

"My, I'm glad I've got something to be proud of!" said Jack, "and I tell you", straightening up his little shoulders, "I'm not going to disgrace my name."

Mother smiled at the little lad, who was seeing himself already the hero of numerous adventures in which he upheld the bravery and honor of his name.

St. John, N. B.

### How to Tell a Bible Story

*By Professor Frederick Tracy, Ph.D.*

Story-telling is an art, in which there are but few adepts. Yet, given a fair measure of natural ability, one may succeed fairly well in this art, provided he observe the following conditions :—

(1) He should know thoroughly the story he proposes to tell. I do not mean that he should commit it to memory, but that he should study it carefully, going back and forth and up and down in it, until the incidents, situations, actions, and purposes, are all firmly and clearly fixed in his mind.

(2) He should bear in mind that he is not a historian, but a story-teller. Story and history are not the same. History is a connected account of things, on a large scale, setting forth great movements, and explaining the deep-lying causes, and the far-reaching effects of those movements. A story is like a picture ; it is the vivid portrayal of one or a few scenes, in the lives of one or a few persons. History is scientific ; story is artistic. History is like a strong chain, whose links are all firmly connected together ; story is like a beautiful gem, flashing in the sunlight. History requires the memory and the reason ; story the imagination. History must be absolutely faithful to the facts ; story may deal somewhat freely with the facts, provided it is loyal to the truth.

Story is better than history for the young child ; for he can appreciate a vivid picture better than a scientific account, a work of art better than a scientific explanation.

(3) He should bear in mind that he is a story-teller, and not a preacher. A story and a sermon are quite different, though their ultimate object may be the same. The story does not expound or explain

principles ; it pictures persons, situations and actions. It does not present arguments, but incidents. It does not "apply" the truth, or set forth the moral. It does not need to do so, for already, under the story garb, the truth has been presented to the child, in what is to him its most attractive and most effective form.

(4) He should understand the person to whom he tells the story. Stories are for children. He should know the child. He should put himself in the child's place. He should recall the days when he himself "understood as a child, and thought as a child". He should remember that the child's imagination is keen, but his reasoning powers immature, and his information, as well as his vocabulary, limited. He should adapt himself to these things. If the story, as it stands, is beyond the child's capacity, he should alter it so as to make it serve its purpose. The hand of the artist is freer than the hand of the historian. Only one thing the story-teller must never do. He may alter the form ; he may deal somewhat freely, even with the substance ; but he must never sacrifice the truth.

Having fulfilled these conditions, he should try to tell the story in such a way that the child's imagination shall be kept busy throughout. Make it a word picture, in which the characters live and act, as it were, before the child's very eyes. Make it a drama, with the child as spectator. If it can thus be made a living thing, it will not be forgotten, nor will its lessons be lost.

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### What One Korean Girl Did

*By Louise H. McCully*

In a little village of North Ham Kyeung Province close by the sea, with high mountains all around it, I found a most interesting group of Christians who had bought a Korean house, made it over into a church, and from four different villages men, women and children came on Sunday to the service, an audience of one hundred and twenty-seven in all.

"Where did they all come from, and how did the church start?" I asked the native