THE BLACKBOARD IN SUNDAY SCHOOL

H. E. BAILEY

THE BLACKBOARD IN SUNDAY-SCHOOL

THE BLACKBOARD IN SUNDAY SCHOOLS

HENRY TURNER BAILEY

STATE SUPERVISOR OF DRAWING OF MASSACHUSETTS

BOSTON AND CHICAGO
W. A. WILDE COMPANY

THE BLACKBOARD IN SUNDAY-SCHOOL.

TO

CHARLES EDWARD BAILEY

My Father

WHO PLACED A BLACKBOARD IN THE HOME
FOR HIS CHILDREN AND USED IT ON
SUNDAY FOR HAPPY RELIGIOUS
INSTRUCTION

FOREWORD

BUT two introductory sentences are necessary. The contents of this book is the result of fifteen years' actual teaching with the blackboard in Sunday-school classes; it is not a book of theories. The book itself was prepared upon invitation of Mr. William A. Wilde, the publisher, whose good judgment the author did not feel disposed to question.

CONTENTS.

THE

BLACKBOARD IN SUNDAY-SCHOOL.

I.

THE SUNDAY-SCHOOL TEACHER'S PROBLEM.

Thou that teachest another,
teachest thou not thyself?
— PAUL.

"ANOTHER boy criminal!" The man of large business interests and small heart reads beneath that heading in his morning paper the sad details of the crime. The defaulter had a good home, he had been well educated in the public schools, his father had spared neither effort nor money to start his son in life under the most favorable circumstances. The boy had been an attendant of Sunday-school from infancy, almost, and yet, and yet — The business man turns to his business friend, "There's another sample of your Sunday-school boy; the churches are a failure." We may question this man's logic, may doubt his honesty in affirming that this boy is a sample, but we cannot ignore that attitude of mind toward the Sunday-school, nor escape the inference that the man of the world expects great results from Sunday-school teaching. He expects Sunday-school pupils to become clean, reliable, and incorruptible men, and he may admit that a genuine religious conviction is the only guarantee of righteous character.

Does he, then, give his children religious instruction at home? Oh, no! he is too busy. Does he allow it in the public schools? Certainly not; religious instruction, he holds, is of necessity sectarian instruction, and that he will never tolerate in the public schools. The Sunday-school is supposed to give adequate religious instruction. Does he, then, require his children to attend the Sunday-school? No, they may go or not, just as they please. And yet, if a boy goes wrong, it is, forsooth, the fault of the Sunday-school!

The Sunday-school teacher's task is simply this: To produce sterling Christian character by means of thirty minutes' instruction once a week, unaided by the home, by society, or by the State, — a task beside which the twelve labors of Hercules appear insignificant.

Consider the conditions. Attendance is voluntary and, therefore, usually irregular. Pupils come without the slightest preparation for the lesson, for nothing is required and nothing is at stake. Individual classrooms are rare; this fortuitous congregation of pupils is corralled in some dimly lighted vestry, subdivided along the lines of least resistance into groups of a dozen, and taught (?) after the Oriental manner, in a perfect hubbub. Moreover, the newsboy with his papers, the train librarian with his books stacked from finger-tips to chin, the census-taker and the tax-collector, are given *carte blanche*, and confusion is perfected.

Consider the pupils. They come when they please and do what they please in the class. The teacher has no authority whatever. They vary intellectually from the numb-head to the nimble mental acrobat, and spiritu-

ally from the morbid pietist to the thoughtless giggler. There is often no systematic grading or classification according to any rational standard.

To such pupils under such conditions we are expected to teach convincingly, and to teach subjects less varied than those in public school courses, subjects which seem to the pupils less vital and intimate. Then, too, the ends of our instruction are more immediately ethical and spiritual, therefore, even under the most auspicious circumstances, more difficult to secure. Is it so passing strange that pupils are not genuinely interested and that results are so microscopic?

We need not dwell upon our untoward conditions; slowly but surely they are disappearing. The day will come when our church equipment will include, if not a special Sunday-school building, at least a special Sunday-school room, easily transformable into well-lighted, well-ventilated classrooms of convenient size, furnished with reference books, maps, objects, pictures, and everything else useful in teaching, after the manner of our public schools. Meanwhile the teacher's immediate problem is: How shall I teach most effectively under existing conditions? I offer these suggestions born of experience.

I. *Make an honest attempt to know the lesson.*

To know a lesson means much in these days. It means that one must have some knowledge of the Bible as a whole; the venerable words should have become so familiar that no quoted verse can strike the ear as a surprise. It means that we know something of the results of archæological research, of the critical study of original

documents, of modern interpretations; for our pupils, increased in knowledge and having perchance the itching ear, may demand of us, not only reasons for the hope that is within us, but the grounds for those reasons in the light of Christian scholarship. To know the lesson means that the particular passage selected for study shall be thoroughly understood. Early in the week we will put the lesson to soak, so to speak. Words are soluble, thought is the extract; and thought seems to have the power of attracting to itself other thought. During the week the solution will become greatly enriched, and by Saturday night or Sunday morning we shall find the light, unimportant elements — if we may push the figure a little farther — risen to the surface ready for skimming, while the heavy, undesirable elements have settled, to be left when the pure liquid truth is poured off for the day's demands.

II. *Plan to present and enforce one central thought.*

A given lesson may include several truths, a particular truth may be studied from several points of view, a particular view may afford glimpses of several phases of truth. We must select some one definite phase of truth, and, assuming some one point of view, reveal that single phase of truth to the class in such a way that it may never be wholly forgotten.[1]

To do this we must know the class, that we may adapt our instruction to the capacity of the individual pupils. Furthermore, the truth must be presented in such a way

[1] In this connection read the first chapter of "The Cure of Souls," by Dr. John Watson.

that whatever else the pupils miss, they shall not miss one thought nor escape one conviction, namely, that Truth is living, not dead; that Truth *is*, not was; that Truth is as authoritative for them now as it was for Thomas and the others in the upper room when Jesus said to them, "I am the Truth."

"Who is sufficient for these things?" If we but knew all things as did the Master;[1] if we but knew our pupils as he knew his![2]

Knowing the truth to be presented, knowing the class to be taught, knowing the end to be secured, we are ready to think seriously about the method of teaching, and therein is the very pith of the Sunday-school teacher's problem. Therefore: —

III. *Learn how to teach.*

In our day books upon the science and art of teaching are abundant.[3] Any public school teacher will be able to name one adapted to the particular needs of his friend the earnest Sunday-school teacher who applies for advice. Let us ask and receive. Let us knock at the door of the public school; it will be opened to us. Let us seek there an exemplification of the best methods of teaching; we shall find them. Above all, let us study the Gospels; therein are examples of teaching unsurpassed in the whole history of pedagogy.

[1] John xvi. 30.

[2] John ii. 24, 25.

[3] No one book is perhaps more definite and helpful for beginners than "Elements of Pedagogy," by Dr. Emerson E. White.

II.

THE METHOD OF THE MASTER.

The World sits at the feet of Christ.
— WHITTIER.

THOUGHTFUL people of every creed have accepted without cavil at least one historic title of Christ — The Great Teacher. Men of his own generation could not but admit the power of his teaching. The common people heard him gladly. The emissaries of the chief priests confessed that never man spake like this man. Nicodemus voiced the conviction of the entire Sanhedrim when he said, "Rabbi, we know that thou art a teacher come from God." When Christ so willed, all saw his meaning with convicting clearness; again he spoke, so that hearing they might hear and not understand, but in either case men wondered at the gracious words that proceeded out of his mouth, felt their hearts burn within them, pressed to hear him so that Gennesaret beach was overcrowded and a fisherman's boat became the pulpit of the world.

Mark tells us the people were astonished at Christ's manner of teaching, for he taught them as one that had power in teaching and not as the scribes. For example, the scribes had attempted to teach proper Sabbath observance by formulating rules regarding the most trivial and

insignificant acts. Christ taught it by sketching the merciful man merciful to his unfortunate beast on the Sabbath day, and by restoring the withered hand and the palsied body. While they wrangled over the precise meaning of neighbor, he taught the truth for all time by painting the immortal picture of the good Samaritan, by delivering the devil-haunted daughter of the Syrophenician woman, and by healing the servant of a Roman centurion. In a word, the scribes were dry-as-dust hair-splitting dialecticians who took delight in talking words to men. Christ was a master artist who drew from life, moulded living forms, and thus taught truth objectively. It was this direct appeal through the senses, the memory, and the imagination, that fascinated his peasant hearers, and has held the attention of the world for eighteen centuries.

The last command of this supreme teacher to his disciples was to teach. "Go ye therefore and make disciples of all nations . . . teaching them — not merely telling them — to observe all things whatsoever I commanded you." The Church went, but in course of time, even in the light of such a luminous example, adopted the methods of the scribes. The Fathers formulated creeds, wrangled over *homoöusian* and *homoiousian*, reduced instruction in spiritual things to mere drill upon words and those in an unknown tongue. The method of the Jesuit teachers may be inferred from their favorite maxim: *Repetitio mater studiorum*, "Repetition is the mother of learning." Dr. Emerson E. White has suggested that in the light of history and experience the maxim might well be revised, for mere repetition of meaningless words cannot produce

learning. "*Repetitio mater stupid-orum*," says Dr. White, "would be nearer the truth."

Reaction against this soulless and profitless teaching began with Erasmus, continued under the leadership of Comenius, Rousseau, Pestalozzi, and Froebel, and in our day has eventuated in what has been called the "new education," — a system of instruction characterized by rational methods. These methods are determined by certain principles of teaching which modern scholarship has formulated after exhaustive psychologic research, but which, now that we have them, apparently might have been deduced directly from the New Testament record. The "new education," like the "new theology," is, after all, but a return to Christ.

For example, here are five commonplaces of modern pedagogy with illustrations from the records of Christ's teaching.

I. *Learning is dependent upon interest and attention.*

How well Jesus knew this! What tact he displayed in arresting and holding attention! He came to Nazareth, where he had been brought up, and, as his custom was, went into the synagogue on the Sabbath day and stood up for to read. He read a perfectly familiar passage of scripture, but *stopped in the middle of a sentence*, closed the book, gave it to the minister, and sat down. Could anything be better calculated to attract attention? No wonder the eyes of all them that were in the synagogue were fastened on him. Nor was his first remark likely to dispel their interest, "This day is this scripture fulfilled in your ears." He won Nathaniel for life by two shrewd

observations; the woman of Samaria by the commonplace request for a drink of water. Nicodemus was interrupted in the midst of his complimentary preamble and turned toward the way of life by the startling announcement, "Ye must be born again." The disciples were recalled from their fishing never to return by obeying so simple a command as "Cast the net on the right side." In each case an appropriate but unexpected word awakened genuine interest and prepared the mind for knowledge.

II. *Ideas must be taught by means of their appropriate objects.*

Jesus knew that "actions speak louder than words," that "seeing is believing." When poor, discouraged, imprisoned John sent two of his disciples to inquire, "Art thou he that should come?" Luke says that in that same hour Jesus, instead of saying the simple word *Yes*, cured many of their infirmities, and plagues, and of evil spirits, and unto many that were blind he gave sight. *Then* answering, he said unto them, "Go your way and tell John what things ye have seen and heard." "Who is the greatest in the kingdom of heaven?" asked the disciples. And Jesus called a little child unto him and set him in the midst of them. "What thinkest thou," asked the Herodians, "Is it lawful to give tribute to Cæsar?" "Show me the tribute money," said Jesus. "Whose image and superscription is this?" When he would teach the greatness of service he took a towel and girded himself and *afterward* said, "If I, your Lord and Master, have washed your feet, ye also ought to serve one another." When he would teach the deepest mysteries of our faith, he took

bread and gave thanks and brake it and gave it unto them, saying, "This is my body broken for you." Likewise also the cup, saying, "This cup is the new testament in my blood which is shed for you." When the object itself could not be had he used mental pictures. Would he teach the attitude of God the Father toward a lost world? He did it by that vivid panorama of the prodigal son. Was it the solicitude of the Spirit? That was suggested by the picture of a woman searching the house with a candle. Did he wish them to appreciate the self-sacrificing love of the Son of God? They were to recall the good shepherd leaving the ninety and nine and going through darkness and danger to find the one which was lost. Without a parable spake he not unto them.

III. *Never tell a pupil what he may wisely be led to see for himself.*

No one ever applied this rule so well as the Master. "Where dwellest thou?" asked the disciples of John. "Come and see," was the reply. A certain lawyer stood up, to test him, saying, "Master, what shall I do to inherit eternal life?" Jesus said, "What is written in the law? How readest thou?" Certainly no one should know law better than a lawyer! The lawyer was made to answer his own question; but he, willing to justify himself, said, "And who is my neighbor?" Again Jesus led him to furnish the correct answer, this time by passing judgment upon the case of a man who went down from Jerusalem to Jericho and fell among thieves. When Simon the Pharisee was mistaken as to the chief sinner at his feast, Jesus told a story, as Nathan did before David,

and after securing right judgment upon a supposed case, turned upon Simon with a "Thou art the man." "By what authority doest thou these things?" demanded the temple clique. Jesus answered and said unto them, "I will also ask of you one question, answer that, and I will answer yours, — the baptism of John, was it from heaven or of men?" They reasoned with themselves for a while, and went away with several conclusions of their own, one of which was, no doubt, that they had met their match.

IV. *Proceed from the known to the related unknown.*

Think how he applied this rule in the sermon on the mount. After securing the attention of the multitudes by eight beatitudes diametrically opposed to all their ideas of earthly happiness, he proceeded to lead their thought from common salt and its well-known properties to the unappreciated characteristics of a genuine saint, and from the most obvious facts about candles and cities to the conditions of Christian living. Then follow five sections beginning, "Ye have heard." From the known tradition he makes the transition by the words, "But *I* say unto you," to the new related truth. From what they had known of the law he passed to what they knew of life. He instanced the ostentatious almsgivers, praying and fasting hypocrites, grinding money-grabbers, time-servers, people possessed with the devil of worry, lazybones, pious professors, and the like, and from the well-known failings of each he led to the hitherto unknown related truths of the spiritual life. To the sorrowful Martha Jesus said, "Thy brother shall rise again." "I know that he shall rise again at the last day," she replied. "But, Martha,

I am the resurrection, believest thou *this?*" His Judean hearers were familiar with bread, and grape-vines, and sheep; from these he led them to know something about the Bread that came down from heaven, the True Vine which alone has immortality, and the Good Shepherd who gave his life for the sheep.

V. *Correlate with the life of the pupil.*

This was the habit of the Master, so well known to his disciples that when on one occasion he remarked abruptly, "Beware of the leaven of the Pharisees," they reasoned among themselves, saying, "It is because we have taken no bread." The incidents of daily life furnished occasion for presenting truth at the most opportune moment. It was while they were fishing that Jesus called Peter and Andrew to be fishers of men. To the woman drawing water at the well of Samaria he presented himself as the water of life. The hunger of the disciples, and its immediate consequences one Sabbath morning, gave us the most important commentary we have upon the nature of the Christian Sabbath. After the five thousand had been fed, Jesus declared himself to be the bread of life. It was in the last day, the great day of the feast, when water was solemnly drawn from the Pool of Siloam in commemoration of the miraculous flow of the waters of Meribah from the smitten rock, that Jesus stood in the temple and cried, "If any man thirst, let him come unto me, and drink." It was when all were thinking of the paschal lamb that he told his disciples his own body would be broken for them and his own blood spilled for them. He fed Peter that memorable morning on the beach before he gave him the command to feed the flock of God.

When will those who love the Master learn that Paul spoke truth when he said, "Of him and through him and to him are all things"?

But Thee, but Thee, O sovereign Seer of time,
But Thee, O poets' Poet, Wisdom's Tongue,
But Thee, O man's best Man, O love's best Love,
O perfect life in perfect labor writ,
O all men's Comrade, Servant, King, or Priest,—
What *if* or *yet*, what mole, what flaw, what lapse,
What least defect or shadow of defect,
What rumor, tattled by an enemy,
Of inference loose, what lack of grace
Even in torture's grasp, or sleep's, or death's,—
Oh, what amiss may I forgive in Thee,
Jesus, good Paragon, thou Crystal Christ.

— LANIER.

III.

THE METHOD OF THE SCHOOLS.

O wad some power the giftie gie us
To see oursels as others see us,
It wad frae mony a blunder free us
And foolish notion. — BURNS.

AMONG all the workers for the coming of the kingdom of God, none, perhaps, ought to be held in higher estimation than faithful Sunday-school teachers. As a rule they are among the busiest people in the world, every hour of the week filled with crowding duties, every volt of energy required to do that which their hands are forced to do by the conditions of our congested life. Yet these, who most need a Sabbath of rest, cheerfully devote that day to teaching, give to their classes their best thought, and patiently continue year after year a self-sacrificing service without remuneration, perhaps without a word of encouragement or appreciation.

It would be cruel to add one straw to the burden such men and women are carrying, especially by a word of harsh or cold criticism. But sympathetic criticism is never unkind. The truth, spoken in love, and the truth only, will enable us to see ourselves and our work in clearer light and move us to self-improvement. Teaching is an art. Do we know anything about it? Our grandfathers thought they were teaching when forcing children

to commit to memory, hence in that day the biblical text was emphasized. Pupils were required to "learn by heart" verses, paragraphs, whole chapters of the Bible, — a chastisement which, no doubt, often seemed grievous to the pupil, but which afterward did yield the peaceable fruits of righteousnesss to those who were exercised thereby. With the introduction of the "lesson helps" a more objectionable method began to prevail. The quarterly supplanted the Bible. People gave heed to the cunningly devised fables of the commentators, which fostered disputes. They became morbid about questions and strifes of words, as unprofitable and vain as they were in the days when Paul warned Titus to avoid them. The old drill upon words gave place to babblings about words, and the method of the scribes was again triumphant. Is that the method we are following? If it is not, we are exceptions, for that is the method, or, more accurately, the lack of method to be found to-day in more than nine classes out of ten. Current practice will be found sadly wanting if tested by those five commonplaces of modern pedagogy so well exemplified by the teaching of the Master. Let us see.

I. *Learning is dependent upon interest and attention.*

How completely this principle is ignored by teachers who invariably begin the lesson the same way and never change the order of procedure. No one who knows children can blame the wide-awake boy of twelve who says, "I just *hate* to go to Sunday-school, it makes me tired! It is always, 'Open your papers to the lesson for to-day. What is the subject of to-day's lesson? What is the

golden text? Now we will read the verses, beginning with Jack.'" Is it any wonder that our words seem to them like idle tales, and that our pupils learn nothing worth learning? Such stereotyped formalism would wear out the saints of the Most High! The physiological psychologists assure us that a child cannot hold his attention upon a dead thing for more than three-fifths of a second! Without attention no thinking, and without thinking no learning. Attention depends upon interest. Talking to people who are not interested is as futile as pounding cold steel. To make an impression, metal or mind must be white hot. Interest may be developed in many ways, but there is no surer way than to make use of a blackboard. To the average boy only a man with a live animal is more interesting than a live man with a blackboard.

II. *Ideas must be taught by means of their appropriate objects.*

Is this principle ever considered by teachers who depend solely upon printed matter? Primary ideas can never be acquired by means of words. A word is merely a conventional name which people have agreed to give to a certain sensation or relation. Unless that sensation or relation has been perceived, the word conveys no meaning. A child knows what is meant by the words "lemons are sour," because of his own experience with lemons; but "*nespoli* are *dolce*" means nothing to him, nor will an explanation help him much. He may be told that the best nespoli grow in Corfu, are a cross between a peach and a pear, and that *dolce* is an Italian word pronounced dol-chee and meaning sweet; but, after all, he is only more elaborately

ignorant. Let us not deceive ourselves into the belief that a child "knows his lesson," because, in reply to our question, "What was manna like?" he replies promptly in the words of Holy Writ, "Like a coriander seed, the color of bdellium."[1]

Herein is the fundamental reason for the use of the sand-table, oriental objects, models, and, when these cannot be had, relief maps, pictures, diagrams, anything which will help to make clear the meaning of words. And here is another justification of the blackboard in Sunday-school. A rough sketch of a Galilean house will make clear how the roof could be broken up and the paralytic let down at the feet of Christ. The plan of the tabernacle, or its construction, the arrangement of the courts in the temple, the location of "the inner prison" are incomprehensible without a drawing. Of course a plan printed in the quarterly will do if nothing else can be had. But children will glance at a printed plan and straightway forget it, whereas a plan evolving itself before them wall by wall and room by room will fascinate the mind and engrave itself upon the memory.

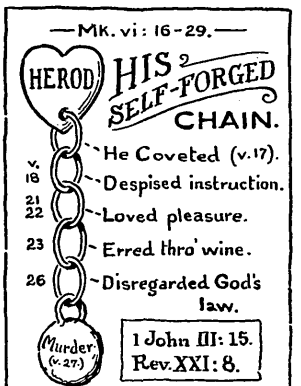
III. *Never tell a pupil what he may wisely be led to see for himself.*

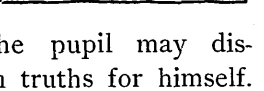
All mental growth comes through *self*-activity. A physician could not develop one ounce of muscle in the arm of a sleeping man, though he worked that arm for threescore years and ten. No more can the teacher develop mental power in his pupil by thinking for him. A teacher who prepares the lesson and recites it to the pupil is not teaching

[1] Num. xi. 7.

him. The lesson help which prints a question and follows it with a printed answer is no real help. By hook or by crook *the pupil* must do the thinking if he is to learn. Teaching is occasioning and directing activity in another mind.

Of course, a question may be the means of occasioning self-activity, and other questions may direct it; but the asking of questions to start a definite train of thought leading inevitably to a convincing conclusion, as Christ so often did, is a fine art which few have mastered. To require the pupil to find in the Bible a reference which contains the correct answer, if he will but think, is a practice which should be encouraged. It necessitates a certain amount of self-activity. But the activity is intermittent, and its results evanescent. A blackboard, however, if skilfully used, will not only start, but sustain and direct thought as nothing else will. Every line, every unfinished word or sentence, generates a question in the pupil's mind. He watches, he wonders, he wants to know, he thinks, he concludes for himself. Here, for example, is a condensation of John i. 1, in which the pupil may discover certain truths for himself. Again, from the moment the heart is drawn in this illustration, the pupil's attention is assured. He cannot escape following the fatal chain as it grows, link by link, until the final





weight is added which drags to destruction. The final references but enforce the pupil's own inevitable conclusion.

IV. *Proceed from the known to the related unknown.*

Let us apply this along one line only.[1] One reason our teaching produces fragmentary results is that it is fragmentary teaching. It is not line *upon* line, precept *upon* precept, it is line *after* line and precept *after* precept, here a little and there a little of another sort. Our lessons are arranged in these days in an orderly way, one related to another; but when we begin our "preparatory review," when we search for last Sunday's "line" that upon it we may lay another, behold it is not; yea, it is as though it had not been. The mind of the average Sunday-school pupil seems to be like the traditional bog, near almost every village, — the place without a bottom, — into which rubbish has been dumped for generations with no apparent effect. The chief reason for this is that we do not teach, we tell; and because we do not teach, the pupil does not know. If we could but *teach*, if by means of objects, pictures, and the blackboard we could lead pupils to think for themselves, they might come to know some few things, and we might then have a "known" from which to proceed. We have the saying, "In one ear and out the other," but not, "In one *eye* and out the other."

V. *Correlate with the life of the pupil.*

What does the child care about the revolt of the ten tribes or the repairing of the temple, or the woes upon

[1] Other applications are suggested by that admirable little volume, "The Point of Contact," by Patterson Du Bois.

the Pharisees? Primarily nothing. These topics are as foreign to his thought as the problem of evil or the law of the correlation of forces. His only possible interest must come through association. If he has revolted from authority at home or at school, if the meeting-house in his village has been extensively repaired within his memory, a wise teacher may be able to excite his interest in similar experiences of people long ago. The boy may be led from his own quarrel with his companions as to who should be president of the boys' club, to that of the disciples as to who should be first in the kingdom of God; and from the effects of wild companions upon himself to the effects of similar companions upon Rehoboam the son of Solomon. The "personal application" often belongs at the beginning of the lesson rather than at its close.

But in a broader sense our teaching should be correlated with the life of the child. That life is a life of shows and symbols. Children live in the realm of the imagination. They are forever "playing things," — the girls are housekeeping or visiting or keeping school in their doll world; the boys are hunting or riding horseback or scalping Indians or keeping store or building huts. "Sentimental Tommy" and the children who charm us in "The Golden Age" are not exceptional except possibly in degree. The wise teacher will not forget all this in teaching. For the child whose favorite rock with its mosses and bits of pottery is a palace, or whose broomstick is an Arab charger and whose tenpins are soldiers, the symbols of the Christian faith sketched upon a blackboard are more real than chapters of the Bible and more effective than sermons.

He prefers these two sketches to "The book of the prophet Malachi" and "The gospel according to Matthew." The scroll for the old prophet and the book for the new historian, M^l for **Mal**achi last (to distinguish him from Micah) and M^t for **Matt**hew first (to distinguish him from Mark), are as fascinating as a rag-doll or a chair-horse.

This glance at the prevailing methods of the day gives us a suggestion of our failings, but also, I trust, a hint of how they may to some degree be avoided. We must use every available means to make our teaching more vital, more effective. The methods of the public day schools must become the methods of the Sunday-schools; the graphic method of the Master must supplant the dead formalism of the scribes. In this reform no one thing promises to do more than the blackboard. As a means (1) of securing interest and attention, (2) of presenting truth objectively, (3) of initiating and directing self-activity to a definite end, (4) of fixing the truth as a basis for larger truths, and (5) of teaching by means of symbols in a live convincing way, it stands unrivalled in the whole realm of devices.

Its effective use requires, however, some knowledge of at least three topics outside the immediate realm of the sacred book, and a certain amount of skill in sketching and lettering. These topics are not occult, nor is the required skill beyond the attainment of any intelligent and determined person.

IV.

THE BEQUEST OF THE FATHERS.

Other men labored, and ye are entered into their labors.
— JESUS CHRIST.

THE first of the three topics just mentioned as related to blackboard teaching is Christian Symbolism — a subject about which one may be pitifully ignorant merely from lack of attention to one's surroundings. It is possible to enter a city church Sunday after Sunday, beneath an arch enclosing the symbol of the eternal God, to sit in a cushioned pew with the sign of the Trinity at its head, to read the lesson by a light falling in gentle glory through the emblems of our faith wrought in emerald and ruby and sapphire set in a tracery symbolizing the four evangelists, and to gaze at a chancel where sculpture and painting have met together to set forth in mystic characters the whole cycle of Christian truth, and yet to be utterly oblivious to all this wealth of wisdom. These symbols which we now pass unheeding were once signs upon which hung life and death, wrought out in dungeons and caves of the earth, consecrated with tears and blood.

When Christians were hunted like partridges upon the mountains, when a man's foes were of his own household, the Church became of necessity a secret society, with its passwords and signs. The old, old sign of the cross ✝, old as the race, a religious symbol coming perhaps from

Eden itself where four rivers flowing forth from one fountain watered the whole earth, became charged with new meaning. It became the seal of Christianity, whose healing waters, freely flowing from Christ, north, south, east, and west through the channels of the four evangelists, would transform the whole earth and restore Paradise. Only eternity, suggested by the endless circle, could limit the influence of the Gospel; hence the cross within the circle ⊕. In happier days, when men once more worshipped God in the light of day, this symbol was echoed in Byzantine architecture. The cross itself, which came to be known as the Greek cross, with four equal arms, gave the plan to churches, and the circle suggested their crowning domes, as exemplified in Sta. Sophia, Queen of the East, and St. Mark's, the pride of Venice. Under the hands of the Christian decorators the simple Greek cross became the thorny cross ✢, the sign of "the worship of sorrow," found upon the façade of St. Mark's, and the cross *patonce* ✢, passing by gradual modifications into the cross *fleury*, or lily cross, symbol of purity, so beautifully elaborated in the ornament of Sta. Sophia and other Byzantine churches, the most beautiful being perhaps that from St. Mark's. Other forms were the

jewelled cross ✣, the Maltese cross ✠, an ornamental form of the cross of St. Andrew ✖, and the many significant and decorative crosses of heraldry.

Another type form of the cross was that now known as the Latin cross ✝. This became the sign of Christ himself, rather than that of his gospel, which

found its symbol in the Greek cross. Sometimes it was sharpened  to denote his suffering. As Christian art developed  in the West, this cross budded with trefoils for the Trinity  , as, for example, in the cross borne by St. John, in  the Baptistery at Florence; blossomed with flowers for Life, and burned with flames for Light, as in the celebrated fresco in the cemetery of Pontianus. Like the Greek cross, the Latin influenced architecture. It was the basis for the plan of the great cathedrals like Cologne and Notre Dame, and is still the favorite form with church architects.

The circle, another very ancient symbol, was used by the early Christians to suggest eternity. In the catacombs the four evangelists were represented by four scrolls, four open books, or four rivers; later, perhaps for the sake of simplicity, their symbol became four interlaced circles, for did not each  proclaim the eternal truth? These at last merged into one figure, the quatrefoil  , a form which has had far-reaching influence in ecclesiastical decoration, in missals, in mosaic floors, in tiles and grills and rose windows.

The hand extended in blessing, as on Plate IV., reaching through clouds, was used as symbol of God.[1] Sometimes rays of light were used in place of the hand, or if a more geometric symbol was required, the equilateral triangle  , denoting the threefold unity of the Godhead. As each

[1] As in "Ezekiel before the Lord," Miniature in Sermons of S. Gregory Nazianzen, ninth century. National Library, Paris.

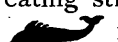
Person is eternal, a more significant form was composed of three interlaced circles  , which fused into one figure gave the trefoil, a feature of early Gothic  foliage, and parent of the trefoil window. It divides with the quatrefoil the honor of inspiring Gothic tracery for seven centuries.

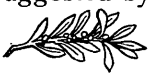
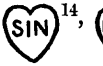
The Second Person of the Trinity was often symbolized by the lamb, because of scriptural imagery.[1] Frequently associated with the lamb are the flag  for victory,[2] the crook  for guidance,[3] the cross for salvation, sometimes placed upon a globe  for dominion.[4]

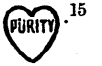
The Holy Spirit was symbolized by the dove,[5] often with rays  of light added, to suggest the going forth of divine influence. Another symbol was the tongue of flame[6] above the head of a saint.

The church was represented by a boat or ship,  partly because of the ark which saved righteous Noah and his family,[7] and partly because of certain incidents upon the Sea of Galilee.[8] In this case the water  represented the world.[9] But the truth of the Gospel was also suggested by water, for Christ, who claimed to be the Truth, called truth "the water of life,"[10] in fine contrast to the truths of the Law engraved upon "tables of stone"[11] and symbolized by the tablet. 

[1] John i. 29; Rev. v. 6, etc.
[2] Ps. xx. 5.
[3] Ps. xxiii.; John x. 11, etc.
[4] Zech. ix. 10; Rev. v. 12, 13, xix. 11–16.
[5] Matt. iii. 16.
[6] Acts ii. 3.
[7] 1 Peter iii. 20, 21.
[8] Matt. viii. 23–26, and xiv. 22–33.
[9] Is. lvii. 20, 21; Rev. xvii. 15.
[10] John vii. 37, and iv. 10–14.
[11] Christ is both "bread" and "water of life"; hence the force of Matt. vii. 9.

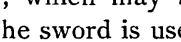
In the catacombs of St. Calixtus, a lion eating straw like an ox stood for conversion,[1] and the fish  for baptism.[2]

The Christian graces, faith, hope, and charity, were symbolized by three steps surmounted by a cross.  Faith holds the cross,[3] hope underlies faith, and the greatest of these is charity.[4] The cross alone also symbolizes faith.[5] Hope is suggested by the anchor[6]  , and charity by clasped hands, as shown on Plate IV.,  or more frequently by a flaming heart.[7]  Suffering is suggested by the cup[8]  , peace by the olive branch[9]  , fruitfulness by the vine or a cluster of grapes[10]  , reward by the crown[11]  , and victory by the palm.[12]  Such are the more common and useful symbols which have come down to us from the days of the fathers. Others less frequently employed in ancient and mediæval art, or perhaps of modern origin, are no less useful in blackboard teaching, for they have been suggested by incidents or figures of speech found in the Bible. Among the best may be mentioned the heart, representing the man himself,[13] who may be more specifically set forth by the addition of a word, as for example 

[14], 

.[15] A message

[1] Is. xi. 7.
[2] Acts viii. 35–39.
[3] Eph. iii. 11, 12, 16, 17.
[4] 1 Cor. xiii. 13.
[5] 1 Cor. i. 18.
[6] Heb. vi. 19.
[7] Rom. x. 1.
[8] Mark xiv. 34–36.
[9] Gen. viii. 11.
[10] John xv. 5, 8.
[11] 1 Cor. ix. 25; Rev. 2, 10.
[12] Rev. vii. 9.
[13] Prov. iv. 23; 1 Peter iii. 4.
[14] Acts viii. 21.
[15] Matt. v. 8.

may be suggested by the arrow[1] ; hate, anger, malice, by the spear or dart[2]  , which may be turned by the shield of faith[3]  . The sword is used to symbolize just punishment,[4]  the scales  are for judgment,[5] or to determine relative values,[6] the lamp stands for intellectual light[7] and such wisdom as  man may secure by persistent effort;[8] the star  is for heavenly wisdom and guidance.[9] The rays are sometimes added to localize its influence, as in the sketch of Bethlehem, page 91. Rays may be thrown in any direction, according to the requirements of teaching, as, for example, in the illustration for the review lesson on Solomon, page 106.

Other appropriate symbols will present themselves to the thoughtful teacher as he ponders his lesson with mind intent on presenting it graphically to his pupils. The uses of some of the foregoing, and of others, will be exemplified in the illustrated lessons given in another chapter.

A rapid glance at all these symbols will show that perspective effects have been avoided; the symbols are as simple and as conventional as possible. Their effective use depends largely upon just these qualities. If the attention of the pupil is confined to the drawing itself, if the mind is diverted by complex structure, gay color, or elaborate shading, the idea behind the symbol, which alone gives

[1] 1 Sam. xx. 19–22.
[2] 1 Sam. xviii. 10, 11; Eph. vi. 16.
[3] Eph. vi. 16.
[4] Gen. iii. 24; Ezek. xxi. 1–17.
[5] Rev. vi. 5, 6.
[6] Job vi. 2, 3.
[7] Ps. cxix. 105.
[8] Matt. xxv. 1–10.
[9] Matt. ii. 1–10.

it value, is likely to be missed altogether. The rude cross, scratched with a nail by a Christian martyr upon the damp stone of a dungeon wall, lays hold upon the imagination and touches the heart more than that ornately carved and elaborately bejewelled thing carried in procession upon St. Peter's day in Rome. In the presence of the costly crucifix one is impressed with the ingenuity of the goldsmith, the wealth of the Pope, and the pride of the Church; but in the presence of that precious cross upon the dungeon wall, with the potency of the invisible Christ.

V.

THE OPEN SECRET.

The colors that the earth exhibits to our
eyes are manifest signs for those who think.
— MOHAMMED.

THE second topic with which the teacher of religious truth should be familiar is symbolism of color.

Deeper than race or temperament is that common human consciousness which now, as in the childhood of the world, reaches out for the invisible, and demands something to act as mediator between the human and the divine. The spirit of man has looked upon the sun, the moon, the stars, the earth, the seasons, all natural phenomena, as being in some sense manifestations of a Spirit akin to his own, by means of which that Spirit makes known his will; hence these have become associated with man's highest ideals, and have taken their place in his literature and his arts as being other than they appear to sense. At one extreme is the fetish worshipper, and at the other is Swedenborg with his inspiring science of correspondences in which every form and color of the natural world is but a symbol of spiritual realities.

In symbolism color has from the first played a most important part. The old Assyrian monarchs of Khorsabad building their seven-storied towers, the cunning Greeks

robing Athena, John the beloved on Patmos, the great Italians painting saints and saviours, lone Dante writing his immortal poem, high Shakespeare himself, all have used colors as Moses did "for glory and for beauty," — with a message to the spirit as well as to the sense. And ever since the day when a Voice out of the cloud commanded an ephod to be made with cunning work of blue and purple and scarlet with fine twined linen and gold, colors have spoken, with authority, their mystic language, not to be despised by any who would know the whole truth of God.

The universality of man's response to the colors of the world, and the substantial agreement of all men in color symbolism, are made evident by the following facts gathered from widely separated sources, and here grouped for convenience under the names of the principal colors.

WHITE AND BLACK.

In the eldest religions Day and Night are the all-conditioning deities. To the Egyptians they were Ra and Set; to the Persian, Ormuzd and Ahriman; to the Greek Æther and Erebus. These all were identified more or less with good and evil, and were symbolized by white and black.

The head of the Egyptian Osiris was "ornamented with sparkling bands, shadowless, without mixture of colors." The Greek Pan was "white as snow," says Virgil. John the Libyan says Jupiter was robed in white. At Rome on January first a consul in white ascended to the capital upon a white horse to celebrate the triumph of Jupiter over darkness. In Thibet, India, Java, China, Persia, Mexico, and

Scandinavia white signifies the divine perfection; the sovereign pontiff in all religions has white robes, as did the Jewish high priest.[1] The vestal virgins wore white, the symbol of purity. "Let thy garments be always white," says the Preacher.[2] White was the color of Christ's robe at the Transfiguration,[3] and at the time of his first appearance to John on Patmos.[4] The great multitude in heaven were clothed in white,[5] the color of the garments of the Bride.[6] The mediæval artists represented God in white, the Virgin in white at the annunciation, and Jesus in white after the resurrection.

The Egyptian Neith, the all-mother, was represented in black, as in Mr. John Sargent's painting of her in the Boston Public Library. The Greek expiatory ship that sailed every year to Crete with seven youths and seven maidens for the Minotaur had black sails going and white returning. In Egypt the black dove was the symbol of widowhood. Apollo turned the white raven black because he brought the news of the faithlessness of Coronis. The Romans under the republic wore black for mourning, as did the Greeks. The Kaaba at Mecca was originally white, "but the sins of mankind have caused it to shed so many silent tears that it has become black." "The heavens shall be black," exclaims Jeremiah.[7] "And all faces shall gather blackness," says Joel.[8] The third horse, Famine, was black, as John saw when the seals were opened.[9] The mediæval painters sometimes gave Christ black robes in

[1] Lev. xvi. 4.
[2] Ecc. ix. 8.
[3] Mark ix. 3.
[4] Rev. i. 14.
[5] Rev. vii. 14.
[6] Rev. xix. 8.
[7] Jer. iv. 28.
[8] Joel ii. 6.
[9] Rev. vi. 5, 6.

the Temptation, and the old Byzantine painters expressed the unutterable sorrow of the Virgin Mary by giving her a black complexion.

BROWN AND GRAY.

Brown, which is really a deep shade of orange, — orange dulled by the addition of black, — has been closely associated with black as a symbol of suffering and sorrow. It is the color of the barren earth, of dead trees and withered leaves. In Ethiopia it is the color of mourning.

Gray is composed of white and black. Like brown, it is associated with the sadness and pain of the world, with the serious side of life, with privation and discipline. The Quakers wore gray as a protest against luxury, gayety, and display. The deep brown and dark gray habits of monastic orders express humility and penitence. Renunciation is perhaps the root idea, — renunciation of worldly life, of self, of sin, possibly of hope, as in the old days when the sufferer clothed himself in sackcloth and ashes, and sat upon the earth in despair.[1]

BLUE.

The heavens, declaring the glory of God, have ever stood for Truth. The great vault, though often beclouded, reappears triumphant after storm. "As for truth," says Esdras, "it endureth and is always strong; it liveth and conquereth forevermore." "We can do nothing against the truth," said Paul. In Egypt, Cneph, creator of the

[1] Job xvi., especially verse 15. See also 2 Sam. iii. 31; 1 Kings xxi. 27; Is. xxii. 12, etc.

world, was sky-blue. In Greece it was the distinguishing color of Zeus. They say in India that Vishnu was blue when born. The elders of Israel, in their vision of Jehovah, saw under his feet as it were a paved work of sapphire stone like the body of heaven in clearness,[1] but the Psalmist declares justice and judgment to be the habitation of his throne while mercy and truth go before him.[2] Above the heads of the cherubim Ezekiel saw the sapphire throne again.[3] The foundation of all stable character is truth; hence Jehovah exclaims, "I will lay thy foundations with sapphires."[4] Because truth is eternal, blue has become associated with probity and constancy. A beetle of blue stone ornamented the rings of Egyptian soldiers as a symbol of their oath of fidelity. Blue was the favorite color of the Scottish Covenanters in the seventeenth century. "When their army entered Aberdeen there were few of them without a blue ribbon." We say a man is "true blue," and sometimes quote the nursery rhyme, —

"Honest and true,
Black and blue,"

that is, As sure as death and judgment. The flower forget-me-not was named for its color, symbol of constancy. The old masters gave Christ and the Virgin a blue mantle, and John a blue tunic.

But inasmuch as blue approaches black in hue, it has also a sinister meaning. It is cold and repellent. A man is blue with cold. People of gloomy disposition have "the blues," and the most cheerful of men have

[1] Ex. xxiv. 10; Ezek. i. 26.
[2] Ps. lxxxix. 14.
[3] Ezek. x. 1.
[4] Is. liv. 11.

"blue days." It would be interesting to know what connection, if any, the expression may have had with the sixteenth century custom of decorating the churches in blue on the Monday preceding Lent. Continental workmen who squander the week's wages on Sunday have "blue Mondays," — an expression adopted for some inscrutable reason by preachers of the Gospel.

GREEN.

The earth, fruitful mother of all, with verdure clad, has ever been symbolized by green, hence green has come to signify fertility, fruitfulness, prosperity. Vishnu, in his third revelation, in the actions and customs of life, was green. It was the color of the first degree of initiation into the Mysteries in Greece. The Greeks gave all the sea deities green robes because of the fruitful and "unharvested" sea. Freya, the Scandinavian Venus, was green. The colors of Islam are white and green. Speaking of the hypocrite, Job says, "he is green before the sun,"[1] but he shall not endure; and of the wicked, "his branch shall not be green."[2] As for the righteous, "He shall be like a tree planted by rivers of water, which bringeth forth his fruit in its season. His leaf also shall not wither, and whatsoever he doeth shall prosper."[3] The beams of the bride's house in the Song of Songs, are of cedar, and the rafters of fir; but the bed is described simply as being green.[4] Jesus said to the daughters of Jerusalem who wept and lamented for him, "If ye do

[1] Job. viii. 16.
[2] Job. xv. 32.
[3] Ps. i. 3.
[4] Song i. 16.

these things in a green tree, what shall be done in the dry?"[1] In Revelation, John saw that the *leaves* of the tree were for the healing of the nations.[2] In the Middle Ages the cross was represented as green, because of its potency. The green spring celebrates victory over winter. The martyrs are represented with green palms for victory over death.[3] Evergreen means immortality, and the spray of smilax tells of hope in the resurrection.

But green also has a sinister meaning. It is the color of slime, of corrosion, of poisonous herbs; hence it has come to signify any destructive or malicious force. Satan has green eyes in the Chartres Cathedral window of the Temptation of Jesus. Shakespeare in the "Merchant of Venice" speaks of "green-eyed jealousy." Swedenborg says fools have green eyes in hell, and a common expression is, "green with envy."

YELLOW.

Intimately associated with day and night, with the faithful sky and the fruitful earth, chief of all the gods in Persia and Peru, worshipped alike by Egyptian, Greek, Phœnician, and Celt, and by the people of Africa and the islands of the sea, stands the Sun, — Indra, Amun Ra, Baal, Zeus, Odin. Gold is his symbol and yellow his color. The Magi painted the sun's "house" yellow. It is the royal color of China, the Celestial Empire. One of the epithets of Vishnu, the first emanation from God, is "wearer of the yellow robes." Brahma is sometimes called Narayana, "the yellow-robed." Apollo was —

[1] Luke xxiii. 31. [2] Rev. xxii. 2. [3] Rev. vii. 9.

"God of the golden bow,
And of the golden lyre,
And of the golden hair,
And of the golden fire."

The Argonautic expedition was for the golden fleece — "the rays of the sun," — wisdom: Jason and the author of Ecclesiastes were upon the same quest! Horus ("The Word," Wisdom, who presided at creation, according to the Egyptian priests, St. John, and King Solomon) was born, the Egyptians said, "in the *golden* heart of a lotus flower." The ancient priests concealed gold, the symbol of wisdom, from the gaze of the vulgar. The garden of the Hesperides had golden apples. The holy things of the tabernacle in the wilderness were of pure gold.[1] Jesus gave us the Golden Rule. The streets of the New Jerusalem are pure gold,[2] because they are Wisdom's ways. We are counselled to buy gold tried in the fire.[3] The elders have crowns of gold,[4] and the city itself is of pure gold like unto clear glass;[5] that is to say, like yellow light. The old masters gave Joseph a yellow robe because of his wisdom in obeying the angels. The color of every golden field of grain and corn speaks of the wisdom and goodness of God.

But the sun also scorches and withers. He is merciless to the wounded upon a battlefield and to the thirsty in a desert when "the heavens are brass (dull yellow) overhead." Yellow has then its darker significance, especially when impure or combined with black. It means fierceness and

[1] Ex. xxv. 11, 12, 17, 18, 23, 24, 29, 31, 38, and 40.
[2] Rev. xxi. 21.
[3] Rev. iii. 18.
[4] Rev. iv. 4.
[5] Rev. xxi. 18.

treachery. Judas Iscariot is often represented in robes of dirty yellow. A traitor's door used to be daubed with yellow in the old days in France, and in the Middle Ages all Jews were compelled to wear yellow. The "Age of Brass" is the antithesis of the "Age of Gold."

ORANGE.

The sun worshippers were also fire worshippers. What the sun is in the heavens, fire is upon earth. If the sun stands for the unattainable divine wisdom, fire is the attainable earthly wisdom. The star is the wisdom which is from above; the lamp is the symbol of human knowledge.[1] When Vishnu first appeared in human form he was the color of fire. To make man nearer the perfection of the immortal gods, Prometheus gave him fire. Fire on the hearth is the centre of hospitality; hence orange has become the symbol of indissoluble marriage, and of good will toward men. Virgil, in the "Æneid," tells of

> "A mantle stiff
> With figures and with gold, a veil
> With saffron-hued acanthus broidered round,
> The Grecian Helen's ornaments, the rare
> And wondrous gifts her mother Leda gave,
> And which her daughter from Mycenæ brought
> To Troy, seeking illicit marriage rites."

She hoped this orange-hued veil, symbol of lawful wedlock, would bring her good fortune and the favor of the gods in her unlawful marriage. Orange-colored flame is also the symbol of the Spirit — God made manifest. God

[1] See page 37.

manifested himself to Moses as a burning bush, and to Israel as a pillar of fire and as the Shekinah above the mercy seat. The light above the brightness of the sun shining at noonday was the revelation of the glorified One who was the power of God and the wisdom of God. The flame which sat upon each of them at Pentecost was the sign that the tabernacle of God was with men.[1] It was this same Spirit who was to bring all things to their remembrance,[2] teach them what to say when brought before kings,[3] and finally to lead into all truth;[4] in a word, to inspire them with practical wisdom in living. The painters often used orange for the benevolent saints, or for Saint Catherine in the marriage with the infant Christ. Saint Barbara has an orange undervest and is robed in a mantle of rich brown, really a deep shade of orange.

But fire, though a good servant, is a bad master; uncontrolled it destroys a city in a night; hence orange has its significance in the realm of darkness. Orange impure or combined with black stands for inconstancy and malevolence. Flame color and black are the colors of Satan. The "woman clothed with the sun" in the book of the Revelation,[5] the true Church clothed with heavenly wisdom, the Bride, the Lamb's wife, has her vile imitator in the woman arrayed in purple and scarlet, who rides upon the scarlet beast[6] — the Apostate Church supported by the world-power whose tender mercies are cruel. It is interesting to note in passing that various combinations

[1] Acts ii. 3.
[2] John xiv. 26.
[3] Matt. x. 18–20.
[4] John xvi. 13.
[5] Rev. xii. 1.
[6] Rev. xvii. 1–5.

of dull yellow and orange and black are the liveries of many venomous insects and treacherous and fierce animals, hornets, bumblebees, spiders, snakes, panthers, tigers, leopards, lions, and the like.

RED.

But there is a third degree of heat, that of the heart: 1, the sun; 2, fire; 3, the fire within. The life is in the blood, whose symbol is red, the color of love. Red has stood for love universally, in India, China, Egypt, Palestine, Greece, Rome, — everywhere and always. Plutarch says red is consecrated to all the deities. The high priest of Hieropolis wore red, as did also the priests of Eleusis and Samothrace. The famous "Tyrean purple" was a deep blood red, not unlike "maroon." This was the color worn by the kings of Egypt, Greece, Rome, and Constantinople. The Banner of Constantine was "the blood-red banner of the cross." The Oriflamme of France, sent from heaven to Clovis, was the same color. Mohammed wore red on Friday. It is the color for cardinals. In literature red is used symbolically oftener, perhaps, than any other color. The third of Dante's purgatorial stairs was

> "Of porphyry, flaming red,
> Or like blood spouting from a vein."

In Tennyson's "Maud," the lover says her footsteps would rouse his heart had he lain for a century dead, and that his dust

> "Would start and tremble under her feet
> And blossom in purple and red."

In the Bible red is preëminently the color of Love Incarnate, the color of him who was glorious in his apparel,

and whose garments were red "like him who treadeth the winefat."[1] In mediæval art St. Mary Magdalene wears a red robe. St. Cecilia's garland is of white and red roses, and the Madonna is almost without exception clothed in red and blue for love and truth.

From the heart proceed not only love and valor, but passion and pride; hence red is the color of war and crime. In the vision of Zechariah,[2] the horses of the guardians of the peace of Jerusalem were red and white (love of the pure sort); while in the vision of John,[3] the red horse of war was followed by the black horse of famine. The great red dragon of the twelfth chapter of Revelation has been the embodiment of evil since the day John described him, the father of lies, the instigator of "red-handed war" and "bloody crime." Isaiah calls, "Though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool."[4] While the Elder tells John, "These have washed their robes and made them white (pure) in the blood (love) of the Lamb."[5]

VIOLET.

Violet contains red and blue — love and truth, the colors of the Son and the Father. For this reason the painters have sometimes given Jesus a violet robe to suggest his perfect union with God. "Hyacinth," says Epiphanus, "placed in a fierce furnace is unaffected and

[1] Is. lxiii. 1–6. Red is used here in a double sense for love, verse 1, and for passion, verse 3.

[2] Zech. i. 8–11.

[3] Rev. vi. 4, 5.

[4] Is. i. 18.

[5] Rev. vii. 14.

even extinguishes it; it will, however, under very great heat become white." Possibly this statement may have had its influence with painters, for they represent the robes of the martyrs as violet during martyrdom, but as white in heaven.

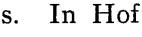
But violet suggests strongly the fading of light. When day draws to an end comes the purple evening; when the fire goes out on the hearth the violet smoke ascends from the ashes, the family is gone; when the heart fails then comes the end of days with sorrow and death. Violet is the symbol of sorrow, sadness, mourning; not of the mourning of those who have no hope, but of the mourning of those who endure as seeing him who is invisible. According to the Greeks the Elysian Fields are sprinkled with asphodel, and Homer gives the dead the epithet *perpurea.* Violet is the mourning color in China and the sign of fasting in the ritualistic churches. The bank which witnessed the sin of Eve blossomed with pansies and violets and purple asphodel, says Milton. The violet-hued periwinkle saddened the heart of Rousseau. Violet is the color of "the widow's flower," and, in art, of the robes of the Magdalene before she is purified through suffering.

Such are the symbolisms of the principal colors. One may find many apparent exceptions both in literature and in the arts, for not all men have known the deeper wisdom of the ages. But the great have known, and in their works are found traces of that Wisdom which framed the worlds, which inspired holy men of old, and which still flows through men to man.

A concise table of symbolisms useful for ready reference may be deduced from the foregoing: —

Color.	Pure or with White.	Impure or with Black.
White	Purity, Perfection	——
Black	——	Evil, Despair
Gray or Brown .	——	Unfruitfulness, Sin, Renunciation
Red	Love, Valor	Passion, Pride
Orange	Knowledge, Benevolence	Malevolence, Falsity
Yellow.	Wisdom, Goodness	Treachery
Green	Hope, Fruitfulness	Envy, Jealousy
Blue	Truth, Constancy	Discouragement
Violet	Love of Truth, Loyalty.	Suffering, Sorrow

In the light of this table read again the account of the tabernacle and its appurtenances in Exodus, and that of the vision into heaven in the first chapter of Revelation, and of the New Jerusalem in the twenty-first chapter.

Symbolic coloring adds to the attractiveness of blackboard teaching. It claims attention and leads the mind to behold the deeper truths. In Hofmann's "Christ in the Temple" the wondrous child is clothed in white and gold, and for the same reason when his name appears upon the blackboard for that lesson with the children the letters are white for purity outlined with yellow for heavenly wisdom. 

A red [1]J upon the open book tells us it is the epistle of John, who loved much. The J in green speaks of James who stands for good works and a fruitful life. J in brown upon a scroll signifies the roll of "the weeping prophet" who wrote Lamentations, while

J in black and white stands for Jonah who went not, but afterward repented and went.

CHRIST as Healer at Capernaum, is printed in green; as Teacher upon the mount, in yellow; as Feeder in the desert place, in orange; as the Tempted in the wilderness, in blue outlined with white; as Sufferer in Gethsemane and on Calvary, in violet and white; as Forgiver of sin, in red and white.

The Sunday-school teacher cannot teach exhaustively the symbolism of color, but these few hints thrown out incidentally will be treasured by a wide-awake spirit here and there, and may prove to be the keys to a new world of beauty.

VI.

THE GIFT OF THE PRINTERS.

Write the vision and make it plain upon
tablets, that he may run that readeth it.
—THE WORD OF THE LORD TO HABAKKUK.

HE who would use the blackboard successfully in teaching must learn to print; that is, more specifically, to draw the letters of the alphabet. The number of well-educated people who do not know their letters is astonishing! People who write words correctly when called upon to print them will mix capitals and small letters, confuse the common styles of letters, and change their proportions as naïvely as any child of five. Popular ignorance of these most common characters is due to lack of attention. Ordinarily, when reading, we do not think of individual letters; it is only when the incorrect form of letter appears in a word, or when letters from diverse styles appear close together, as occasionally in some sign or upon a blackboard, that our attention is arrested. We have a dim consciousness that something is wrong, though we cannot say just what, and we are haunted by that impression so persistently that our attention is diverted from its proper channel. The lettering upon a blackboard must be of such a character that it will at least pass unchallenged by our sharp-eyed pupils.

Two fundamental forms of letters underlie the thousand and one styles of lettering (or three if the "Old English" varieties are included): the "Roman," which has come down to us practically unchanged from the days of Augustus Cæsar; and the black letter or "Gothic," distinguished by having all the strokes of equal and uniform width, and devoid of the ornamental terminations called ceriphs. These two parent styles of letter are here given, on pages 56 and 57, for purposes of comparison.

A knowledge of the underlying construction of these fundamental types of letters will serve as a guide in first attempts at lettering, and will enable one to discriminate between correct and incorrect forms, just as a knowledge of grammar aids in speaking. In either case, of course, the habitual use of right forms is the ideal, but that comes only after intelligent and persistent practice.

The construction of the Gothic letters is given upon page 58. Notice certain refinements of form: The central horizontal lines in some letters are slightly above the actual centre, to prevent an appearance of top-heaviness which the letters would otherwise have. In letters with circular outlines the vertical measure is slightly exaggerated to counteract the apparent discrepancy between rounded and angular letters of the same measure. Notice also that the spacing when actually equal, as in the upper word "VAINLY," appears very unequal. Spacing should be equal in effect. The secret of good lettering is to secure apparent uniformity.

These relative proportions of letters hold in a general way for all styles of type. If one letter is condensed to one-half its normal width or extended to twice its normal

ROMAN.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

a b c d e f g h i
j k l m n o p q r
s t u v w x y z

1 2 3 4 5 6 7 8 9 0

CAPS FOR TITLES.

Lower case for running text.

GOTHIC.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

a b c d e f g h i
j k l m n o p q r
s t u v w x y z

1 2 3 4 5 6 7 8 9 0

DRAW THESE CAPS
with the side of a short crayon.

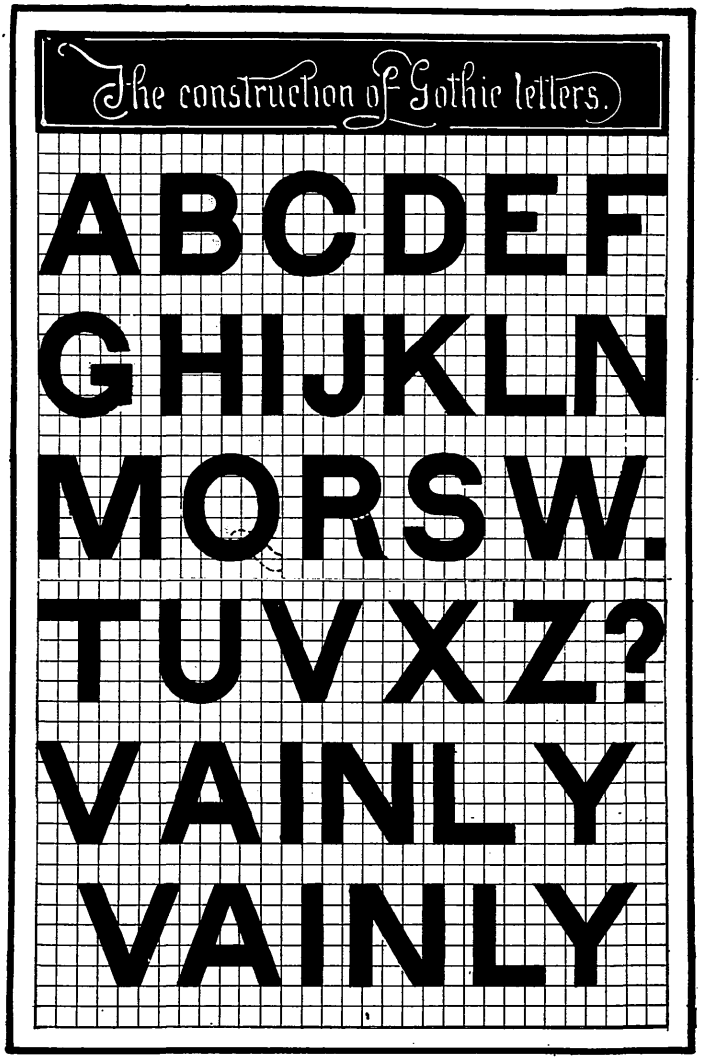
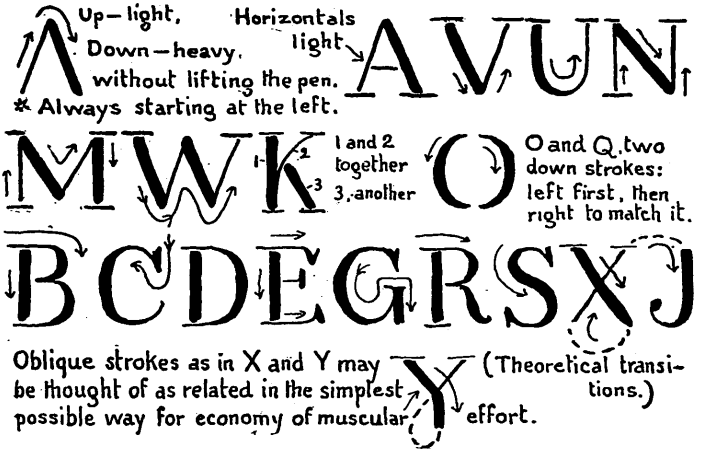


Plate I. — Gothic or Block Letters.

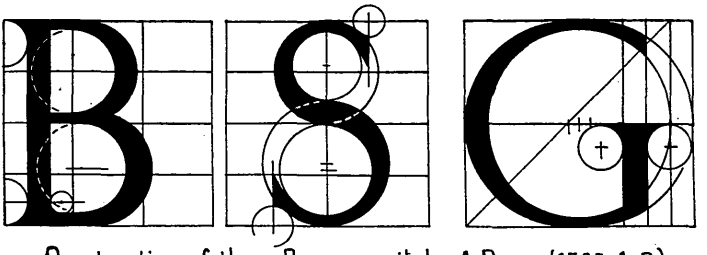
width, all letters are condensed or extended to correspond therewith.

In Roman type the shading is puzzling at first. Which strokes are heavy and which are light in an A, a V, a W, an M? Why is an O shaded on both sides and a U on one side only? These questions and others suggested by the Roman letters may be answered in some measure by thinking of the letters as having been made by means of a quill, so far as possible without removing the point from the paper. Very roughly, as follows:—



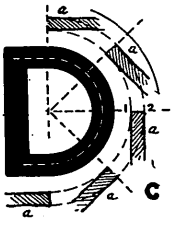
Perfect Roman letters have a somewhat intricate structure, as may be seen in those here reproduced from a work by Albert Durer. It is not necessary to the teacher to know the exact geometric basis of all letters, but it is necessary to remember that large and small letters should not appear in the body of the same word, that if one letter

is in the Gothic style without ceriphs and without shading, all should be; that whatever the style, it should be uniform throughout the word or the line.



Construction of three Roman capitals. A.Durer.(1525 A D.)

The beginner in lettering is inclined to be despondent when theories are presented. Rules have so many exceptions, so many details of form and varieties of space are to be remembered, that the difficulties seem insuperable. There are lions in the way! But to one who goes bravely on, the way becomes void of terrors. If the square section crayon is used for making the large Gothic letters, all difficulties as to thickness of stroke disappear at once. A little practice will enable one to hold the crayon so that its axis corresponds with the direction of any given stroke; that is, apparently vertical for a vertical stroke and horizontal for a horizontal stroke.



In drawing a curve the hand should turn so that at any moment the axis of the crayon *a*, *a*, *a*, in *C*, corresponds with the direction of the curve; or to state it differently, the crayon must be held so that its marking end, 1, 2, is always at right

angles to the general direction of the curve. Running text of smaller-sized capitals, or of both capitals and lower case letters, will be made with the ordinary school crayon, and presently becomes practically thus: —

Behold the Lamb of God.

which, if at all extended, appears unfinished, and is easily changed to the "skeleton" by adding the ceriphs —

Behold the Lamb.

and that in turn to the "Roman" by strengthening the down strokes.

Behold the **Lamb.**

If now the capitals need to be emphasized for decorative effect, a simple outline will do it, —

Remember Me.

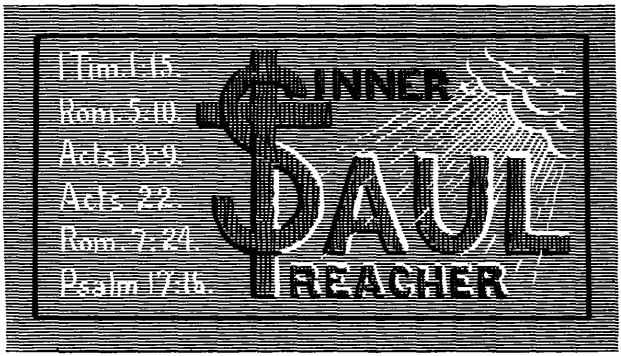
especially if drawn with colored crayon. Even roughly drawn letters may be enriched and beautified by the addition of an outline which faithfully follows every irregularity of the letter, —

WATCH! WATCH!

Another effective ornamental device is that of tinting the surface of letters. Large simple letters are first drawn in outline, then the two colors are added within, according to

the thought to be made emphatic; white and blue for purity and truth, white with red for love, with violet for loyalty, or, in this case, "GO," with green for hope and fruitfulness.

Either outlining or tinting, just described, is much more satisfactory than the ordinary device of "shading" so popular with sign-painters. To shade well requires a certain knowledge of perspective and demands great skill in execution; moreover, the result suggests relief from the surface of the board, —an effect which should be reserved for very special occasions, as, for example, when an appearance of illumination is desirable. Suppose the lesson



to be upon the conversion of Saul. SAUL is printed upon the board in red, symbolical of passion or anger (Acts xxvi. 11). The light from heaven revealed Saul to himself

as a Sinner. The necessary letters are added to the large capital S in red, and both words are shaded in black, by using charcoal, upon the side farthest from the light, red and black being the colors for wickedness. During the period of blindness Saul discovered himself (1 Tim. i. 15) and his Saviour (Rom. v. 10), hence the red cross, upon which his old self was crucified (Rom. vi. 6). Through the revelation from above, by Ananias, he discovered the new self, PAUL (Acts xiii. 9), brought out by adding the white for purity (thus changing the symbolism of red from "passion" to "love"), and also his future work as Preacher (Acts xxii. 14–15).

The uses of the various styles of lettering and of the devices for illuminating the truth are further illustrated in succeeding chapters.

It is perhaps unnecessary to add that one should by practice become so skilful in lettering that pupils will never think how the letters are made, but will see the words merely as a clear window through which to behold the truth itself.

VII.

THE PATHWAY TO SKILL.

If at first you don't succeed,
Try, try, try again.
— OLD SAW.

THE simple truth is, that one learns to draw by drawing. One is tempted to approach the blackboard with the crayon in one hand and an eraser in the other. But no one ever learned to draw by erasing! The only possible way may be stated concisely in a paraphrase of the old saw at the head of this chapter, — If at first you don't succeed, draw, draw, draw again.

MATERIALS. — Have a cloth blackboard, such as may be had by the yard from a public school supply store, tacked securely upon the wall where, in the privacy of your own room at home, you can practise unobserved. If possible, the "board" should be about three feet high and four feet wide, and placed upon the wall at such a height that the centre of the board is at the level of the shoulder. Have a common school eraser — wood covered with a piece of carpeting — and an abundance of soft school crayon. An entire box (none too much) may be had for six cents. The ordinary colored crayons for schools will be best for general work in color. Select seven colors, — red, orange, yellow, green, blue, violet,

and brown, — and in addition purchase several large-sized sticks of soft charcoal, such as artists use. A small box containing a dozen sticks of chalk, assorted colors, square in section, will be found invaluable for making large-sized Gothic letters.

For use in the classroom a portable blackboard, hung so as to be easily revolved in a frame mounted upon casters, is the most satisfactory. This board, like the other, should be about three by four feet in size.

FIRST PRACTICE.

Begin with the vertical and horizontal lines of your cross, Fig. 1. Grasp a half stick of crayon firmly between the thumb and first two fingers; stand nearly at arm's length from the board; start at a point opposite the right shoulder and about as high as the top of the head; keep the fingers and wrist rigid and draw from the shoulder, using the whole arm movement. Bear on firmly, draw slowly downward with uniform speed to the end; and end definitely; a line has two well-defined limits, it is not a mere scratch at haphazard. Remember that gravity acts downward vertically. The globe will draw a perfect vertical for you, if you will but lend it your hand. Draw the second vertical four or five inches from the first.

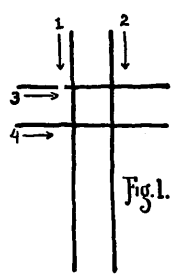


Fig. 1.

In drawing a horizontal line, throw the weight of the body upon the left foot, place the chalk upon the board at the left nearly opposite the left shoulder, and keeping

the wrist and arm fairly rigid, move the chalk toward the right by swaying the body until its weight rests upon the right foot. Practise this movement again and again, until the lines can be drawn accurately with confidence. The horizontal lines in the cross should intersect the verticals to form a square between them, and should extend equally to left and right, that the head and arms of the cross may be alike. Finish the cross by adding the four short lines at the extremities.

Practise circles of large size. The shoulder should be as a fixed centre, and the arm as a radius. If you stand perfectly still and swing the stiff arm around, keeping the crayon upon the surface of the board, a circle must be the result. For smaller circles, start at the bottom, with the hand in the position indicated in the sketch. Turn the wrist gradually, as you proceed along the path of the curve, ending as indicated, Fig. 2.

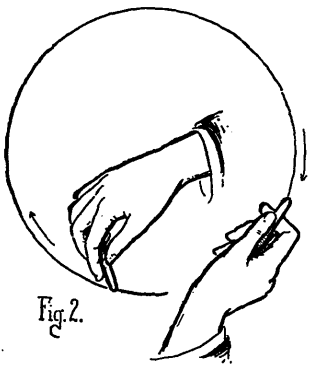


Fig. 2.

Practise circles until you can draw a passable one confidently and quickly. Probably no one drawing you could ever make would so impress pupils with a sense of your power as that of a circle well drawn at a stroke. You may never rival Giotto, whose circle has passed into history as a masterpiece of art, but you may outrank him, in the eyes of your children, by drawing "round" circles. Group these together to form trefoils and quatrefoils (see pages 34 and 35).

Then try the ellipse. Hold the crayon in the position indicated, Fig. 3. Start at the middle of the upper part of the curve and draw towards the left, passing entirely around the path of the ellipse, without removing the crayon from the board, to the point of beginning. After a little practice good ellipses may be drawn very rapidly.

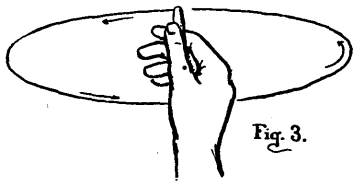


Fig. 3.

For the sake of variety in practice try the Gothic letters, pages 57–58. Draw them large size, say a foot or more in height, keeping the right proportion, but using a stroke of ordinary thickness. Do not touch the eraser except to clear the entire board. Seldom, if ever, ought one to attempt to correct practice work by patching. Erase it all and begin again. Repeat the drawing of the letters until you know at least one alphabet by heart. Gradually reduce the size of the letters. Do not attempt to hurry. Have the letters right in form; speed will come later when it gets ready. You cannot force speed without sacrificing truth. Patient continuance in well doing, daily practice if for only five minutes at a time, will soon bring you facility and felicity in blackboard drawing.

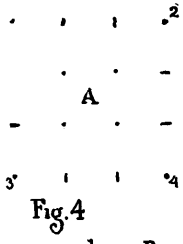
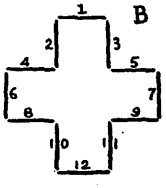


Fig. 4



The Christian symbols are excellent for early practice. Try the Greek cross. Place points on the board to locate the four corners of a square about eighteen inches on a side, 1, 2, 3, 4, Fig. 4. By means of other points divide each side of this imaginary square into three

equal parts. Four other points may now be placed to locate the intersections of the arms, *A*, Fig. 4. Draw the outline of the cross with firm even lines in the order indicated. After the first or second trial, think the points only; do not draw them. Or, better, try to image clearly the form itself and draw it directly in the order indicated at *B*. If one has a clear image in the mind, drawing becomes a very simple matter; it is merely tracing around the image, so to speak, as upon a transparent slate; or to quote the words of a thoughtful little chap in a primary school, "You just think and draw round the think, that is all."

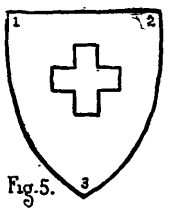


Fig. 5.

"The shield of faith" might be taken next, Fig. 5. Draw the horizontal line, 1–2, about eighteen inches long. Place a point at 3, a little more than eighteen inches below the line. Place the crayon at 1 and draw the bold free curve to 3. Draw a similar curve reversed upon the other side, beginning at 2. Think the size of the cross, and add the cross without wasting time with guide points. A drawing, though somewhat inaccurate, will hold the attention of your pupils and be more satisfactory as a means of teaching if it is made boldly, freely, rapidly, confidently. Children have scant patience with putterers.

Fig. 6.

The heart should be drawn with two strokes, beginning each at 1 and ending at 2. Draw the left-hand stroke first unless you are left-handed, in which case draw the right-hand stroke first. The law is, Draw so that that which is to serve as a copy shall not be obscured by the hand in

copying. When adding the letters, your mental process may be somewhat as follows: Love, a short word, four letters, room enough without crowding; no letter in the middle, LO to the left of the centre line, VE to the right, all the letters of equal width; L, one stroke bent; O, one stroke curved to the left, one to match it to the right; V, one stroke down and another down to match it; E, one vertical stroke and three shorter horizontals. In lettering, the mind must always outrun the hand; it must go before and report the necessary length of step that the hand may space the letters to fit the distance to be travelled.

For the star, sketch very lightly a circle to limit the size of the star. Later merely think such a circle. Locate

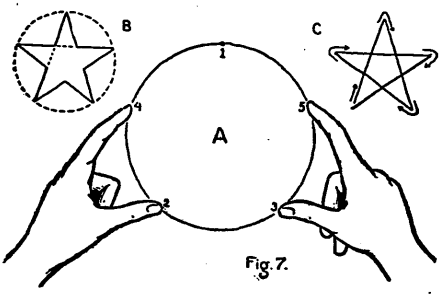


Fig. 7.

point 1, then, using both hands as shown in Fig. 7, subdivide the circumference into five equal parts. Think the lines from point to point, beginning at 1, 1 to 2, 1 to 3, 4 to 5, 5 to 2, 4 to 3; but in drawing omit the middle part of each line that the result may appear as at *B*. A very useful trick is to make the star without lifting the crayon until it is completed, as indicated at *C*. The entire surface of the star may be filled in with white or yellow if desired, to obliterate the intersecting lines.

PERSPECTIVE ELEMENTS.

When attempting the chalice, it may be necessary at first to draw a central axis and subdivide it, as shown in Fig. 8, *A*, to insure correct proportions; but after several trials, the form may be carried in mind and the lines drawn in order from the top downward, 1–2, 1–2, 1–3, 2–4, etc. Children will enjoy more a cup they can look into, as they say. Such a chalice may be drawn by substituting very flat ellipses for the horizontal lines, as shown at *B*. The one thing to remember in all such perspective effects is that if one straight horizontal line in the geometric view, *A*, becomes an ellipse in the perspective view, *B*, ALL similar straight lines, no matter how short in the one, become similar ellipses, no matter how small, in the other. No error is more common in blackboard illustration than this mixing of geometric and perspective effects. Either view is legitimate; but their combination produces lying wonders. A candlestick, or the lamp of the wise virgins, or the Passover basin, Fig. 8, *C*, are good subjects for practice.

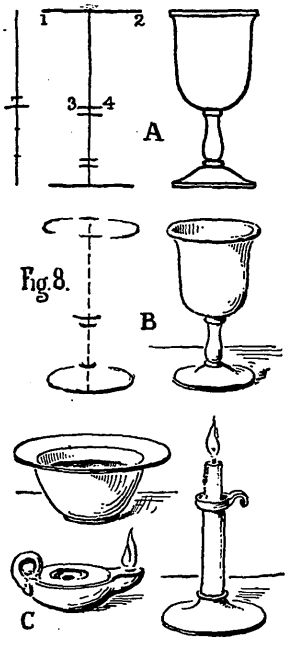


Fig. 8.

Take the crown as another illustration. It may be drawn as at *A*, Fig. 9, a geometric view, or as at *B*, in

perspective, as seen above the level of the eye. Either is correct. The second is more difficult, but more interesting to children.

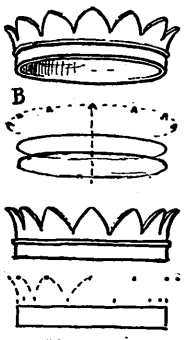


Fig. 9. A

Another oft recurring symbol usually drawn incorrectly is the open book. This must of necessity be drawn in perspective, for the geometric view is hardly intelligible to children.

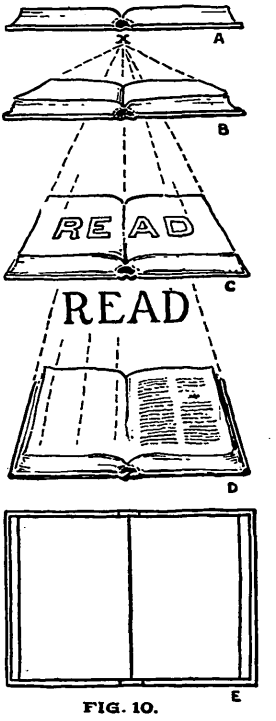


FIG. 10.

If an open book is held directly in front of the eye and upon a level with it, so that its pages appear equal and full size, the appearance is like *E*, Fig. 10, an unusual and uninteresting view of a book. If the book is now turned gradually, the top falling slowly away from the eye, it will assume the appearance *D*, then *C*, then *B*, and lastly *A*, when it appears again in an unusual and therefore undesirable position for purposes of representation. Of the intermediate views *C* or *D* is preferable, and may be drawn easily by observing the following order: Sketch a light vertical line, 1–2, Fig. 11; sketch the oblique lines, 3–4 and 5–6; cut off these lines by light horizontals, to indicate the mass of a book of the required size and thickness. Add the details as shown at

D, Fig. 10. Remember that *all* the straight lines in the book are either horizontal in the drawing or incline toward the one point where the main lines of the book would meet if produced, namely at *X*, Fig. 10, the supposed level of the eye. Any added details, letters, columns of printing as at *C* or *D*, must conform to the same perspective law. Of course the lettering may be added below the book as at *B*, or above it, in which case the perspective law need not be observed in the lettering.

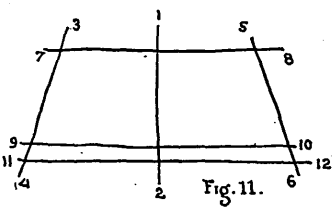


Fig. 11.

The same law of convergence, as it is called, applies to doors and gates. Let *abde*, Fig. 12, represent the outer lines of a doorway. Sketch *H*, representing the level of the eye, and upon this locate *c*, the point toward which one is supposed to be looking. Sketch the lines *ac*, *bc*, *dc*, and *ec*, then indicate the thickness of the wall forming the doorway, *fgik*. Lines may now be drawn to suggest the stones forming the face of the wall and the lintel. Wherever these lines intersect the verticals *ab* and *ed*, are the points from which lines are drawn converging toward the point *c*, to indicate the joints of the stones forming the jambs. Lines may be added to indicate hinges, panels, etc., of a closed door, or the door may be left open, as the occasion may require.

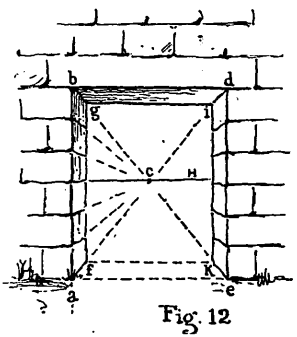


Fig. 12

To draw a partly opened door, sketch first the door frame, *abcd*, Fig. 13, and the level of the eye of the observer, *HH*. Suppose the door to be hinged upon the line *ab*, in such a manner that it may swing both ways, out

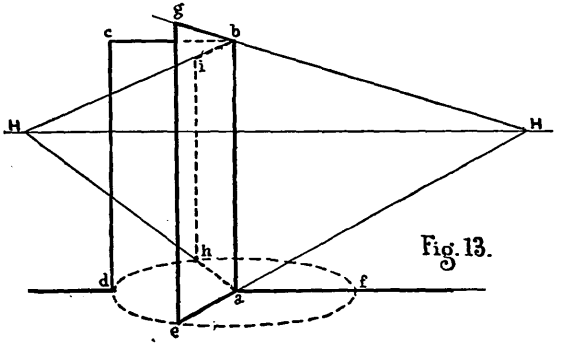


Fig. 13.

and in. The outer corner of the door at *d* would then move around to *f* by way of *h*, or by way of *e*, the path in either case being a semicircle, or if considered as a single path, a circle, which, seen foreshortened below the level of the eye, would appear as an ellipse, *edhf*. Now imagine the door opened toward the observer so that its nearest corner is at *e*. The lower edge of the door would then be indicated by the line *ea*, which if extended would meet the horizon somewhere, in this case at the point *H*. Now as all *parallel* lines retreating from the observer appear to converge to one point upon the horizon, and inasmuch as the top of a door is always parallel to the bottom of it, a line from *H*, through *b*, extended to meet a vertical drawn upward from *e*, will locate the top of the door, and the whole outline of it, *abge*, now becomes evident.

Or, suppose the door pushed inward to *h*. The line *ah*

indicates the position of the lower edge; produced to *H*, it locates the vanishing point or point of convergence for all lines parallel to *ah*. Sketch *Hb*, and cut it at *i* by the vertical *hi*. The apparent shape of the door opened at that angle is then indicated by the lines *abih*. The door may be drawn open at any desired angle by first locating the position of the swinging lower corner upon the ellipse, and then sketching the outlines in the order already illustrated.

A few added lines will give the door thickness and the doorway a frame, Fig. 14. If a path leads directly to the door, the lines of its edges would of course converge toward the level of the eye and appear to meet at *a*. If the door has panels, their lines are either parallel to the vertical sides of the door or parallel to the horizontal ends of the door. Vertical lines appear vertical in perspective. Horizontal lines, seen at an oblique angle, appear to converge; and in this case the upper and lower lines of each panel would appear to converge to the point *b*, because they are parallel to the ends of the door which converge to that point.

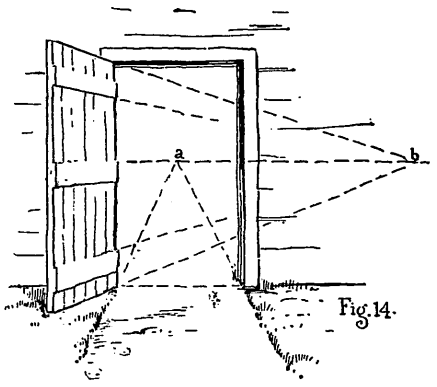


Fig. 14.

About the only other perspective problem which may present itself to the teacher in blackboard work is that illustrated in Fig. 15, the skeleton form which underlies

the treasure-chest of King Joash, or the altar of burnt offering, or the ark of the covenant. All such rectangular forms may be drawn by remembering that they are bounded by three sets of edges: a set of vertical edges, *a*, *b*, *c*, which appear as vertical lines; a set of horizontal edges retreating toward the left, *d*, *e*, *f*; and another set retreating

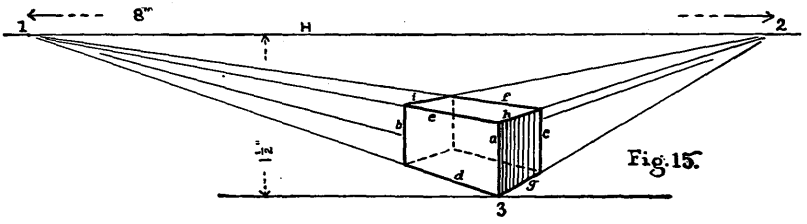


Fig. 15.

toward the right, *g*, *h*, *i*. The relations of these lines may be fixed in mind by such an exercise as the following: Upon a sheet of paper rule a horizontal line, *H*, and locate upon it two points eight inches apart, 1–2, Fig. 15. An inch and a half below this line rule another very lightly. Assume some point upon this line near the middle, say at 3, and here erect a vertical one-half inch long. Make this line heavy. From the extremities of this line rule light lines to 1 and to 2. These show the apparent angles of four of the horizontal edges of the block. Draw the other vertical edges at will, *b* and *c*, to make the block any desired length and width. From the upper ends of these verticals draw the remaining lines, from the top of *c* to 1, and from the top of *b* to 2; where they intersect is the top corner of the block farthest from the observer. Make the outlines of the block heavy, by going over them again with the pencil.

Repeat the exercise several times, merely changing the location of the point upon the line 3 to left or right, noting the effect upon the apparent shape of the block. In working upon the blackboard before the class no horizon lines are to be used. They are held in mind only. The teacher will sketch lightly the line 1–2, Fig. 16, then the lines 1–3 and 1–4, indefinitely to left and right, at the proper angle; 2–5 is sketched converging with 1–3; 2–6 converging with 1–4; the other verticals are now added at the proper distance to left and right of 1–2, and the block completed by sketching 3–7 converging with 1–4, and 4–7 converging with 1–3. Upon a similar skeleton the necessary details may be added to suggest a chest, the altar of incense, Fig. 16 *b*, or whatever is required.

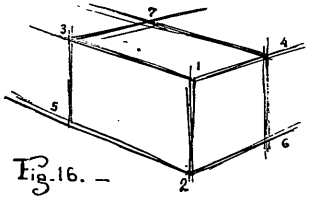


Fig. 16. –

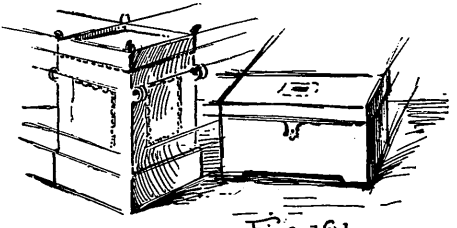


Fig. 16 b.

The best possible preparation for representing such objects is drawing directly from similarly proportioned objects in the privacy of your own room. The salt box or a dry-goods box drawn again and again, now resting upon a side, now upon an end, will store the mind with perspective images of inestimable value.

Steps are sometimes useful to suggest a progression upward or downward. The law of convergence governs the retreating lines in every case. For steps ascending at an

angle, sketch a vertical, *A–B*, Fig. 17, and mark off upon it the required number of steps, *a*, *b*, *c*, *d*. From these points sketch indefinite lines converging toward the right. Set off *ac*, the tread of the lowest step, any desired width; erect *ef*, the riser of the second step, and from its top set off *fg*, according to judgment, for the second tread, and so proceed to the top. The points, *a*, *e*, *f*, *g*, *h*, *i*, *k*, are the starting points for the series of parallels retreating, and therefore converging toward the left. The farther edges of the steps are determined exactly as were the edges *ef*, *gh*, and *ik* upon the retreating horizontals; a vertical to intersect at *l*, a horizontal retreating toward the right intersecting at *m*, another vertical to *n*, another retreating horizontal to *o*, etc.

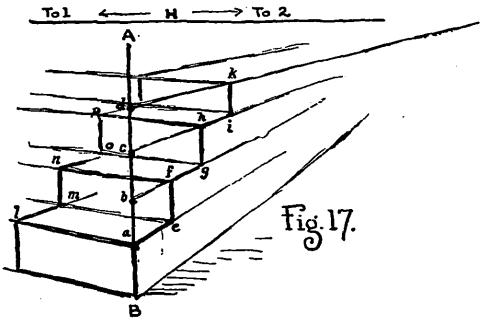


Fig. 17.

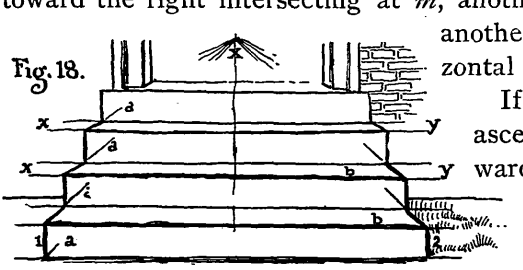


Fig. 18.

If the steps are to ascend straight upward before the observer to a doorway, they may be drawn as follows: Sketch a series of horizontal lines, *xy*, *xy*, Fig. 18, at such distances that the spaces *a*, *a*, *a*, etc., representing the risers, are very nearly equal in width, while the spaces *b*, *b*, etc., representing the treads, decrease in width quite

rapidly as they ascend. Locate x, the central point, on a level with the eye of the observer. Draw 1 and 2 to limit the length of the first step, and proceed upward by means of retreating horizontals to x for treads, and verticals for risers, as in the previous case, Fig. 17.

Occasionally, it may be necessary to represent an object as it appears above the level of the eye, as for example, a city set upon a hill. The same rule applies: there are

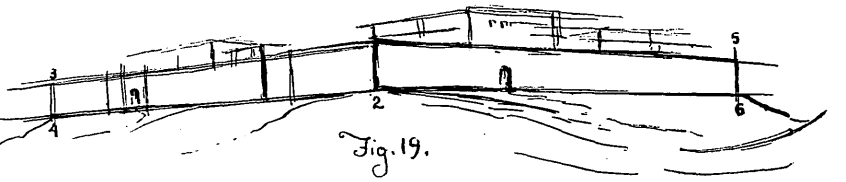


Fig. 19.

three sets of straight lines only; the vertical, those retreating toward the left, and those retreating toward the right, but in this case the lines slope downward because the level of the eye is below them. Begin by sketching the nearest vertical edge, 1–2, Fig. 19. Sketch the main lines of the walls next, converging downward toward the horizon. Limit these by the verticals, 3–4, 5–6. Suggest the location of towers or other details. Finish with a few characteristic touches to suggest the rough stonework, the ragged hills, the flat-roofed houses peeping above the city wall, as in Fig. 20.

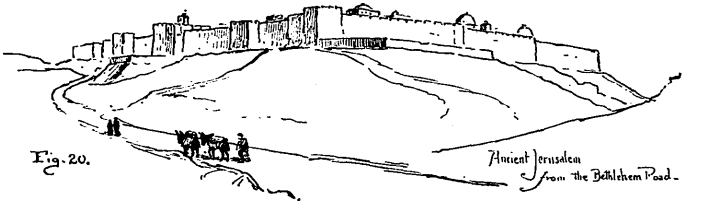


Fig. 20. Ancient Jerusalem from the Bethlehem Road.

FORMS OF LIFE.

A review of the method suggested in the foregoing illustrations will reveal a certain order in drawing, namely, the larger before the smaller, the mass before the detail, the whole before the part. This might be exalted almost into a law to guide one in drawing any common object. It applies not only to geometric objects and symbols, but to animal forms as well.

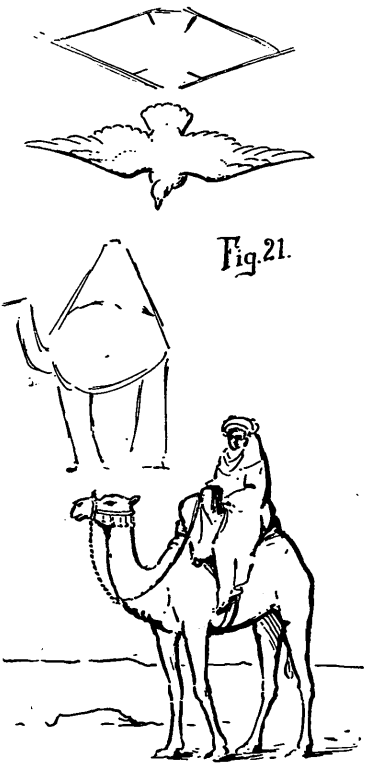


Fig. 21.

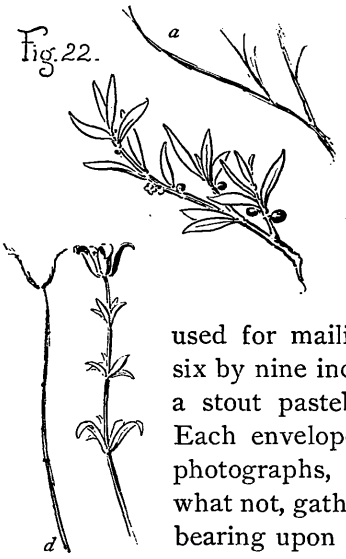
In any case it is safe to sketch the mass of the whole lightly, then to add such details as serve to give distinctive character to the object. See Fig. 21. All blackboard drawings should be as simple as possible. A line which adds nothing to the effectiveness of a drawing detracts from it.

Plant forms may be drawn with comparative ease by sketching first the main line or lines of growth, *a*, *d*, Fig. 22. These indicate the character of the plant, show whether it is stiff or graceful in form, and fix the relative proportions of stem and branches. Leaves and other detail are added, and finally the stems

are strengthened and shaded to give the whole strength and the appearance of unity.

The price one must pay for skill in drawing plants, birds, animals, or any other natural forms is persistent practice from the object. "Not a day without a line," a motto adopted by many a famous painter, but really as old as Pliny, may well become the watchword of any one who would draw well upon the blackboard.

Fig. 22.



A most valuable aid is a scrap-box of illustrations. Purchase a package of large manilla envelopes, such as are used for mailing reports and circulars, say six by nine inches in size, and place these in a stout pasteboard box of convenient size. Each envelope will serve as a portfolio for photographs, prints, sketches, diagrams, or what not, gathered gradually from all sources, bearing upon some one topic of illustration. One envelope might contain illustrations of oriental buildings, cities, etc., another of oriental people, dress, customs; a third the biblical birds, animals, insects, and flowers. When an illustration cannot be clipped from the paper, magazine, or book, make an outline tracing upon thin paper of such portions of it as promise to be useful, and note upon it where the original may be found for future reference.

With such a collection of material, well classified, the

teacher is seldom at a loss for an illustration. He will be able, like a wise householder, to bring forth out of his treasury things new and old. Reserve several envelopes for copies of your own blackboard sketches and diagrams. These will be valuable reference material, profitable for reproof, for correction, and for instruction of the maker thereof, and also for his encouragement; for no one can faithfully practise blackboard illustrative teaching for six months without improving both in matter and in manner, as these preserved notes will testify. We walk by faith, but a little sight will be wonderfully comforting.

After one has drawn in outline until he is fairly sure of representing things in good proportion, certain tricks of the crayon are well worth knowing.

Take the thick-end third of a fresh crayon, and mark with the *side* instead of with the end. You will discover, after a while, that it is possible to produce with one motion a flat tone, *a*, Plate II., a graded tone, *b*, and various combinations and modifications of these. The first, *a*, is made by holding the crayon against the board with equal pressure throughout; the second, *b*, by concentrating the pressure at one end of the crayon. By placing the crayon firmly against the board and twisting it as one would twist a key in a lock, *c* is produced, a unit useful in sketching flowers. A complex motion, hard to describe in words, but consisting of both a slide and a twist, will give the various forms assumed by leaves when foreshortened, as shown at *d* and *e*. A bold curve made with the end of the crayon, crossed by light strokes back and forth with the side of the crayon suggests the fern, *f*. The palm leaf, *g*, may be made by first drawing the central curve as for the

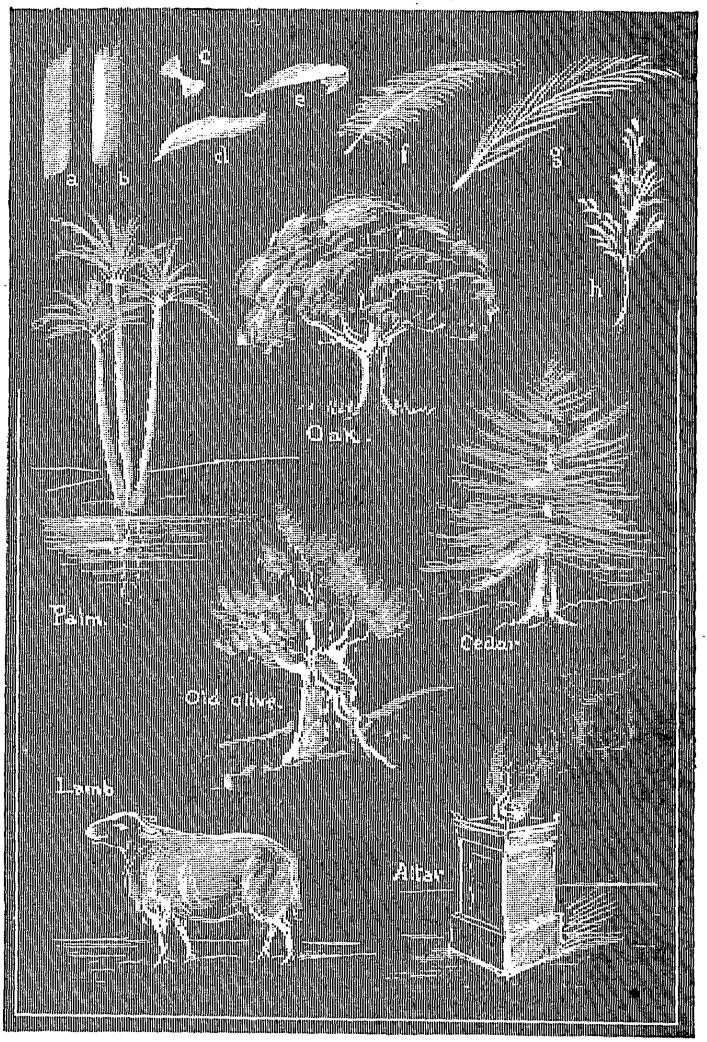


Plate II. — Effects produced by using the side and end of a crayon.

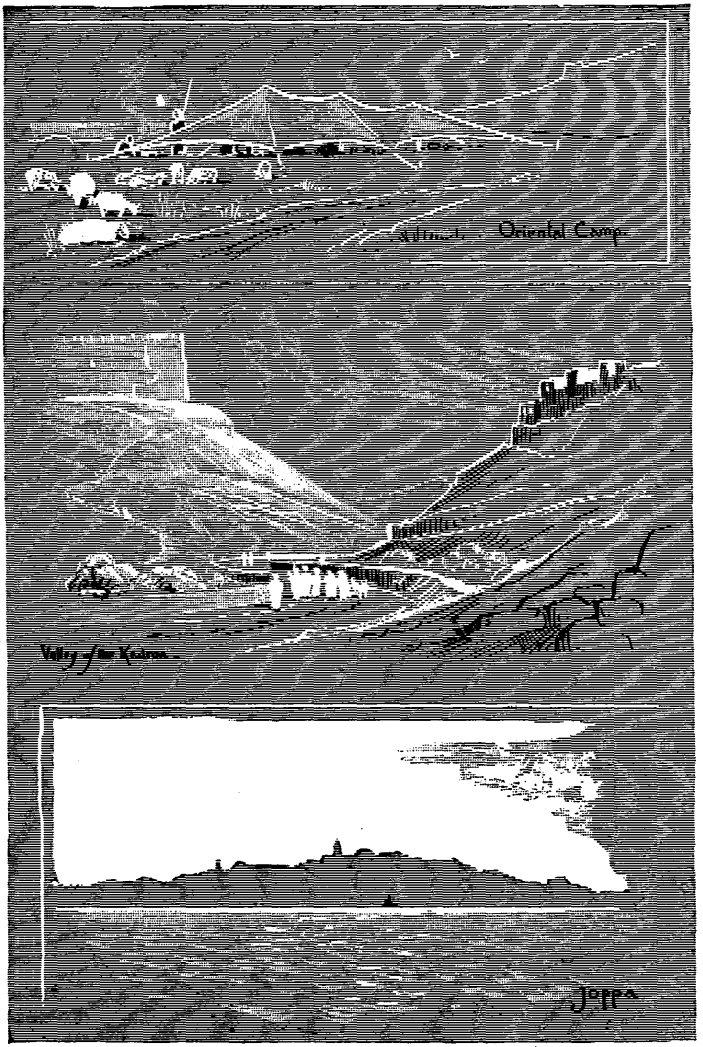


Plate III. — Effects produced by using chalk with touches of charcoal.

fern, and then adding the strokes with the side of the crayon upon each side the central rib of the leaf.

The foliage of such a tree as the oak or the apple may be suggested by groups of soft curves; for the cedar of Lebanon or the pine the strokes radiate from the central trunk. Radiating curves from the top of a tall rough trunk suggest the palm. The silvery-leaved olive has foliage like a gray cloud. The plate shows when the side of the crayon is used in drawing these trees, and when the end is used for clearer definition or accent. Soft strokes following somewhat the lines and contours of the body suggest the wooliness of the sheep; or curved round and round in indistinct circles suggest ascending smoke. A sharp characteristic touch or two with the end of the crayon will indicate flame very well, especially if made with yellow and orange crayon. These trees, of course, may be drawn with green crayon as well as with white, with brown added for limbs and trunks.

The sketches upon Plate III.[1] show various combinations of strokes with the side and end of the crayon, with touches added with charcoal. The first is a Bedouin encampment near the Sea of Galilee. Notice that solid white strokes are used to suggest the nearer objects. The second shows the valley of the Kedron, with a corner of the wall of Jerusalem, the corner of the temple area, at the left, and the village of Siloam upon a shoulder of the Mount of Offence, at the right. Notice how the foliage is suggested at the left, and the rocks at the right. Notice the light strokes for clouds.

[1] From original sketches by the author, made in Palestine in the spring of 1898.

The third is Joppa seen from the sea, just before sunrise. Notice how the effect of dark against light is secured by drawing the sky and omitting the city. Notice also the touches suggesting the sea.

Occasionally the representation of an eye, or hand, or some other detail of the human figure seems almost a necessity in blackboard teaching. Such details are difficult. Happy is the teacher who has a large collection of "Hands, feet, eyes, etc.," in that scrap-box of illustrations! From these one may be selected which gives the required detail in the required position to serve as a copy. The blackboard drawing would better be extremely simple — merely a suggestive outline, or even a conventional symbol. The details often found useful, and in the positions usually required, are given upon Plate IV. If none of these serve, the teacher has but one alternative: to ask somebody to pose as model, and draw the needed detail directly from the object upon a sheet of paper. This may serve as copy for the blackboard drawing.

Along in the seventies, before the Centennial, the Austrian Minister, Baron von Scharz-Senborn, in a speech before the school superintendents assembled in Washington, related the following anecdote: "An old Italian count by the name of Montecuculi, a noted general of the sixteenth century, was once asked the conditions of successful warfare. He replied, 'If you are preparing for war, and wish to become victor, you must have three necessary things: first, money; second, more money; thirdly, much more money.'" Now there are three essentials to successful blackboard drawing: the first is practice; the second, more practice; and the third, much more practice. Of

course this practice must be intelligent, and well directed; the most conscientious repetition of an incorrect drawing, the most persistent illustration of false principles, will never bring skill in effective, graphic representation.

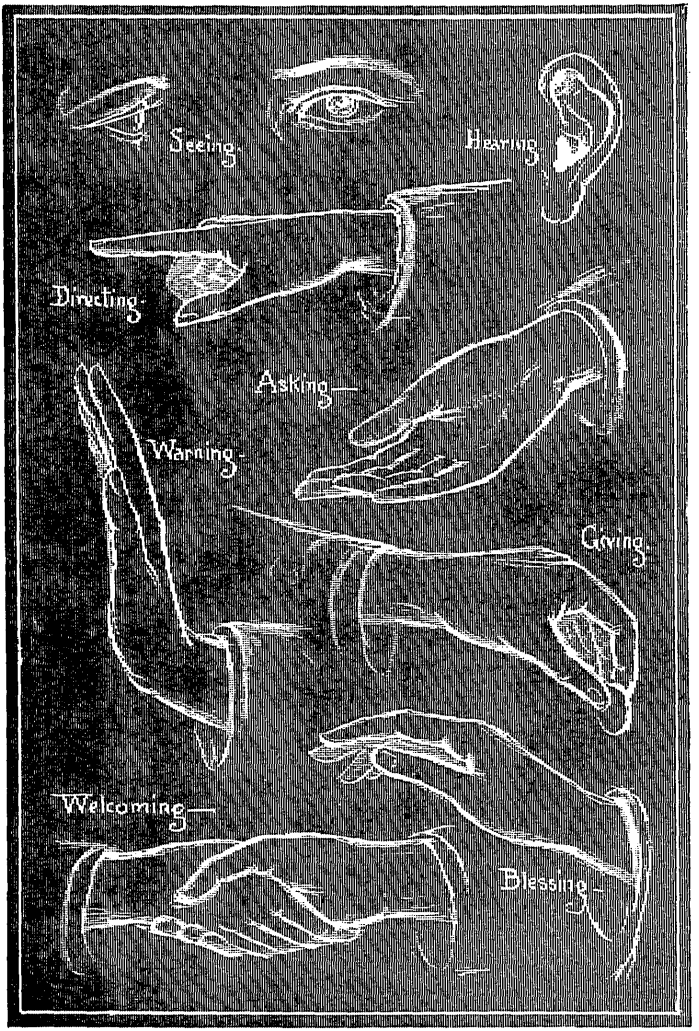


Plate IV. — Details of the figure used as signs or symbols.

VIII.

THE TEST OF POWER.

> Jesus saith unto them, Have ye understood all these things? They say unto him, Yea, Lord. Then said he unto them, Therefore every scribe which is instructed in the kingdom of heaven is like unto a man that is an householder, which bringeth forth out of his treasure things new and old.

THE test of one's power to live is living, of one's power to teach, teaching. Success in either case depends largely upon good judgment. The wise householder knows when to bring forth from his treasure the old thing, and when the new; the mere having of both is no mark of wisdom. The Sunday-school teacher who understands all mysteries and all knowledge, who speaks with the tongues of men and of artists, but who has not insight, good sense, wisdom in adapting means to ends, will fail.

Now the blackboard may become a veritable *bête noir* to the Sunday-school teacher. When the question of the week is not, How shall I teach that lesson? but, How can I find a blackboard illustration for that lesson? it is high time to ask another question, Is it wise to use the blackboard every Sunday? The answer must be simply, No. Because one can use the blackboard is no reason for always using it. Some lessons do not lend themselves readily to the illustrative method. The Lord's Prayer and the Beati-

tudes are as unsuitable for blackboard illustration as are the twenty-sixth of Numbers and the first of Matthew.

Moreover, variety is the spice of life as surely in a Sunday-school class as in anything else. Occasionally the teacher may find the thoughts of another so much richer in suggestion than his own that, if he is honest and sensible, he must confess the truth and read to the class the helpful words of the wiser man. Or, the lesson may be such as the raising of Lazarus, where illustration and argument are out of place; the wondrous scene, the august fact itself, is the lesson, not the construction of an oriental tomb, nor the style of Jewish grave-clothes. The words of the biblical account have become so familiar to the ear that they convey but little meaning; the teacher is not a word painter of sufficient ability to raise that dead picture to life, but Mrs. Phelps-Ward is. Her account of that stupendous miracle takes us to the tomb with the Master: we are tremulous with excitement, we thrill under the awful words, "Lazarus, come forth!" we can never forget the breathless suspense of that single moment before the dead came forth bound hand and foot with grave-clothes, nor the ecstasy of that instant when we knew that Jesus Christ is Lord of Life. The preparation for such a lesson is a study of the account in John, until its words are memorized, and of Mrs. Phelps-Ward's chapters, until we can read them well to the class.

The blackboard should be a servant, not a taskmaster. When it will serve us well, it shall; when it cannot serve well, it shall not serve at all. The blackboard may render efficient service in at least four modes, which for convenience may be called the picture, the diagram, the

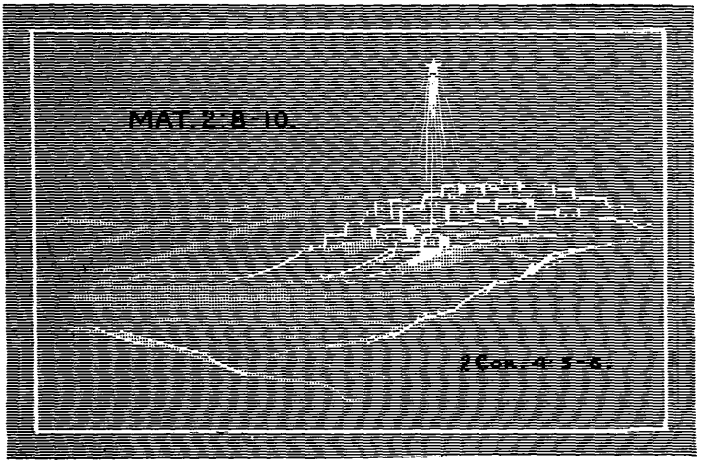
acrostic, and the plan or outline. In practice, these are often combined in a single lesson, — picture and acrostic, or diagram and plan, — but as one mode is usually dominant, any scheme of presentation may be thus classified with sufficient precision for future reference.

I. THE PICTURE.

Since the camera and the various reproducing processes have placed at our disposal so much admirable material for presenting biblical scenes, either from nature directly or from the works of famous painters, the blackboard picture has depreciated, from one point of view at least. It is folly to spend time in attempting elaborate pictorial effects when prints of such pictures as Lerolle's "Nativity" and Hofmann's "Christ in the Temple" may be placed in the hands of our pupils at one cent each. Nevertheless, a blackboard picture has certain pedagogical possibilities quite foreign to fine photographs.

A photograph is true to the facts; a picture may present the truth, — something larger than mere facts. For example, here is a sketch of Bethlehem. From this the children may learn of the hill country, of the compactly built oriental town having flat-roofed houses of stone, of the fields where Boaz found Ruth, and where the shepherds watched their flocks by night, of the location of the manger upon the northeast slope of the hillside, and of the star which stood over the place where the young child was. A photograph cannot yield so much. Moreover, such a picture may grow into completeness: first the hill country, older than Abraham; then the little town, the

old, old "house of bread"; then the reference in Matthew; then the star; and finally, the light that shines in our hearts, after nineteen hundred years (2 Cor. iv. 5–6).[1] A photograph cannot so follow the unfolding truth. "First the blade, then the ear, then the full corn in the ear" may occur, substantially, in a blackboard drawing. An altar

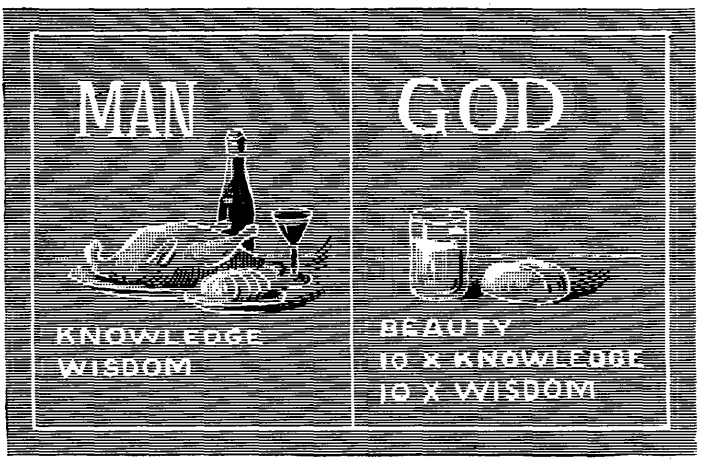


may be built, the wood and the sacrifice laid upon it, and the fire kindled before the eyes of the pupils.

The enforcing of a truth rather than a mere fact is well illustrated in such sketches as those for the first chapter of Daniel. "The king's meat" conveys little meaning at first; but here is roast turkey and wine, rich food within the child's world. On the other side is the "pulse" and water, — a glass of water and a roll. Which would the

[1] Use yellow for the star and orange for the references. See table of symbolism, page 52.

children choose? Which did Daniel choose? Why? With one went the favor of "Man," with the other that of "God." (These words are added.) Now which would the children choose? When the school term was ended those who lived like princes had "knowledge" and "wisdom," but what had the children of the King of Kings?

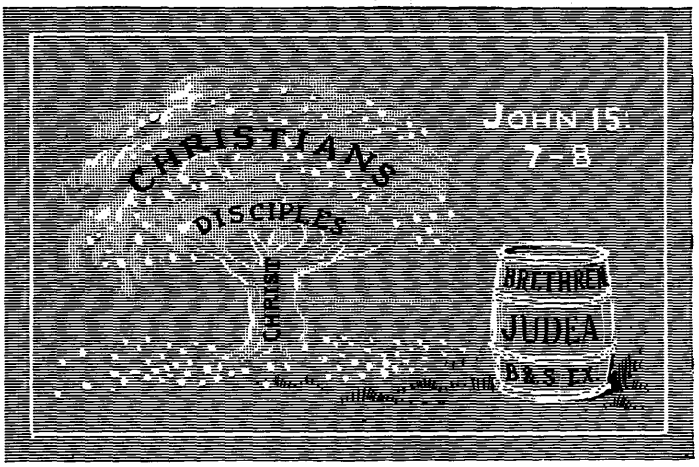


(see Dan. i. 20). Now which would the class choose? A final reference might well be 1 Tim. iv. 8.[1]

One step farther from pure representation and toward pure symbol is shown in the lesson from the eleventh chapter of the Acts. The topic is the spread of Christianity, verse 21, and its pleasant fruits, verse 29. The

[1] Draw the platter, plate, glasses, etc., in white; "brown" the turkey and the bread to the proper color. Use red for the wine. Write "Man" in brown for weakness (Is. ii. 22), and "God" in white for purity (Ps. xix. 8). "Beauty" may be yellow, "Knowledge" orange, and "Wisdom" — knowledge put to use — in green.

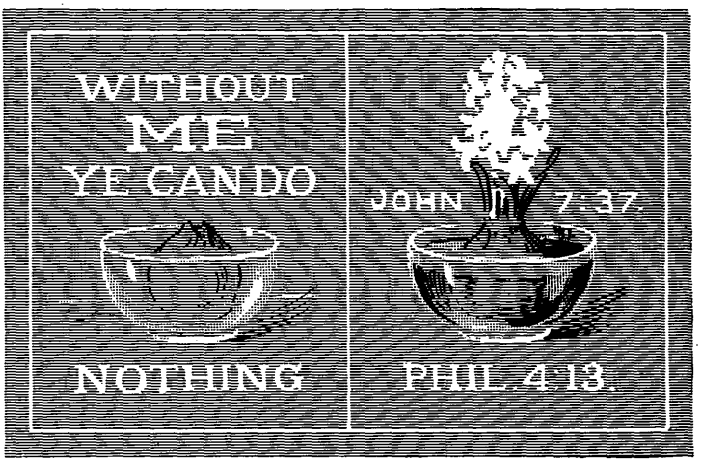
kingdom of heaven may be likened unto a tree (Matt. xiii. 31, 32; let us say fruit tree; mustard trees are unfamiliar). We draw the tree — a few touches in green for grass where the tree stands, then the sturdy trunk and the large branches in brown, then the soft green foliage. If this tree stands for the Christian people of the time we



may mark the trunk "Christ" (John xv. 5), the branches "Disciples," and the upper parts of the tree "Christians." See verse 26. There was famine in Judea, verse 28, but fruit in Antioch, verse 29, — add fruit in orange, — and these Antioch Christians barrelled up some of it — add the barrel — and sent it to the "Brethren" who dwelt in "Judea," by Barnabas & Saul's express, verse 30. John xv. 7 and 8 was exemplified then, as it has been since over and over again down to our own time. This Christian act was repeated after the fire at Chicago, after the earthquake

at Savannah, after the flood at Johnstown, and after every famine in India and Russia. Christianity, like its Lord, is the same yesterday, to-day, and forever.

The fourth use of the picture is as purely symbolic. The lesson, let us say, is from Acts, chapter three. The facts have been studied, certain by-lessons drawn from them, and the class is ready for the final thought. What



is it? Dependence on the living Christ. The lame man looked to Peter and John at first, Peter turned him to depend on Christ; the people supposed Peter and John all-powerful; "Nay," said Peter, "not unto us!"—verse 12—"Unto the living Christ be the glory"—verse 16. What was the secret of the power of these Apostles? They remembered the word of their Lord (John xv. 5, last clause).[1] That is printed on the board as indicated.

[1] Print the words in brown. The first reference may be in blue and the second in green.

They could do no more without Christ than can a dry hyacinth bulb in an empty glass. (Draw both bowls, white, and bulbs, brown, just alike.) But once let the life-quickening water be added (add it in the right-hand bowl, — use blue for truth, water being always a symbol for truth, and in this case *The* Truth, — John xiv. 6), and the life within manifests itself. Add the green leaves and white flowers. Add "John vii. 37." Lastly, add "Phil. iv. 13." Can we say as did Paul, "I can do all things in him who strengthens me"? Can Sunday-school teachers say that?

A temperance lesson from Isaiah, twenty-eighth chapter, will illustrate the combination of sketch and symbol. We are told that people, priest, and prophet have erred through wine and strong drink; there is no hope for them, and woe is pronounced upon them. But there is hope for the coming generations if instruction is given from earliest youth (verse 9), line upon line, precept upon precept (verse 10). The method for salvation is identical with the method for destruction. No man is made a drunkard all at once; it is here a little and there a little.

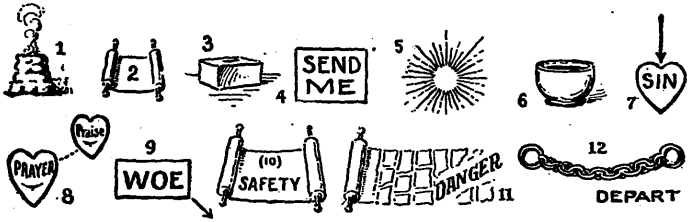
Here are some cocoons of the silk-worm. (Draw the ellipses upon the blackboard), from one comes a slender thread of silk (draw it), so delicate, so weak, it is easily broken; here is another and another, each almost without strength in itself; but here is another and another, and now they are all twisted together into a cord, a cord almost impossible to break (draw the cord up as far as the bend in it). It is just so with strong drink; one glass isn't much (change the nearest "cocoon" into a glass by adding the sides and the bottom), nor one other, nor one

more (transform the other cocoons); but from each goes a tendency, and the tendencies form a habit, and the habit becomes tyrannical; before the man knows it, he is bound by it (draw the heart bound with the cord).[1] The man is "Overcome with wine" (tint the heart red, and add these words in red). Whose fault is it? What is the word for such? "Woe!" (See Is. xxviii. 1. Add "woe" in orange

outlined in black.) We should watch the very beginnings of evil (add "Cant. ii. 15"). We should remember the warning (add "Prov. xxiii. 31–32"). For those who have fallen there is one ray of hope, just one, though "Dead in trespasses and sins" (add "Hos. xiii. 9" in green upon the sin-bound heart), — "Thou hast destroyed thyself, but in ME is thine help."

[1] In preparing to teach such a lesson, one should not omit to read the chapter on Habit in James's "Psychology," briefer course.

Symbols, if used in teaching each lesson in a series, may be used effectively in the quarterly review. Here is a good illustration[1]: —



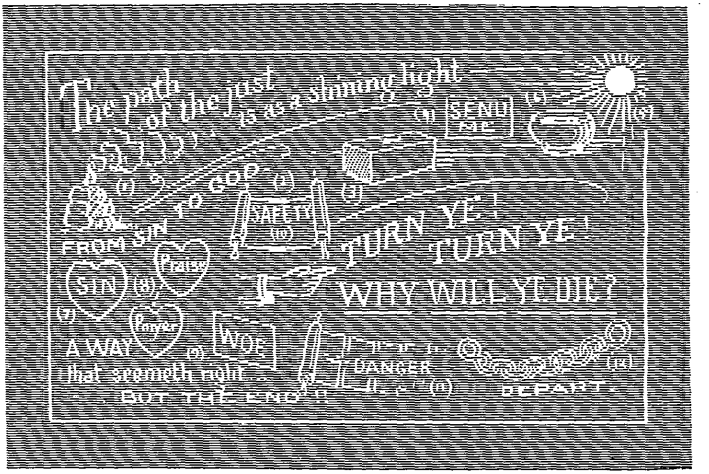
1. *Reformation under Asa.* — The altar set up.
2. *Jehoshaphat's Good Reign.* — The scroll, symbol of the law of God, which the king followed.
3. *The Temple Repaired.* — The chest into which the freewill offerings were cast.
4. *Isaiah called to Service.* — His reply.
5. *Messiah's Kingdom Foretold.* — The Sun of Righteousness which shall flood the earth with its light.
6. *Hezekiah's Great Passover.* — The bowl of blood as a symbol.
7. *The Assyrian Invasion.* — A sin-full heart smitten by a spear from above.
8. *Manasseh's Sin and Repentance.* — A prayer-full heart changed to a heart full of praise.
9. *Temperance Lesson.* — "Woe" with pointer downward.
10. *The Book of the Law Found.* — The scroll again, with "Safety" upon it, according to the golden text.
11. *Trying to Destroy God's Word.* — The scroll cut into pieces, with "Danger" for those who despise instruction.
12. *The Captivity of Judah.* — The chain and the word "Depart."

A class so taught will be able to recall the title of the lesson, and its central thought, as soon as the symbol is sketched upon the board. On review Sunday the first symbol is sketched, the lesson reviewed, then the second, the third, etc., and gradually a peculiar order and relation of the symbols begin to attract attention. The two paths appear, and at the parting of the ways, the warning, "Turn

[1] Lessons as taught by Frederic T. Bailey, and published in "The Baptist Teacher." Herod's Self-forged Chain and An Important Meeting are by the same author.

ye, turn ye, for why will ye die?" Thus the larger, more inclusive truth of the entire quarter's lessons is presented graphically.

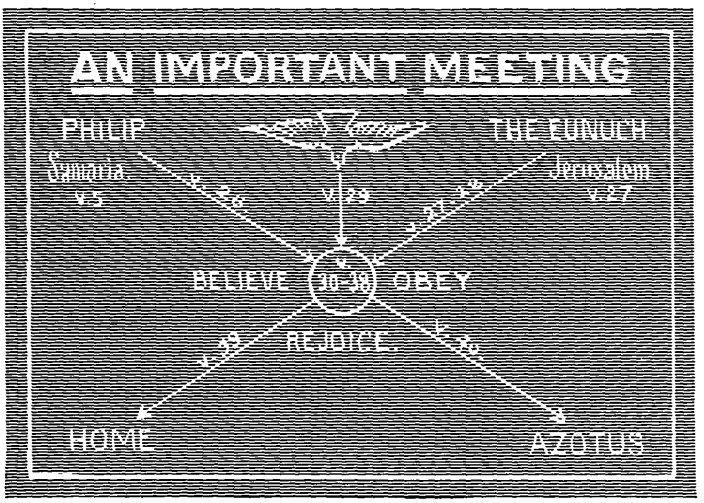
Such drawing, to be effective, must be done so rapidly and with such apparent ease that the pupil will forget the process and remember the lesson only.



II. THE DIAGRAM.

This mode of blackboard teaching is more appropriate to pupils of the intermediate grades, but may be used with children or with adults if the teacher has the happy faculty of adaptation. It is within reach of the most inartistic of teachers, and, if presented with any show of animation, will hold the attention of the most confirmed mental gadabout.

No better illustration of the use of the diagram in its simplest form could be desired than this entitled "An Important Meeting." The lesson is in Acts, eighth chapter, and was given somewhat as follows: —

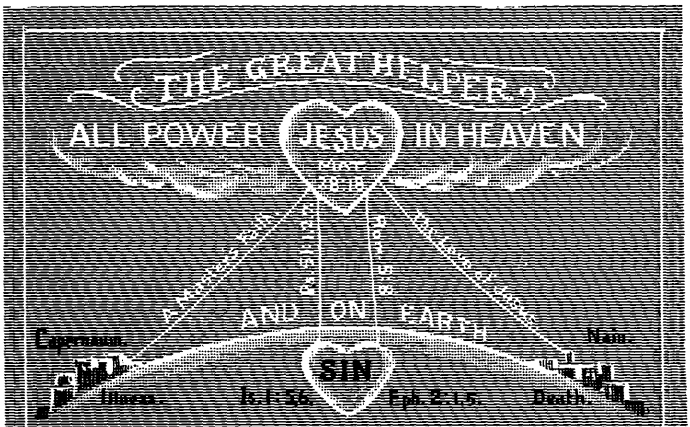


After the death of Stephen, who seems to have been the most active deacon in the early church? "Philip" is printed on the board in the position indicated. Where has he been at work (verse 5)? "Samaria" is added near the word "Philip." While Philip had been preaching in Samaria, what event had occurred at Jerusalem (verse 27)? The chief eunuch of Candace, Queen of Ethiopia, had been visiting the city to worship God after the manner of devout Hebrews. "The Eunuch" and "Jerusalem" are added at the right. Another person is active in this story (verse 26; compare verse 29 and verse 39), who was he?

The dove is sketched as symbol of the Holy Spirit. What did the Spirit urge Philip to do (verse 56)? The circle is drawn to represent the desert, the empty place — "nothing" after the busy city full of everything! Philip goes. The straight line shows his path. Meanwhile the eunuch was making for the same desert place (verse 28); and Philip and the eunuch and the active Spirit all arrived there at the same time (verse 29)! The other straight lines are drawn downward, to enforce the meeting of these three in the desert. What happened here in the desert place (verses 30 to 38)? When this, the heart of the lesson for the day, has received sufficient thought, the movement continues. What did the eunuch do (verse 39)? The line downward to the left is added, and the word "Home." How about Philip (verse 40)? The other line is added and the word "Azotus." What did Philip do when the Spirit told him to go into the desert? (Believed that it was his duty to go, and obeyed.) What must have been his state of mind when he found himself at Azotus (John xv. 7–11)? What did the eunuch think of Philip's preaching? (He believed.) What did he wish to do? (To obey.) What was his state of mind as he went on his way? (He went rejoicing.) What is the lesson for us? The words "Believe," "Obey" and "Rejoice" are now added, and the lesson is completed. While the pupils' thoughts are still busy with the suggestive diagram, each mind going over the lesson again and again, — the almost inevitable result of graphic teaching, — the teacher adds in large letters the title. It is not the title given in the quarterly; it flashes a new idea into each mind; the teacher turns toward the class as if to speak; every eye is upon him; without a

word he turns again to the board and underlines the words of the title. Every pupil involuntarily repeats the words as the lines are drawn, *An . . . important . . . meeting.* How can such a lesson be forgotten?

Another time, perhaps, the title comes first, as for example in the lesson of a year or two ago when the international committee saw fit to give us two important

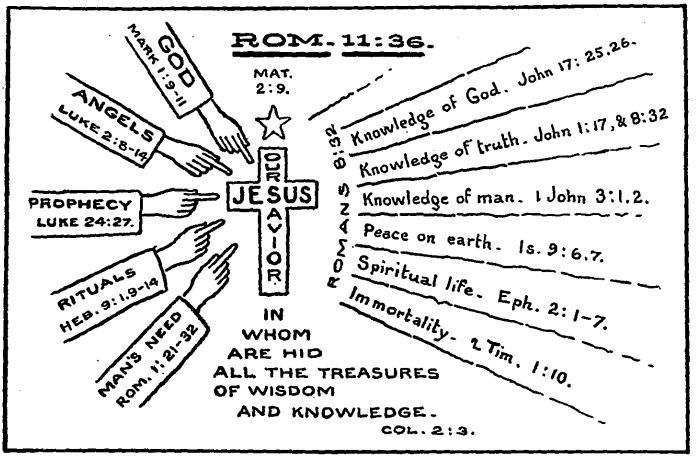


miracles for study at the same time, Luke vii. 1–17. The topic for the day is printed on the board, "The Great Helper." Who was he? "Jesus"; and the great heart of love is drawn beneath the title. Why is He so great a helper (Matt. xxviii. 18)? "All Power in Heaven" is added above the clouds; the great circle of the earth is sketched in below, and the words "And on Earth" placed above it. The transmission of power by wires is familiar. Let us employ that as a figure. In this lesson Christ's

power was manifested first at "Capernaum," — indicated at the left, — and later at "Nain," — added at the right. What was the need at Capernaum (verse 2)? "Illness." And at Nain (verse 12)? "Death." What called forth the power from the Master in the first case (verse 3)? The line connecting the heart of Jesus and Capernaum is added, and upon it the words, "A Master's Faith." What called forth the power in the second case? Merely the love of Jesus himself, — his pity for the poor mother in her affliction (verse 13). The right-hand line and the words, "The Love of Jesus," are added. But here is an occasion for the manifestation of his power right here in this very place, — an occasion more trying than either of these, for "Sin" in my heart (added upon the board, as shown) is both a disease, Is. i. 5, 6, and a death, Eph. ii. 1, 5. For the recovery from sin, the love of Jesus is insufficient alone, the faith of a friend is insufficient alone; there must be the going out of *my* desire as well as the going forth of the love of Christ. (Add the two lines with Ps. li. 1, 2, 7, and Rom. v. 8.) Under these circumstances, he is able to save to the uttermost.

When a single verse requires interpretation or illumination, the blackboard diagram is a means unrivalled. In the lesson from the eleventh of Romans, the thirty-sixth verse is to be studied. The question is, In what sense is it true that to him and through him and of him are all things? To whom does Paul refer? To God as manifested in Christ (verse 26 and verse 36, with marginal references), to Jesus the Saviour not only of Israel (verse 26), but of the world (verse 32). The cross is drawn upon the board, and the acrostic printed within. To that cross all history con-

verges; all the voices of the Old World call for its appearing. To it point the hands of the past. The five hands are drawn, and one by one lettered as the references are read. Lastly, the inanimate world is active in bearing testimony to this Christ (Matt. ii. 9), and the star stands above the cross. Who can this be? Why so important (Col. ii. 3)? In *him* are hid *all* the treasures of wisdom



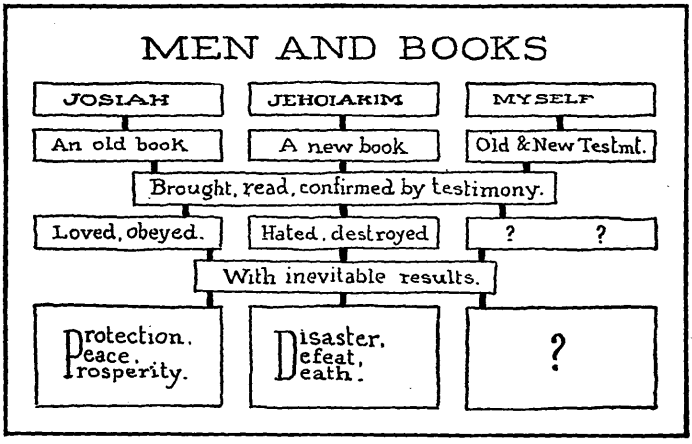
and knowledge. Through him they are to come to us (Rom. iii. 32); and hence through him and of him are all things. But what are these "all things"? All things worth having: 1. "Knowledge of man" (added central, at the right, because by beginning there one is surer to space the lines properly). "What is man?" was the real sphinx riddle of the Old World. 1 John iii. 1, 2 gives the true answer, revealed in Christ. 2. "Peace on earth" (Is. ix. 6, 7), the result of right relations among men, to

be established by Christ. 3. "Knowledge of truth" (John i. 17 and viii. 32), not religious truth merely, but scientific and æsthetic truth, — *all* truth. 4. Knowledge of and power to live the true life of man, "Spiritual life" (Eph. ii. 1–7), the life that is hid with Christ in God. 5. "Knowledge of God," of his real nature and character (John xvii. 25, 26). In him dwelt the fulness of the Godhead bodily, and of that fulness have all men received, and grace heaped upon grace. 6. "Immortality" (2 Tim. i. 10). Christ alone hath immortality, said Paul to Timothy; I give unto my sheep eternal life, said Christ. Through him and of him *are* all things. Beneath the cross are added the words, "In whom are hid all the treasures of wisdom and knowledge."

Still another and simpler form of the diagram is illustrated in the lesson on "Men and Books."

The thoughtful teacher will think of the lessons of the quarter as a whole, so far as possible, from the very beginning, and see each lesson in relation to the others. In a recent quarter's lessons a lesson from the life of Josiah (2 Chron. xxxiv.) was followed by one from the life of Jehoiakim (Jer. xxxvi.); both having to do with books. The "personal application" would best come in connection with both lessons at one and the same time; hence, in preparing the first lesson, the second was kept in mind. That first Sunday the lesson was almost wholly historical; the places of these kings in history and their relations to contemporary prophets were made clear by means of a simple historical chart. That cleared the ground for the next Sunday's lesson, the more vital of the two, for most pupils. The blackboard may be prepared for the lesson

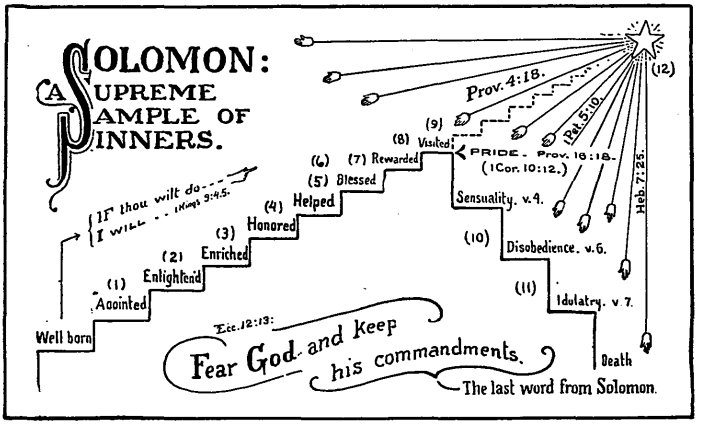
by ruling light horizontal and vertical lines, drawn with a soft slate-pencil, to locate the various oblongs. The name of the king first studied, "Josiah," is printed in the proper place, and the oblong drawn around it with white chalk; then the second King's name, "Jehoiakim," after the same manner; and, thirdly, "Myself." Without giving the lesson in detail, one may see the plan unfold:



"An old book" was brought to one, "A new book," just written, to another, and to us is brought both an "old" book and a "new" one, the "Old and New Testament." A study of texts and experience will prove the next line to be true in the three cases. Josiah had one attitude, Jehoiakim another; what is ours? In each case certain inevitable results follow. What they were in two cases, we know. What will they be in the third case?

In no phase of Sunday-school teaching is the diagram more useful than in the review. As an illustration, take

the lessons of the fourth quarter in 1896. The lessons are about "Solomon," printed as indicated with a very long S, near the upper left corner of the board. Two very light lines diverging from a point in the upper right corner of the board and following the general direction of a diagonal to the lower left corner, will furnish a guide for drawing the steps. Beginning now in the lower left corner, the



first step is drawn — Who was Solomon? Who was his father? This Solomon was "well born." When he was about nineteen or twenty years old what event took place (Lesson I.)? The second step is drawn, and above it is printed "Anointed." Of course questions may be asked upon each lesson in detail, but each is at last designated by a single word as indicated in the diagram. The lessons are reviewed in order, III., IV., V., and VI., summed up in one word, until the seventh lesson is reached. In this lesson Solomon is "Blessed" by a second vision in which

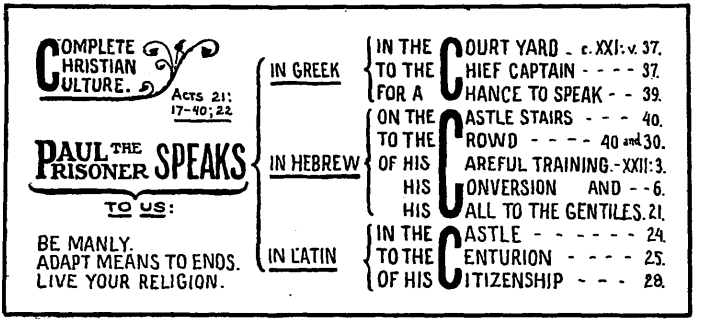
God promises him, conditionally, a great future. The reference to the previous visitation is enough to warrant the placing of the bent arrow at the foot of the ascent, with the hand pointing upward and the words "IF thou wilt do . . . I WILL . . . " Up to this time Solomon had held to his "contract" fairly well, and was therefore "Rewarded" according to promises in Lesson VIII. By this time his fame was world-wide and the Queen of Sheba "Visited" him. One would suppose that after this Solomon's steps would have ascended still higher, "Prov. iv. 18," but just at this point "Pride" entered his life, and pride goeth before destruction (Prov. xvi. 18). Lessons X. and XI. tell the sad story of his rapid descent. There were but three steps "Sensuality" (verse 4, Lesson X.), "Disobedience" (verse 6), and "Idolatry" (verse 7), and the wages of sin is "Death." But some time before his death he reviews his life, and gives us the conclusion of his meditations in Ecc. xii. 13. "Fear God and keep his commandments;" that is "The last word from Solomon." What is the lesson for us? We know to what glory Solomon's upward path led, for Christ has appeared (Lesson XII.) and revealed that we are to be like him. He calls to us as God called to Solomon. He reaches out for us all, "1 Peter v. 10"; here are the hands of invitation, of proffered help, reaching out[1] toward sinful man, even to the chief of sinners, "Heb. vii. 25." And Solomon was, after all, but a sample, a supreme sample. The warning in "1 Cor. x. 12" comes to us all. Let us then complete the title, placing the words in the form of an alliteration,

[1] As John Sargent has the sun's rays represented in his great decoration in the Boston Public Library, a bit of symbolism borrowed from Egypt.

"A Supreme Sample of Sinners." We may not do in degree as Solomon did, but that we may not do in spirit as he did, let us do what he, from the depths of his experience, tells us to do — "Fear God and keep his commandments."

III. THE ACROSTIC.[1]

The acrostic may be easily overdone. When reading a poem one is a little vexed to find odd words introduced merely for the sake of rhyme; and an acrostic loses its

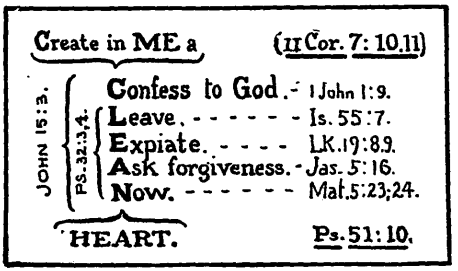


charm if any of the words seem forced for the sake of an initial. The accompanying analysis of a lesson upon the arrest of Paul at Jerusalem is a fair example of simple alliteration. In placing such work upon the blackboard it is well to rule light lines with a soft slate-pencil, to assist in the proper spacing of the words, for the first words to be printed before the class are "Paul the Prisoner." An analysis of the scriptural account in Acts xxi.

[1] For convenience this term is used to include alliteration as well as the pure acrostic.

17–40, and chapter xxii., shows that Paul "speaks" at least three languages — the three in which the inscription was written above his Lord on the cross; "In Greek" (verse 37), "In Hebrew" (verse 40), and "In Latin" (verse 25 of chapter xxii.). The words at the right are developed as indicated from the different verses of the lesson. Paul's manner, his tact, his learning, would lead one to attribute to him a "Complete Christian Culture," and because of this he has been speaking "to us" for nineteen hundred years. What is his message as given through his behavior at this critical time in his life? "Be manly; adapt means to ends; live your religion."

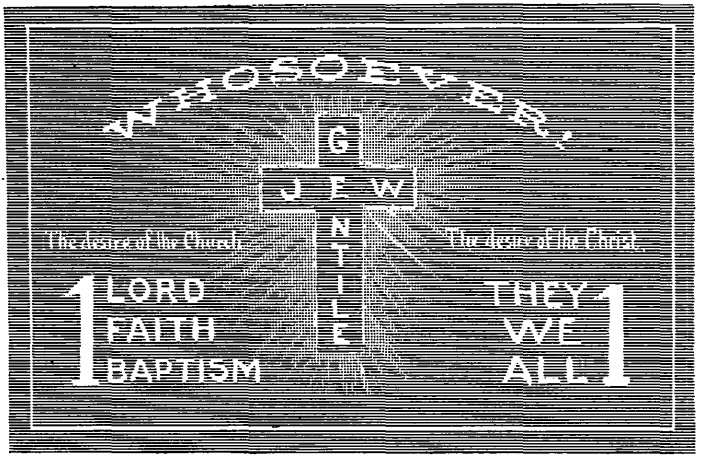
A more commonly utilized form of the pure acrostic is that here illustrated, from the fifty-first Psalm, tenth verse. "Create in me a clean heart, O God." Here the initials are given, so to speak, and, after the teaching of the lesson from the fifty-first Psalm, when the lesson from our own experiences is to be enforced, the prayer is printed upon the blackboard as indicated "Create in ME a," in one line, "me" emphasized to make it personal; the letters C, L, E, A, N, one above another, and "Heart" beneath a brace below. Now by "2 Cor. vii. 10, 11" (added upon the board) we learn what constitutes true repentance. We must be careful not to commit the same sin again; we must forsake our sin as Isaiah (lv. 7) says; we must "Leave" our sin wholly



behind us. Moreover, says Paul, "what clearing of yourselves!" It is not enough to leave off sinning, we must make restitution, so far as possible, to those against whom we have offended. We must do as Zaccheus did and was commended for doing (Lk. xix. 8, 9); we must "Expiate" our sin. But the "clearing" of Paul includes yet more. James (v. 16) states it more clearly; we must "Ask forgiveness" of those whom we have wronged. And, besides, the truly repentant have "vehement desire" to do the right thing, to "avenge" themselves quickly. They will hasten to follow Christ's own command and to settle with the offended brother immediately, though it interrupt the most important business. "Do it NOW" is a good rule of life. But these four acts are not enough. Sin is primarily against God (Ps. li. 4), until we acknowledge that we are not in a state of cleanness, of spiritual health; we shall have a "Lean" soul ("Ps. xxxii. 3, 4"), instead of a soul which delights itself in fatness. When we also "Confess to God," (1 John i. 9), we are cleansed from *all* unrighteousness, and made "Clean" through the word ("John xv. 3"). An acrostic of this sort is always interesting in its evolution before a class, and is often helpful in fixing the lesson in mind. Its chief defect is its inelasticity; the initials will not change, and often become tyrannous in their demands upon the teacher's thought. When one catches himself spending hours or even days searching for the rightly initialled word to fit an acrostic, it is best, as a rule, to condemn the acrostic as well as one's self, and to select some other mode for presenting the lesson.

The acrostic seems inevitable in some lessons; for instance, in that upon Peter's preaching to Cornelius, as

recorded in the tenth chapter of the Acts. The central truth in this lesson is summarized in the forty-third verse. By means of an extraordinary object-lesson (verses 9 to 21) in Peter's mind the word "WHOSOEVER" had taken the place of "The Elect." He now perceived that God is no respecter of persons; that men of all nations were alike to him. Ask children to name people of different races,



and they will say "Indians," "Negroes," "Jews," "Italians," "White folks," "Chinamen," "Turks." As these are named the teacher quietly overlooks some answers, but places on the board the initials of others. The teacher has a plan of arrangement; the pupils do not see it. "I" goes down here and "J" there without apparent reason, but suddenly it appears that the initials spell two words, "Jew," "Gentile," — words which include all races of men. Now in what or through what are they to be made one?

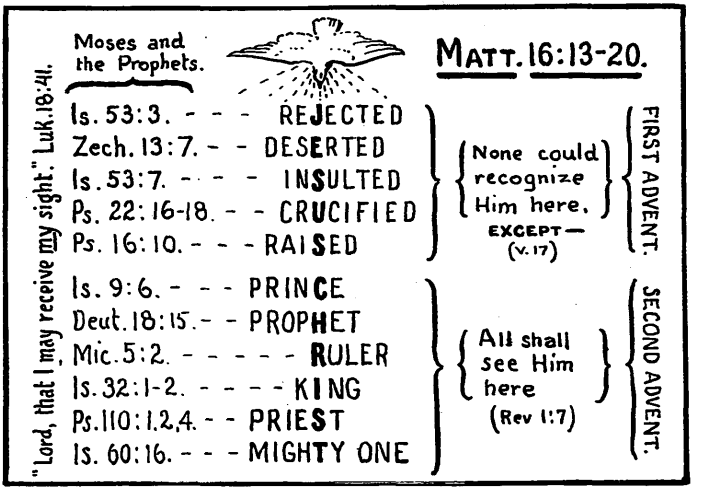
Through the cross, or in Christ. Hence, circumscribing the words upon the board, appears the radiant outline of the cross (see Eph. ii. 11–18). Are we sure this will ever be true, actually, in this world? Yes; for it is "The desire of the Christ" (John xvii. 20–22), and "The desire of the Church" (Eph. iv. 1–6). These are put into the acrostic form, the figure "1" taking the place of the word "one."

Occasionally, the acrostic will present graphically a truth which cannot be presented so forcibly in any other way. Take, for example, the lesson from the sixteenth of Matthew.

"Whom do men say that I the Son of man am?" The concise answer is, "a prophet." That was all they could see in Jesus. How small a part of the whole truth that was! He was to be a "PROPHET," Deut. xviii. 15;[1] but more than a prophet. These Jews saw in their Messiah a "RULER," Mic. v. 2; a "PRINCE," Is. ix. 6; a "MIGHTY ONE," Is. lx. 16; a "PRIEST," Ps. cx. 1, 2, 4; and a "KING," Is. xxxii. 1, 2. They were looking for divine royalty incarnate; they overlooked those prophecies which foretold that he would be "REJECTED," Is. liii. 3; "DESERTED," Zech. xiii. 7; "INSULTED," Is. liii. 7; "CRUCIFIED," Ps. xxii.

[1] This blackboard demands very careful planning. Before the lesson begins, rule light lines upon the board, using a soft slate-pencil. There should be eleven horizontals, a group of five and a group of six, intersected by ten equidistant verticals to locate the letters of the essential words one above another. If these verticals are numbered 1, 2, 3, etc., from left to right, and the horizontals 1, 2, 3, etc., from top to bottom, the word "Prophet" will be printed on the seventh horizontal, P on vertical 1, R on 2, O on 3, etc. "Ruler" will be printed on the eighth horizontal, R on vertical 5, U on 6, L on 7, etc.

16–18; "RAISED" from the dead, Ps. xvi. 10. There seemed to the wise men of that day no connection between the prophesied Messiah and Jesus Christ, but when Peter said, "Thou art the Christ, the Son of the living God," Jesus said to him, "Blessed art thou, Simon Bar-jona; for flesh and blood hath not revealed it unto thee, but my



Father which is in heaven." The Spirit of God, then as now (1 Cor. xii. 3), reveals the truth, that these prophecies all apply to Jesus Christ.[1] None, except the enlightened, could see in the man JESUS, at his first advent, him who is to be both Lord and CHRIST at his second advent (Rev. i. 7). Should not our prayer be like that of the blind man upon the Jericho road (Luke xviii. 40, 41)?

[1] Draw the dove, symbol of the Spirit, its head on the fifth vertical, and with orange chalk strengthen the letters upon this fifth line.

The acrostic in any form is most effective when by means of it, at the last moment, a truth hitherto unexpressed, or a relation hitherto unnoticed, is suddenly flashed forth with convincing power.

THE OUTLINE.

The outline has two functions: first, to aid the pupil in seeing clearly an order of events, or a sequence; and, second, to lead the pupil to see relations between parts of a whole, — parts which may be widely separated in the text, and a whole which may be obscured by multiplicity of detail. The boy who couldn't see the forest because the trees were in the way, or the city because the houses cut off his view in every direction, has near relatives in many a Sunday-school class.

Let us suppose the lesson to be from the seventeenth chapter of first Samuel. Each pupil has a lesson paper in which a few verses only are given. The teacher asks, as usual, "What is the subject of the lesson to-day?" The answer is read from the quarterly, "David and Goliath." The lesson starts heavily, without interest, and drags through to an end without enthusiasm. No; that is not effective teaching. The teacher has a blackboard, in itself a prophecy of good things; the pupils have open Bibles. There has been a prize fight recently, a duel between two men made momentarily famous by a vulgar crowd and the newspapers. Do you suppose the names of these men will ever be mentioned a hundred years hence? Why? Our lesson to-day is about a duel which was fought about three thousand years ago! The names of the men have never

been forgotten, and never will be forgotten. I wonder why! Here then is the topic of study to-day. (The title is written or printed upon the board.) Where did this occur (1 Sam. xvii. 2)? Who were the spectators (verse 3)? Who were the duelists? And so the lesson moves on, in a perfectly orderly way, each question definite, each conclusion determined by reference to the text. Here is the completed outline:—

A FAMOUS DUEL.

THE PLACE: Valley of Elah, Palestine . . . v. 2
THE SPECTATORS: Two armies . . . . . v. 3

THE MEN.

Goliath.		*David.*	
A professional fighter . .	v. 33	A shepherd	v. 28
A giant	v. 4	A youth	v. 42
A profane boaster . . .	v. 43	An humble believer . . .	v. 45

THEIR ARMS.

Helmet, coat of mail . .	v. 5	(See verses 38, 39.)	
Greaves and gorget . . .	v. 6	A staff, a sling, and five pebbles in a bag . . .	v. 40
Spear and shield	v. 7		
(All immensely heavy.)			

THE CHALLENGE.

"Come, I will!"	v. 44	"The Lord will"	v. 46

THE BATTLE.

Arose and drew nigh . .	v. 48	Hasted and ran	v. 48
		Slang while running . .	v. 49
		Killed his antagonist . .	v. 50
		Beheaded him with his own sword.	v. 51

ITS EFFECT.

Philistines.	*Israel.*
Retreated . . . . . v. 51	Pursued . . . . . v. 52
	Took spoil . . . . . v. 53
	Rejoiced . . . Chap. xviii. 6
	Honored David . . . xviii. 7
	Loved David . . . . xviii. 16

Such an analysis in terms with which moderns are familiar gives a reality, a vividness to the event, which it does not ordinarily possess. As another illustration of bringing things "up to date," so to speak, take this analysis of the fifteenth chapter of the Acts: —

THE FIRST CHURCH COUNCIL.

PLACE: Jerusalem . . . v. 2.

TIME: A.D. 50.

PROMINENT DELEGATES: Paul, v. 2; Barnabas, v. 2; Titus, Gal. ii. 1; Peter, v. 7; James, v. 13; Judas Barsabas, v. 22; Silas, v. 22; John, Gal. ii. 9; and many others.

TOPIC FOR DISCUSSION: *Must Christians keep the Jewish Laws?* v. 1.

THE ORDER OF PROCEEDINGS.

1st Day: 1. Report of missionaries . . . . . v. 4
2. Statement of problem by the more conservative members . . . . . v. 5

2nd Day: 1. General discussion . . . . . v. 7
2. Address by Peter; The Facts . . . . . vv. 7–11
3. Address by Barnabas } Additional Facts . . . v. 12
4. Address by Paul }
5. Address, "The Word by the Prophets," and motion by James . . . . . vv. 13–11

THE CONCLUSION:

Voted, That the clerk write letters to the Gentile churches to the effect that it is the sense of this council that all Christians should abstain from meats offered to idols, and from uncleanness of life, and that beyond this the old Jewish laws are not binding. v. 22–29.

Voted, That Judas Barsabas and Silas be a committee to accompany Paul and Barnabas upon their return to deliver the letters to the churches.

RESULTS:

A church meeting in Antioch . . . . . v. 30
Letter read with joy . . . . . v. 31
Speeches by Judas and Silas . . . . . v. 32
A new resident worker . . . . . v. 34

LESSON FOR US: 2 Tim. ii. 19.

The Book of Acts is for the Christian Church, as an organization, what Genesis is for the race, — a record of first things. Following the account of the first church meeting is that of the first revival, the first sermon, the first case of church discipline, the first persecution, the first Christian martyr, the first foreign missions, and then this lesson upon the first church council. Later in the book one finds the account of the first "Labor Meeting," an analysis of which is as follows: —

THE FIRST LABOR MEETING.

Acts xix.

PLACE: Ephesus, Asia Minor . . . . v. 1
TIME: Probably A.D. 57.

AGITATOR: Demetrius . . . . . v. 24
WORKMEN: Silversmiths . . . . . vv. 24, 25

ORATOR: Demetrius.

Argument: Paul ruining the trade . . . . . v. 26
Diana and her temple endangered . . . . . v. 27
Effects: An excited mob . . . . . v. 28
Paul's companions endangered . . . . . v. 29
Great confusion . . . . . v. 32
Other speakers suppressed . . . . . v. 33

OUTCOME:

A representative of city government interferes . . . . . v. 35
Mob quieted . . . . . v. 35
Instructed . . . . . v. 39
Warned . . . . . v. 40
Dismissed . . . . . v. 41

LESSON FOR TO-DAY: 1 Cor. xiv. 40.

Such analyses are comparatively simple; the writings of Paul put the teacher to the test! Take, for example, that lesson from the twelfth of Romans, which in the quarterly was entitled "Christian Living." The lesson began at the ninth verse, "Let love be without dissimulation. Abhor that which is evil; cleave to that which is good. Be kindly affectioned one to another," etc. The whole passage seems at first sight to be a collection of epigrammatic commandments, without order in arrangement or relation in thought. But at last it appears that "Christian Living" means the practice of "four virtues," and then the outline becomes clear and helpful at once. The class sees this outline develop upon the board, as they reply to the teacher's direct, explicit questions upon the text of the lesson, and perceive, when the final reference is given, how admirably Paul has equipped us with rules for life.

CHRISTIAN LIVING.

Rom. xii. 9–21.

FOUR VIRTUES.

LOVE

- Sincerely . . . . . v. 9
- Kindly . . . v. 10 — Bestow honor . . . . . v. 10
- Generously . . v. 13 — Give money . . . . . v. 13
- Joyfully . . . v. 12 — Give food and shelter . . . v. 13
- Patiently . . v. 12 — Bless enemies: Words . . . v. 14; Gifts . . . v. 20
- Sympathetically . . . . . v. 15
- Widely . . . . . v. 16

PURITY

- In thought . . . . . v. 9
- In speech . . . . . v. 14
- In feeling: towards self . . . . . v. 16; towards others . . . . . v. 19
- In business life . . . . . v. 17
- In social life . . . . . v. 21

ZEAL

- For all good . . . . . v. 9
- In business . . . . . v. 11
- In prayer . . . . . v. 12
- In service of God . . . . . v. 11
- In service of man . . . . . v. 13
- For peace . . . . . v. 18

TRUST

- Each other . . . . . vv. 9, 10
- "Human Nature" . . . . . v. 20
- God . . . . . v. 19

CONCLUSION . . . . . Phil. ii. 15, 16

An outline will sometimes show the opposition of one thought to another, will reveal contrasts more sharply than the merely spoken word can do. For example, consider the following: —

THE TWO VERDICTS.

THE WORLD'S (Everywhere).		THE MASTER'S (Matt. v. 3–13).	
HAPPY!	Because	BLESSED!	Because
The Rich	Theirs is the pleasure of life in this world.	The Humble,	Theirs is the kingdom of God.
The Joyful.		The Mourner,	" the comfort "
The Powerful . . .		The Meek,	" the wealth "
The Self-satisfied .		The Hungry,	" the fulness "
The Relentless . .		The Merciful,	" the forgiveness "
The Sensual. . . .		The Pure,	" the vision "
The Aggressive. .		The Peacemaker,	" the love "
The Popular. . . .		The Martyr,	" the reward "
FOR A TIME!		FOREVER!	

CHOOSE YE.

Or, as another illustration of contrast, consider this "Temperance Lesson": —

THE NECESSITIES

The Bible Rules are:	(Derived from Experience) are:	Intemperance in these leads to:
(Prov. xxx. 8, 9)	Moderation in *Eating*	Illness.
(Rom. xiv. 21)	Judgment " *Drinking*. . . .	Drunkenness.
(Rom. xii. 11)	Reason " *Resting*	Laziness, Poverty.
(Phil. iv. 8)	Holiness[1] " *Thinking*	Insanity.
(Col. iv. 6[2])	Thoughtful " *Speaking*	Trouble!
(Ex. xxiii. 12)	Lawful " *Working*	Nervous Prostration.
(Prov. xvii. 22[3])	Helpful " *Playing*	Dissipation.
(1 Jn. ii. 15–17)	Orderly " *Loving*	Idolatry in some form.

A man who strives for success must be temperate in all things.
(1 Cor. ix. 25.)

[1] Holiness = wholeness, "all-round"-ness, as opposed to "one idea"—thinking.

[2] Compare Mark ix. 50 and Eph. iv. 29.

[3] "As a medicine" in revised version. Something to be taken when needed!

The success of an outline depends upon the teacher. An outline is a skeleton. Can the dry bones live before a class? O faithful teacher, thou knowest! It is the *spirit* that quickeneth; the bones even when clothed with flesh profit nothing.

IX.

THE SECRET OF SUCCESS.

> He that abideth in me and I in him, the same bringeth forth much fruit: for without me ye can do nothing.

UPON Emerson's rude monument in Sleepy Hollow cemetery some wise man has placed a line from "The Problem" — a poem which more fully than any other records the poet's thought concerning human thinking: —

> "The passive Master lent his hand
> To the vast Soul which o'er him planned."

That is Emerson's statement of the doctrine of inspiration; it is but a poetic paraphrase of Peter's;[1] it is as it were a poetic epitome of the words of the Master himself, "The words that I speak unto you I speak not of myself; but the Father that dwelleth in me, he doeth the works."[2] In view of such an assertion a Christian is not surprised to be told by the advanced psychologists of our day that possibly the mind *transmits* thought as a prism transmits light.

Our power as teachers depends upon our passivity, — strange paradox! — but it is not the passivity of indolence,

[1] 1 Peter i. 21.

[2] John xiv. 10. See also John v. 19–30; viii. 28; xii. 49; and xiv. 31.

of ignorance, or of incompetence; it is the passivity of alertness to every impression, the passivity of one who has knowledge enough to know that he ought to know more; it is the passivity of an Isaiah who has had the vision of the Lord God and his seraphim, and exclaims, "Here am I, send me!"

Early in the fifteenth century there lived in the monastery of S. Marco at Florence a man of such pure life and holy thought, of such power in depicting saints and angels, that he was called Fra Giovanni *Angelico*, by his brethren, and *Il Beato* (The Blessed) by his countrymen. This sweet spirit lived only to paint his religion. He would not consider any subject but a sacred one, and having selected his subject he knelt in prayer that the God who gave his spirit of old to Bezaleel, the son of Uri, that he might have wisdom in all manner of cunning workmanship in gold and silver,[1] might graciously give that same spirit unto him, that he might paint to the glory of God. Under the inspiration of those devout moments he painted, believing that everything he accomplished was the direct result of divine guidance; nor would he suffer himself to make any alterations in his work, — work which to-day is famous for its deep religious sentiment and for its pure and tender beauty.

At the dawn of the twentieth century may there not be in many a sacred edifice in this country a teacher of pure life and high purpose working in the spirit of Angelico the Blessed? Like him we may present the truth graphically; like him we may ask for the wisdom which is from above; if he did his best and would not make corrections,

[1] Ex. xxxi. 2–5.

how much the more should we who cannot make them. Working in that spirit he achieved that which still speaks to men; working in that spirit we may achieve that which shall help to bring peace on earth and joy in heaven.

The humblest of us may work consciously in harmony with

"The might of Nature's King,
An energy that searches through
From chaos to the dawning morrow;
Into all our human plight,
The soul's pilgrimage and flight;
In city and in solitude,
Step by step lifts bad to good,
Without halting, without rest,
Lifting Better up to Best;
Planting seeds of knowledge pure,
Through earth to ripen, through heaven endure."

INDEX.

Bailey
The black board
in S. S.

A. Bailey Lawson
392 Lake Park