and she began to afflict him, and his strength went from him. Judges 16:19

The Infant Samuel: Sir Joshua Reynolds

The face of the young Samuel depicts recognition of the voice that has called to him three times.

And the Lord came, and stood, and called as at other times, Samuel, Samuel. Then Samuel answered, Speak; for thy servant heareth. I Samuel 3:10

David as King: by Domenichino

A look of patience and gentleness is in the face of David as he finds comfort with his harp. Two little children are present. One is holding his music. The scene shown through the open window is landscape in Jerusalem.

And David reigned over all Israel; and David executed judgment and justice unto all the people. II Samuel 8:15

The Judgment of Solomon: by Sir Francis Dicksee

Solomon is seated on the throne. The two women that are arguing for possession of the infant are in front of him. The one is weeping, and bowing low. The other is pointing an angry finger and glaring in vicious fashion, while she clasps the child in one arm. The members of the court are looking on.

Then said the king, The one saith, This is my son that liveth, and thy son is the dead: and the other

saith, Nay; but thy son is the dead, and my son is the living. I Kings 3:23

Elijah and the Fiery Chariot: by William Blake

Elijah is being caught away in the chariot of cloud and fire and whirlwind. Elisha standing by receives the mantel of the elder prophet. Elisha's head is bowed as if the sight were too much for him.

And it came to pass, as they still went on, and talked, that, behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven. II Kings 2:11

The Maid and Naaman's Wife: by F. W. W. Topham

The wife of Namaan sits in despair, her head bowed upon the table in front of her. The furnishing of the room and her clothing are luxurious. An Israelitish maid stands before the grief stricken woman.

And she said unto her mistress, Would God my lord were with the prophet that is in Samaria! for he would recover him of his leprosy. II Kings 5:3

The Exile: by Edward Bendemann

The prophet Jeremiah sits in the midst of a scene of violence and desolation. All about him, captives are being forced to flee before the chariots of the enemy. Distress and turmoil prevail. Women lift up their hands in desperation and agony. Babies cling to their mothers.

And them that had escaped from the sword carried he away to Babylon; where they were servants to him. II Chronicles 36:20

Job's Complaint: by William Blake

Job is sitting in the center of the group lifting up his soul unto the Lord. His wife is beside him. Also present are Eliphaz, the Temanite; Bildad, the Shuhite; and Zophar, the Naamathite.

So they sat down with him upon the ground seven days and seven nights, and none spake a word unto him: for they saw that his grief was very great.
Job 2:13

Save Me from the Lion's Mouth: by Madame Bouguereau

A lion lies prostrate on the ground beneath the shepherd who has killed it. The shepherd lifts up one hand toward heaven. He clasps the lamb that he has rescued. This symbolizes the protection of God for His own. In Palestine lions abound, and it is a common thing for a shepherd to have to rescue a lamb from the beast.¹

Save me from the lion's mouth: for thou hast heard me from the horns of the unicorn. Psalms 22:21

Daniel's Answer to the King: by Briton Riviere

It is morning and sun light is streaming into the den. Daniel stands with his back to the lions as he looks

¹ H. Balmforth, and others, The Story of the Bible (New York: William H. Wise and Company, 1939) p. 561.

up to Darius to assure him that he is safe. The lions disregard Daniel and look toward the opening.

Then said Daniel unto the king, O king, live for ever....My God hath sent his angel, and hath shut the lions' mouths, that they have not hurt me: forasmuch as before him innocency was found in me; and also before thee, O king, have I done no hurt. Daniel 6:21, 22

Jeremiah, Jonah, Isaiah, Habakkuk: by John Singer Sargent

Micah, Haggai, Malacchi, Zechariah: by John Singer Sargent

Zephaniah, Joel, Obadiah, Hosea: by John Singer Sargent

Amos, Nahum, Ezekiel, Daniel: by John Singer Sargent

In each of these panels of the prophets, a characteristic treatment is given to each, to distinguish him from his fellow prophets.

The Annunciation: by Arthur Hacker

This picture portrays the virgin standing in the garden clothed in pure white with a copper pitcher resting beside her. The dawning realization of the angel's message is reflected in her face. The hovering angel holds a stock of lilies beside the virgin to suggest the parallel beauty and purity of the two. The color is magnificent. The foliage is light green, the angel, blue; and the virgin, filmy white.

And the angel said unto her, Fear not Mary: for thou hast found favour with God. Luke 1:30

The Annunciation: by Fra Angelico

The virgin is pictured at eventide as she sits with

serenity upon her face and receives the message of the angel who is posed in front of her. The columns of the loggia are so arranged that a divisional post is between the virgin and the angel, separating the human and the divine.

And the angel came in unto her, and said, Hail thou that art highly favoured, the Lord is with thee: blessed art thou among women. Luke 1:28

The Visitation: by Albertinelli

This is a sculpturesque type of painting showing the queenly figures of Elizabeth and Mary as they meet for the first time after the transaction of the heavenly visitation. Both women show deep emotion, as they embrace one another at the entrance to the house.

And Mary said, My soul doth magnify the Lord.
Luke 1:46

Annunciation to the Shepherds: by Bastien Lepage

The sky is silver gray. The angel is making a simple appearance to the shepherds who sit about the fire. The men are grizzled and weather beaten, and are hearing and seeing this miracle with awe. The angel is very human in appearance.

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

Tidings of Great Joy: by Bernard Plockhorst

This is a masterful painting showing the announcement of the angel to the shepherds. The group consists of a work worn woman, her husband, and a young lad, covered with the skin of an animal. A sheep dog looks in the direction of the vision, too. The star light fills the sky and the angel is posed with wings spread, and holding a palm of peace. There are numerous cherub forms. The hillside is in plain view on account of the intense light of the star.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. Luke 2:10

The Arrival of the Shepherds: by Henro Lerolle

The stable is shown as a long cavernous room with crude heavy beams overhanging. The shepherds hover in wonder and expectation at the threshold of the room. Hay is stacked all around and the mellow light touches on it. The three, the Christ child, Mary, and Joseph, are concentrated in the center.

And they came with haste, and found Mary and Joseph, and the babe lying in a manger. Luke 2:16

Holy Night: by Correggio

The angels are life like in portrayal, as they hover above mother and child. A halo of light encircles the mother and the babe, and gives great beauty to their faces.

And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasure, they presented unto him gifts;... Matthew 2.11

The Flight into Egypt: by Eugene Giradet

This work shows the fatigue of Mary and Joseph as they enter Egypt. Mary rides the burro holding the infant in her arms, and shielding him from the rising sun with her shawl. Joseph walks beside them, a small bag slung over his shoulder.

When he arose, he took the young child and his mother by night, and departed into Egypt. Matthew 2.14

The Boy Christ in the Temple: Hermann Clementz

Christ stands with outstretched arms as He speaks with the bearded sages. There is nobility and purity in His face. On the opposite side from where He stands, Mary and Joseph look on in amazement, as they end their three day search for Him.

And it came to pass, that after three days they found him in the temple, sitting in the midst of the doctors, both hearing them, and asking them questions. Luke 2:46

The Baptism of Jesus: by Giovanni Bellini

The Christ stands serenely in the water while the witnesses to this baptism line the banks. John the Baptist pours the water into the bowl for the anointing. The Spirit of God in the form of a dove is descending from above.

Then cometh Jesus from Galilee to Jordan unto John, to be baptized of him. Matthew 3:13

The Temptation of Christ: by Ary Scheffer

This is the crucial moment of the decision of Jesus against the offer of the devil. The expression on the face of Jesus is beautiful in its peace and strength. The lurking figure of Satan is grim and shadowy.

Then was Jesus led up of the Spirit into the wilderness to be tempted of the devil. Matthew 4:1

Christ Tempted by Satan: by George Cornicelius

Christ stands in meditation. His intense expression portrays turbulent thought, although He is outwardly calm. His eyes are red with weariness. His hair and clothing are disarranged as from the long fast. The devil is a dark form in the background, holding two crowns in his swarthy hands.

Then saith Jesus unto him, Get thee hence, Satan: for it is written, Thou shalt worship the Lord thy God, and him only shalt thou serve. Matthew 4:10

The Wedding at Cana: by Paola Veronese

Christ sits at a table surrounded by wedding guests. A guest who has just been served a portion of the new wine is standing in amazement holding the cup at arm's length. His host reclines in his chair and looks around in surprise and pleasure at the unexplainable miracle. In other parts of the picture wedding merry-makers throng about.

When the ruler of the feast had tasted the water that was made wine, and knew not whence it was: (but the servants which drew the water knew;) the governor of the feast called the bridegroom. John 2:9

The Calling of Peter and Andrew: by Ghirlandajo

There are spectators present at this calling of the disciples. Christ is laying on them their mission as they humbly kneel on the shore side from whence they have recently come, leaving their boats.

And he saith unto them, Follow me, and I will make you fishers of men. Matthew 4:19

Sermon on the Mount: by Fritz Von Uhde

It is near sunset, and Jesus is tired and travel worn. The people sit about in various attitudes. Some bear the look of pious devotion, while others appear to be drinking in his words with humble sincerity.

And seeing the multitudes, he went up into the mountain; and when he was set, his disciples came unto him. Matthew 5:1

The Cleansing of the Temple: by Paolo Michetti

This scene is animated and almost grotesque. Confusion is everywhere. People are sprawling on the stairs and clutching for coins. Sheep are pulling at leashes. Christ stands in the midst with a whip in His hand.

And when he had made a scourge of small cords, he drove them all out of the temple, and the sheep and the oxen; and poured out the changer's money, and overthrew the tables. John 2:15

Christus and Nicodemus: by Fritz Von Uhde

The room is darkened. Nicodemus shows intense interest as he listens to the Savior who is explaining the second birth to this interested man. The force and simplicity of the figure of Christ compels attention.

Jesus answered and said unto him, Verily, verily, I say unto thee, Except a man be born again, he cannot see the kingdom of God. John 3:3

Christ on the Waters: by Benjamin Constant

Two disciples are arousing the sleeping Jesus. No oars are in sight. The boat seems to be riding the crest of foamy waves. There is dramatic appeal in the treatment of the picture.

And his disciples came to him, and awoke him, saying, Lord save us: we perish. Matthew 8:25

For He had Great Possessions: George Frederick Watts

The form of the rich young ruler is bowed, and his face is hidden from view. The drama of the picture is in the droop of the shoulders and the despairing slump of the body. The rich young ruler's garments are rich in velvet, fur, and silk. Jewelry is upon his fingers and around his neck.

And he was sad at that saying, and went away grieved: for he had great possessions. Mark 10:22

Mary Magdalene at the Savior's Feet: by Moretta

This picture has the accent on realism. Mary is

bowing in tribute to the Savior as He sits at the dinner table. Judas Iscariot is bringing the food and looks with disapproval on the worshipping one.

And, behold, a woman in the city, which was a sinner, when she knew that Jesus sat at meat in the Pharisee's house, brought an alabaster box of ointment. Luke 7:37

The Entry of Christ into Jerusalem: by Charles Le Brun

All eyes are upon Christ and all figures in the picture are turned to Him as He enters the city on the colt. Certain of the disciples have come along. They reveal their devotion.

And the multitudes that went before, and that followed, cried saying, Hosanna to the Son of David; Blessed is he that cometh in the name of the Lord; Hosannah in the highest. And when he was come into Jerusalem, all the city was moved, saying, Who is this? Matthew 21:9, 10

The Triumphal Entry: by Bernary Plockhorst

Christ is the central figure, mounted on the white donkey. A halo encircles his head. Angel faced children run before Him waving palms and strewing flowers in the way. John the beloved leads the colt.

And the multitude said, This is Jesus the prophet of Nazareth of Galilee. Matthew 21:11

The Conspiracy of Judas: by Herman Prell

The inward struggle of the betrayer of Christ is mirrored in the face of this man as he fights with his conscience. On one hand a priest holds forth the money that will be the reward. Another priest reassures Judas.

Then one of the twelve, called Judas Iscariot, went unto the chief priests, and said unto them, What will ye give me, and I will deliver him unto you? And they covenanted with him for thirty pieces of silver. Matthew 26:14, 15

The Last Supper: by Leonardo Da Vinci

Christ sits in the center of the long table. The porticos of the building are in the background. The disciples flank him on both sides. Judas, the third on the right of Jesus is drawing back his guilty hand. Peter is consulting with the Master.

Now when the even was come, he sat down with the twelve. Matthew 26:20

Christ Washing Peter's Feet: by Ford Madox Brown

This is the instance where Jesus arose from the table and washed the feet of the disciples. He is bowing down with the basin beside Him. Judas is lacing up his shoe as his foot has already been washed. Peter looks at the Master as if in the act of saying the words which are recorded.

After that he poureth water into a basin, and began to wash the disciples' feet, and to wipe them with the towel wherewith he was girded. Then cometh he to Simon Peter: and Peter saith unto him, Lord, dost thou wash my feet? John 13:5,6

The Betrayal of Jesus: by Anthony Van Dyck

The fierce, untempered act of Peter in cutting off the ear of Malchus is implied as Malchus lies screaming on the ground. Jesus stands between two old twisted olive

trees. The owl overhead is frightened. The besiegers of Jesus have brutal faces. Jesus is radiant, beautiful, divine.

In that same hour said Jesus to the multitudes,
 Are ye come out as against a thief with swords and
 staves for to take me? I sat daily with you teaching
 in the temple, and ye laid no hold on me. Matthew
 26:55

Christ Before Pilate: by Michael Munkacsy

This is painted in the spirit of one who merely looks on at the scene. The soldier and Roman governor show no signs of agitation. The rest of the crowd reflects some type of emotion. Christ stands in gentle inoffensiveness.

And Pilate asked him, saying, Art thou the King of the Jews? And he answered him and said, Thou sayest it. Luke 23:3

The Road to Calvary: by Jean Be Raud

Christ bears the cross up the hill. Some women weep. Well dressed scoffers laugh. Some people symbolize violence, and others show forth hate.

And there followed him a great company of people, and of women, which also bewailed and lamented him. Luke 23:27

The Crucifixion: by El Greco

This is a gruesome scene. Christ's limp figure hangs lifeless on the cross. Three angels are catching the blood that still drops from the wounds. The tablet with the ironical inscription is just above His head. The two Marys

are at the foot of the cross. Joseph of Arimathea is there.

And they crucified him, and parted his garments.
Matthew 27:35

The Descent from the Cross: by Peter Paul Rubens

The mood of this picture is more of rest than horror. The pallid Christ is being lowered by the use of a long cloth. Mary Magdalene is the elegant figure among the bystanders. The virgin is making a sweeping gesture.

...Then Pilate commanded the body to be delivered.
Matthew 27:58

The Mission of the Apostles: by Joseph Aubert

Christ is standing on a knoll apart with uplifted arm, speaking last things. John the beloved kneels in adoration. Peter stands near with a look of fiery zeal. The rest of the disciples are grouped around the Savior.

Then opened he their understanding, that they might understand the scriptures. Luke 24:45

The First Christians: (at Antioch) by Jules Meynier

The disciples are featured as holding an outdoor service in Antioch. The people of Antioch listen in rapt attention. There is a pool of light surrounding the center disciple who lifts his face toward heaven.

...And the disciples were called Christians first in Antioch. Acts 11:26

The Death of Stephen: by Sir John Everett Millais

The martyr lies amidst the stones with which he has

been killed. On the rough ground and on his white robe are drops of blood. The night sky gives only a faint light to the scene. In the background some of the Christians hover, as they have come to bury the body.

And devout men carried Stephen to his burial, and made great lamentation over him. Acts 8:2

Paul Before Agrippa: by Frederic Shields

The prisoner, Paul, stands with his hands outstretched. The guard who holds him by attached chains watches the proceedings. Agrippa has leaned forward on his throne and is looking intently at Paul. All those present are riveting their attention on the words of Paul.

Then Agrippa said unto Paul, Almost thou persuadedest me to be a Christian. Acts 26:28

CHAPTER IV

SUGGESTED PROGRAMS, EACH BASED ON A FAMOUS PAINTING, TO BE USED IN RELIGIOUS EDUCATION

True worship will be discussed as the activity in which the Christian gives reverence, adoration, and thanksgiving to his Lord, and enjoys communion and fellowship with the Christ. There may be prayer, Scripture reading, singing of hymns and gospel songs, sermon, devotional program, and other contributing devices. For consideration here, representative famous paintings will be used as the basis on which to build a worship program, involving related Scripture, poetry, songs, meditation, and prayer period. In these suggested programs, a reproduction of the famous paintings would be displayed in the hope that the visualizing of the sacred scene would increase for the worshipper the appreciation of the vital truth portrayed.

However, the use of art pieces in a worship program could pose the danger of creating an atmosphere or mood which is merely aesthetic. Genuine worship must stem from the individual heart that seeks God "in spirit and in truth." In any case, art would only serve as an aid; as a tool of worship.

Light of the World: by Holman Hunt

Aim: To show that Jesus waits at the door of the human heart

and pleads for admittance, but only the individual
can open the heart's door.

Invocation:

Opening Song: O Jesus, Thou Art Standing

O Jesus, Thou art standing
Outside the fast-closed door,
In lowly patience waiting
to pass the threshold o'er
Shame on us, Christian brothers,
His name and sign who bear,
O shame, thrice shame upon us,
To keep Him standing there!

O Jesus, Thou art knocking;
And lo, that hand is scarred,
And thorns Thy brow encircle,
And tears Thy face have marred:
O love that passeth knowledge,
So patiently to wait!
O sin, that hath no equal,
So fast to bar the gate!

O Jesus, Thou art pleading
In accents meek and low,
"I died for you, my children,
And will you treat me so?"
O Lord, with shame and sorrow
We open now the door;
Dear Savior, enter, enter,
And leave us never more.

by William W. How

Scripture: "Behold, I stand at the door, and knock: if any man hear my voice, and open the door, I will come in to him, and will sup with him, and he with me." "To him that overcometh will I grant to sit with me in my throne, even as I also overcame, and am set down with my Father in his throne." "He that hath an ear, let him hear what the Spirit saith unto the churches."
Revelation 3:20, 21, 22

Song: The Light of the World is Jesus

The whole world was lost in the darkness of sin;
 The Light of the world is Jesus;
 Like sunshine at noonday His glory shone in,
 The Light of the world is Jesus.

No darkness have we who in Jesus abide,
 The Light of the world is Jesus;
 We walk in the Light when we follow our Guide,
 The Light of the world is Jesus.

Ye dweller in darkness with sinblinded eyes,
 The Light of the world is Jesus;
 Go, wash at His bidding, and light will arise,
 The Light of the world is Jesus.

Chorus:

Come to the Light, 'tis shining for thee;
 Sweetly the Light has dawned upon me;
 Once I was blind, but now I can see;
 The Light of the world is Jesus.

by P. P. Bliss

Meditation: (while looking at picture)

As this picture is studied it is noticed that there is no latch string on the outside. Christ stands as a perfect gentleman, knocking for admission, but not forcing His way. Then the realization comes, the latch is on the inside, of course! The Christ awaits the welcome from the keeper within the house. How long He must have waited there! Can it be that He has knocked again and again and no heed has been given this heavenly visitor? It is the hand that was driven through on the cruel cross where the Son of God died for you and me. The door is that of the human heart, where Christ constantly seeks to be let in. We have refused him so often, how can we do it once more? Cannot His tender voice be heard, as He so patiently waits and so gently pleads?

The doorstep, portrayed in the picture, is overgrown with weeds and neglected. Fling the heart's door open and invite the Savior to enter. He has promised that He will. "If any man hear my voice, and open the door, I will come in, and sup with him, and he with me."

Poem:

Though God be good and free be heaven
 No force divine can love compel.
 Though song of sins forgiven
 Sound to the lowest hell,
 The sweet persuasion of His voice,
 Respect thy sacred will;
 He giveth day, thou hast thy choice
 To walk in darkness still.
 Author unknown

Closing prayer:

Song: Into My Heart

Into my heart, Into my heart, Come into my heart
 Come into my heart, Lord Jesus;
 Come in today, Come in to stay,
 Come into my heart, Lord Jesus.
 By Harry D. Clarke

Christ with Mary and Martha: by Hendrik Siemiradski

Aim: To help the individual to see that it is all important that each chooses the "better part," even as Mary did.

Opening Song: What Shall I Give Thee, Master?

What shall I give, Master?
 Thou who didst die for me.
 Shall I give less of what I possess,
 Or shall I give all to Thee?

What shall I give Thee, Master?
 Thou hast redeemed my soul;
 My gift is small but it is my all--
 Surrendered to Thy control.

What shall I give Thee, Master?
 Giver of gifts divine!
 I will not hold time, talents or gold--
 For every thing shall be Thine.

Chorus:

Jesus, my Lord and Savior;
 Thou hast giv'n all for me;
 Thou didst leave Thy home above
 to die on Calvary.
 What shall I give Thee, Master?
 Thou hast giv'n all for me;
 Not just a part or half of my heart,
 I will give all to Thee.
 by Homer W. Grimes

Prayer:Poem:

Life offers such rich gifts manifold--
 Pleasure and honor, love and gold,
 Which should I choose to have and to hold?
 Out of those treasures so varied and vast
 Choose what you'll wish you had chosen at last
 When life with all of its chances.
 by Effie Smith Ely

Solo or duet: Give of Your Best to The Master

Give of your best to the Master;
 Give of the strength of your youth;
 Throw your soul's fresh, glowing ardor
 Into the battle for truth.
 Jesus has set the example;
 Dauntless was He, young and brave;
 Give Him your loyal devotion,
 Give Him the best that you have.

Give of your best to the Master;
 Give Him first place in your heart;
 Give Him first place in your service,
 Consecrate ev'ry part.
 Give, and to you shall be given;
 God His beloved Son gave;
 Gratefully seeking to serve Him,
 Give Him the best that you have.

Give of your best to the Master;
 Naught else is worthy His love;
 He gave himself for your ransom,
 Gave up His glory above:
 Laid down His life without murmur,
 You from sin's ruin to save;
 Give Him your heart's adoration,
 Give Him the best that you have.

Chorus:

Give of your best to the Master;
 Give of the strength of your youth;
 Clad in salvation's full armor,
 Join in the battle for truth.
 by Mrs. Charles Barnard

Meditation: (with picture as basis)

The artist has featured the home of Mary and Martha as one of ease and rest. The wide marble villa, the climbing vines, and the cool refuge from the mid-day sun present a charming concept of the place Jesus loved so well to visit. Martha is busy preparing the dinner, while Mary sits devotedly at the feet of Jesus, drinking in His every word. So the Word has it:

Now it came to pass, as they went, that he entered into a certain village; and a certain woman named Martha received him into her house. And she had a sister called Mary, which also sat at Jesus' feet, and heard his word. But Martha was cumbered about much serving, and came to him, and said, Lord, dost thou not care that my sister hath left me to serve alone? bid her therefore that she help me. And Jesus answered and said unto her, Martha, Martha, thou art careful and troubled about many things: But one thing is needful: and Mary hath chosen that part, which shall not be taken away from her. Luke 10:38-42

Martha welcomed the Savior, and was doing a service in the preparation of the meal...but Mary chose the "part, which shall not be taken away from her." Of course, it does seem unthinkable that any one would have the opportunity of talking to Jesus in person and yet would stay occupied with other things. But yet, it is a snare to the present time. We're so busy with many things, that we give the Holy guest less than the best of our time, in which to sit lowly at His feet, and learn of Him, and His ways, and His perfect plan for each of our lives.

Jesus would still say to us, as to Martha in that long ago, "But one thing is needful:" and He would call us to give up those cluttered activities that fill our days and keep us from the intimacy we might enjoy with Him, even the King of Kings and Lord of Lords.

Closing prayer: (concluding with sentence prayers)

Song: (Hum) Take Time to be Holy

Christ in Gethsemane: by Heinrich Hofmann

Aim: to impress upon the group the importance of earnest prayer to maintain a vital connection with God.

Opening Song: Ere You Left Your Room

Ere you left your room this morning,
 Did you think to pray?
 In the name of Christ, our Savior,
 Did you sue for loving favor,
 As a shield today?

When your heart was filled with anger,
 Did you think to pray?
 Did you plead for grace, my brother,
 That you might forgive another
 Who has crossed your way?

When sore trials come upon you,
 Did you think to pray?
 When your soul was full of sorrow,
 Balm of Gilead did you borrow
 At the gates of day?

Chorus:
 Oh, how praying rests the weary!
 Prayer will change the night to day;
 So when life seems dark and dreary,
 Don't forget to pray.

Season of prayer:

Song: Sweet Hour of Prayer (Instrumental)

Scripture: Selected passages on prayer, with participation by members of the group, with memory selections.

Poem: More things are wrought by prayer
 Than this world dreams of.
 Wherefore let thy voice
 Rise like a fountain for me night and day.
 For what are men better than sheep or goats
 That nourish a blind life within the brain,
 If, knowing God, they lift not hands in prayer
 Both for themselves and those who call
 them friends?
 by Alfred Tennyson

Song: In the Garden (chorus)

And He walks with me,
 And He talks with me,
 And He tells me I am His own;
 And the joy we share as we tarry there,
 None other has ever known.
 by C. Austin Miles

Meditation: (with picture in view)

As we look upon our Savior's agony in the Garden and realize it was for us He prayed, "Not my will, but thine be done," we can catch something of the greatness of prayer. The same union that Christ had with the Father while here on earth--through prayer--we can have with Him in the present time. How glorious to realize that it is absolutely possible for us mortal beings to have direct audience with God through Jesus Christ, our Lord. Not only is it possible, but essential, if we would keep the warmth of our experience with this Christ. We're exhorted to "pray without ceasing." There is no other way to thwart the attack of the enemy of our souls, to keep constant victory, and to be in the place

of blessing to others--with a desire for soul winning--
except to tarry in the secret place, with Jesus alone.

CHAPTER V

A REEVALUATION OF THE USEFULNESS OF WORKS OF ART IN A PROGRAM OF RELIGIOUS EDUCATION

Since what arrests the eye also appeals to the mind, and as the knowledge gained through the eye-gate is retained in the memory for a long period, visual means would seem to be a valuable aid in a program of religious education. It may be assumed that the use of a visual aid combined with the basic spoken word could insure greater retention of the truth which is presented! However, primary importance still belongs to the spoken word. The oral phase of Christian teaching is indispensable to convey thoughts, messages and feeling. The accompanying devices--art mentioned here--can only help in the ultimate presentation of truth.¹

As it is true that mental images are associated in a certain sequence, and that whatever recalls to the mind some former concept, brings with it a string of associations, it would seem again to be logical to argue for the use of pictures in connection with a religious education program.² If the individual sees the picture which has been the basis for thoughts that have spiritual significance, the association

¹ Kenneth W. Sollitt, Preaching from Pictures (Boston: W. A. Wilde Company, 1938) p. 113.

² Ibid., p. 114.

will return, in probability, at all future times when he sees that same picture. Hence, the mind will continue to speak religious truth to him, by the aid of the Holy Spirit, when he may be far removed from the influence of the religious educator who started this sequence of associations. First, then, the attempt has been to establish the validity and reliability of the use of sacred pictures, especially sacred famous paintings by artists of distinction, in a program of religious education. These pictures are only to augment the program. It is not claimed that works of art, within themselves, have any power by aesthetic appeal merely to produce genuine religious emotions. It is only held that they will help to create stronger mental images, and stronger possibilities of mental grasp.

Herein are mentioned works of art which have been carefully selected from the work of the old masters. This is because of the fact that the present day has not produced much religious art, and that which has been done has not yet stood the test of time to determine whether or not it has enduring quality. It would appear the great art of the past brings the moderns up short. It may be that these old geniuses felt the affirmations of faith in a more convincing way.

It is a very real concept of God that shines from the fifth century mosaic, and the El Greco canvas of the

seventeenth century, or the Sargent works of the twentieth century.³ It has been pointed out that the church has fostered art which served it as hand-maiden.

Art used with discretion may be a very real aid in religious education, increasing the effectiveness of a program.

³ Albert Edward Bailey, The Arts and Religion (Boston: MacMillan Company, 1944) p. 8.

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