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Enlightened Women in Darkened Lands–A Lantern Slide Lecture

Enlightened Women in Darkened Lands— A Lantern Slide Lecture¹

Daile Kaplan

The Education and Cultivation Division, an administrative body of the United Methodist Church, occupies a rare place in the history of photography. It has been custodian of over 250,000 secular and religious, national and international photographs since its inception in the early 1970s. The Historical Photo Collection contains material created and collected from 1860 through 1925 by a United Methodist predecessor denomination, the Methodist-Episcopal Church.² The collection was developed as a scientific library for use in lantern slide presentations made during the 1920s and 1930s. "Enlightened Women in Darkened Lands" was one of many existing scripts presented in local churches to raise revenues and further missionary recruitment.

The repository is comprised of two parts. The 203 large-format photo albums, which contain 300 pages apiece, bear international titles such as "Near East," "South America," "North Africa," and "China" in addition to national titles like "Frontier," "Southern Mountains," and "Cities." The twenty-five loose-leaf notebooks, measuring 6 by 8¾ inches contain sixty-page scripts of lantern slide presentations. These scripts pertain only to international material. The curious titles of these shows—"East of the Andes," "Christ in Pagodaland," "New Day in Mexico," and "Enlightened Women in Darkened Lands"—signify their educational and religious uses.

The small notebooks are the remaining artifacts of what was once an extensive collection of hand-colored glass lantern slides. The Stereopticon Department of the Methodist-Episcopal Church, the precursor of today's Audio-Visual Department of the United Methodist Church, produced black-and-white hand-tinted glass slides, measuring 3¼ by 4 inches, from selected photographs in the collection. The "illustrated lectures," as they were called, contained approximately sixty slides. The shows were made between about 1920 and 1937. Each was distributed upon request to churches throughout the country. The churches may have been affiliated with particular missions (a former member may have enlisted) or interested in how the social gospel and evangelism transformed a particular country. Unfortunately, nearly all the lantern slides were lost in the 1960s.

Daile Kaplan is a photographer who also writes about photography. From 1980 to 1982 she was director of The Historical Photo Collection's research and preservation program. She is currently working on a screenplay about a nineteenth-century photographer.

Prior to World War I, the Board of Foreign Missions of the Methodist-Episcopal Church waged a campaign to increase the number of missionaries and overseas missions. Initially, church publications provided material about missionary programs. Later on, lantern slide presentations were also used toward this end. They informed the congregation of the work of predecessor missions in spreading the social gospel and building hospitals, homes, and schools. The lectures were a call for like-minded men and women to enlist.

The slide shows were produced to promote an increased awareness of the need to further missions and recruitment. A memo from the Stereopticon Department states: "An illustrated lecture is but a means to a great end—increased interest in missions. . . . For some of the young people present this may mean the giving of self to the work."³

Illustrated lectures provided information about how people abroad dressed, worked, and played. According to the Stereopticon Department, each lecture sought to convey "information, humor and inspiration." Funds raised in the United States supported the social gospel in addition to missionary efforts at conversion.

The growing demand for illustrated lectures by churches created a need for international photographs. Commercial picture collections such as those of Underwood & Underwood, Culver, and Keystone were expensive and could not supply relevant human interest material. The Stereopticon Department created and employed its own Historical Photo Collection. Generally, the photos were supposed to encourage members of the congregation to learn about missionary programs and support them.

The church's establishment of initial missions was not meant to create a dependence on church revenues for their continuation. Once missions were founded, missionaries sought to support their work independently as well. Upon returning to the States, they were able to raise revenues to ensure continued mission development. They sold their photos to the Stereopticon Department and made personal appearances with the illustrated lectures. In a way, the success of future missions depended on the ability of the photos to convey a sense of mission to the viewer, who responded with increased prayer, increased giving.

For the sensation-seeking viewer the lectures offered little titillation. No bare-chested females adorn the screen. The slide sets were not produced as exotic travelogues. They were serious efforts at arousing missionary interest.

The Board of Foreign Missions worked with the Stereopticon Department to create a library of photographic and textual material to be used in publications and slide shows. This repository was viewed as

a scientific, not artistic, enterprise. A photo admitted to the collection was given an index number and mounted onto an album page. Under each photo a handwritten caption appears. The textual material was usually supplied by the missionary and explained who or what was depicted. The captions often provided the basis for the lantern slide scripts.

Many photos have an aesthetic quality, yet the artistic nature of the photograph was rarely, if ever, a deciding factor in determining whether or not the photo would be purchased by the Stereopticon Department. If a photographer's work reflected the idea of the oneness of humanity, as most missionaries' intentions did, his or her photos would be included in the collection.

Different kinds of hand-held cameras, including Kodaks, Graflexes, Wirgins, Tourist Multiples, Simplexes, and an assortment of detective cameras, were used to make the original photographs. The photos taken by missionaries are candid and out of doors. As images they impart a feeling of empathy. The subject appears "other" but not threatening, exotic yet accessible.

While many of the missionaries who ventured overseas may have been photo hobbyists, the conditions under which they processed their photos are worth mentioning. Rev. Roy Smyres, a missionary who spent several years in Central Africa on successive missions, was also a photographer. Approximately one hundred of his photos are in the collection. Smyres printed many of the photos he took while in the jungle. His only source of illumination was candlelight. Negatives that would have taken seconds to print with electrical light took hours to print by candlelight. Photo supplies were another problem because heat and humidity often destroyed film that lay in storage.⁴

In a recent letter Rev. Smyres told me how lantern slides were presented. He wrote: "In the early days of lantern slide presentations many churches or homes had no electricity. A contraption was used which consisted of a small circular frame with a chemical [probably limelight] set in it. When it was heated and fed with gas [acetylene?] it gave a brilliant, very hot light."⁵

The shows often took place on Sundays. The congregation assembled before a screen—usually a twenty-foot-square white sheet. The service opened with a reading of selected scriptures, the Lord's Prayer, and singing. What then followed was a series of hand-tinted (not washed) color slides of enchanting people and places. The only black-and-white slides to appear on the screen were hymns or word slides. A commentary was read aloud by the presiding minister, bishop, or missionary. By registering slides and then slipping or dissolving one into another, an illusion of movement was created. The intense spotlight of the projectors' beams riveted the audience's attention onto the screen.

The lantern slide was projected onto a screen far enough away to increase its size but close enough to give it a human scale. The effect of seeing, for example, life-size versions of child prostitutes juxtaposed to rotund male priests did not result in the kind of passive viewing with which we are familiar. The viewer was not displaced from the action on the screen because of its size. The intimacy of the setting and picture encouraged a close relationship with the material; the odor of gaseous vapors permeating the air, the heat from both light sources, and the splendid array of color created a charged ambience. Church members responded with increased giving and missionary activities grew.

The deep blacks and opaque whites of the prints used here as illustrations do not replicate the exquisite crispness and luminosity of the slides. Nor, of course, can selected photographs replicate the excitement of watching the show with friends and family—many of whom had never ventured beyond their own county line.

The warm black-and-white tonalities of early twentieth-century amateur prints were elevated to an art form as lantern slides. Slide chemistry utilized the same process found in wet-plate photography of the mid-nineteenth century, the result being a fine clarity in tone and detail. The slides were highlighted with the application of color. In addition, nearly all of the images were masked, unlike the rectilinear photos reproduced here. The picture did not bleed to the edge of the frame; the edges appear rounded. The overall effect was a diffused, softened picture.

The Stereopticon Department was proud of its work. The memo continues: "Our work we believe to be the best that can be produced at the present time . . . at least we have seen nothing to equal it. . . . To get this grade of coloring the slides are hand painted as a miniature is hand painted." Since most of the slides were taken out of doors in hot sunlight, many have a slightly overexposed quality. In lantern presentations the hand painting would give an even greater intensity to the color and quality of the picture.

Prior to the lantern slide phenomena, photos could be held in one's hand, looked at on a wall, or, occasionally, discovered as illustrations in periodicals and books. The projected lantern slide confronts the viewer with an accessible, life-size image, brilliant in luminosity and magical in nature. Held at a certain angle the lantern slide resembles a daguerreotype. With delicate movements of hand and light, the palm-sized picture shifts from positive to negative.

"Enlightened Women"

"Enlightened Women in Darkened Lands" is a sixty-minute presentation. It was made about 1921. As one of the more sophisticated lectures in the collection, it incorporated material from five countries representing five diverse religious orientations. While the typical lecture was restricted to a particular country, "Enlightened Women" is not only multicultural but cross-cultural as well.

It is organized around five regions or countries: North Africa, India, China, Japan, and Central Africa. The slides contain, along with images, text that introduces the customs and religion of a country. Charts and maps, for example, illustrate the rise of Moslem conversions throughout Africa. Word slides declare the gender inequalities existing in non-Christian cultures.

The Committee on Conservation and Advance of the Board of Foreign Missions issued "Enlightened Women in Darkened Lands." It was produced by W. Watkins Reid, who wrote many other lectures as well. The theme of the show centers around three points: that Christ first enunciated the spiritual equality of men and women; that the Bible has contributed the most to women's emancipation; and that the liberation of women abroad was dependent upon Western Christians bringing the gospel to non-Christians.

The presentation opens with three drawings illustrating scripture: Christ resting at the home of Mary and Martha; Christ and the women of Samaria; and the fidelity of Ruth and Naomi (Figure 1). A word slide flashes onto the screen affirming that only the Bible declares equal rights for women (Figure 2). The photographic material that follows shows girls and women from predominantly non-Christian parts of the world: Morocco and Algeria (the two countries' laws are presented interchangeably) as examples of the influence of Islam; India as an example of both Hinduism and Islam; China as an example of Confucianism; Japan as an example of Shintoism; and Central Africa as an example of idol worship and fetishism.

How a woman's role, in the home and society, was dictated by religion tells an awesome story of the variety of women's oppression around the world. The Arab man who chanted in an open market:

Come and buy,
The first fruits of the season,
Delicate and fresh;

Come and buy,
Strong and useful;
Faithful and honest;
Come and buy.

was not an anomaly. As the presentation shows, he could very well have been a priest in India, a father in China, or a husband in Japan. The implication of "Enlightened Women" is that gender inequalities, whereby men have perpetrated female subjugation, exist, but the state (patriarchal) religion—not individual men—should be held responsible. Slavery, child marriage, and prostitution were non-Christian practices. If men and women would convert to Christianity, their culture would have an opportunity to liberate itself and prosper.

The photo of "Beautiful Women, North Africa (Figure 3) would cause any viewer to sigh in appreciation. Both women are unveiled. The woman in profile looks beyond the camera; the older woman, her hands demurely clasped in front of her, cautiously looks at the camera(man). Their elegant display of costume and jewelry, though, betrays their vulnerability to the "wealthiest and craftiest and lowliest men." The equivalence of marriage and slavery that the text suggests was a fate awaiting even the most refined.

Figure 1 exemplifies the illustrated lecture's organization. From the relationship of picture and text, the viewer learned that the picture was not meant to be interpreted independently of the script, that is, a pretty picture does not always tell a pretty story. The scripts were an essential part of the viewing process. Typeset and bound in loose-leaf notebooks for the lecturer to read aloud, they came with a set of instructions advising the reader how to present the show.

Of course, many American women in the audience were personally familiar with the institution of marriage and the loss of freedom it often represented. Some had been married by mid-adolescence. Indeed, these same women may have wondered at the difference between their lives and those of their sisters on the so-called "dark continent." The situation became less identifiable, however, with the slides of India that followed.

The existence of arranged marriages of children was not unfamiliar to the congregation. British aristocrats and photographers had ventured into colonial India to chronicle such practices in the mid-nineteenth century. The image of the "Child Bride and Groom" (Figure 4), picturing a young girl of about four years casually sucking a finger, would shock the most sophisticated viewer. Her husband, a mature lad of about seven, stands erectly beside her, his head tilted quizzically to one side. The children are holding hands.

The three men flanking the children are a dizzying set of portraits and subportraits of the Indian patriarchy. The man in a Western suit jacket wearing a skullcap holds an open book. Presumably, he was the priest who performed the ceremony. The man in the middle wears a turban. His suit reflects the shadows

of each child. The man to the left has his arms outstretched. His body reflects the shadow of the photographer.

For the Western viewer a wedding portrait is a loaded image. In all likelihood, men and women in the audience could not help but mentally compare this portrait with their own or visualize their children in the positions of those upon the screen. The effect, and intention, was sufficiently disarming. The story took an even more disturbing twist with the slide "A Widow in India" (Figure 5). The preceding slide prepared the viewer for a photograph of a woman who, though married as a child, has aged with her husband. Instead, the slide showed a three-year-old girl cradled by an older woman (her mother?), having her head shaved by a squatting man as punishment for "becoming a widow." The viewer sees a portion of a tiny bald head. The child's screams are reflected in the pained expression of the woman holding her. In the context of the slide presentation, this picture successfully renders the horrors of child marriage. Today it evokes the continuum of female misery represented by women's lack of power over their bodies—from childhood to womanhood.

Thus far the illustrated lecture has given an emotional and dramatic reading of immoralities like slavery and child marriage. "Little Temple Girls" (Figure 6) illuminates the screen with a slide of girls who are "consecrated prostitutes." Their function is to bring funds into the temple treasury. Again, the children pictured cannot be more than five years old. The slide that followed, of mature temple priests, is an effective montage device aimed, no doubt, at incensing fathers and mothers in particular.

The melodrama of the preceding slides was mitigated with the photo of a "Woman Out for an Airing" (Figure 7). This is the only humorous slide in the program. For the first time, the audience can take a deep breath. As with most of the pictures in the collection, the photo is candid and outdoors. The inclusion of a young girl (in the right portion of the picture) who literally walked into the frame confirms the unposed quality of the photograph. The closed, curtained doors of the carriage, the immobility of the cows, the invisibility of the woman, serve as a visual metaphor for the role of women in Indian culture.

For the typical viewer, the separation of church and state represented an American ideal. It assured an essential freedom: that the government would not interfere in religious practices. In the Orient, however, the experience of female oppression was directly attributed to the centrality and interdependence of "church" and state. Female submission was both to the state and to the family.

In the Oriental material the text often eclipses the picture: the photos are less expressive, the text summarily dramatic. A word slide opens the section on China. It declares the existence of the "3 obediences": a woman's devotion to her husband, father, and son. The picture that follows of a "Chinese Girl Bride" (Figure 8) presents an image quite unlike the ones of Indian girls. A young child sits in the foreground of the picture. Her attention is drawn to someone or something out of the frame; her expression registers fascination and expectation. What awaits this child? The text notes that most girls are murdered or sold into slavery. As adults, Oriental women had one of the highest suicide rates in the world. The drama and severity of female oppression are visually absent from the picture.

The section on Japan raises an issue that has been implied throughout the entire program—the interrelationship of industrialization, Christianity, and progress. An audience was shown a Japanese street scene in which the modern world was juxtaposed to the old (Figure 9). It served as an illustration of how progress alone cannot assure the elimination of social problems. The implication here is that only under the guise of Christianity can immorality be truly eliminated.

The Oriental sections of "Enlightened Women" contain the least amount of material. In effect, this is a commentary on the missionary enterprise. Missionaries endured some of their greatest hardships in China and Japan. Frightening stories of resistance to missionary educational programs and conversion efforts are related in various history texts. And, while there is no less material in the Chinese albums, many of the photos document "current events"—the Boxer Rebellion, the great flood, and famines.

In returning to Africa, a region known as the "white man's grave," the viewer is introduced to Central African people. In the photo "Toiling Women" (Figure 10) two smiling women are grinding corn while a man (a husband?) sits in the doorway of a hut. Unlike the women pictured in North Africa, India, and the Orient, these women do not look oppressed. While the text offers stereotypes like "buoyant and cheerful" to describe Africans, a formal issue is raised by this photograph, namely, the presence of the camera. Are these women content with their work or pleased with the attention of the photographer?

In the previous countries pictured, the camera and missionary were familiar figures. For the most part missionary activities predominated in "urban" areas or around their periphery. Central African missions, however, were far more remote. White men and women, automobiles, Bibles, cameras, all had to be transported into the interior. Sometimes these walking journeys took three days; in inclement weather they took weeks.

Pictures of female missionaries and newly educated Christianized women conclude the program on an upbeat note. The formal portraits of American missionaries like Dr. Clara Swain (Figure 11) and Isabelle Thoburn (Figure 12) juxtaposed to those of Mrs. Feng (Figure 13) in her Chinese silk dress, Mrs. Singh (Figure 14) in her sari, a Bible woman in Africa (Figure 15), Japanese women in kimonos (Figure 16), and African women in dashikis (Figure 17) show the diversity and oneness of women around the world. The "enlightened women" referred to in the title seem to be those who were personally motivated to seek out God and an education and socially conscious enough to devote themselves to Christian work.

Notes

- 1 This article has been excerpted from a work in progress exploring the lantern slide phenomenon and historical implications of the United Methodist Church's photo collection.
- 2 The United Methodist Church became united in 1968 when the following six denominations merged: the Methodist-Episcopal Church, the Methodist-Episcopal Church (South), the Methodist Church, the United Brethren Church, the Evangelical Church, and the Evangelical United Brethren.
- 3 Memo from the Stereopticon Department, p. 8. The memo appears as an "epilogue" in two of the existing lantern slide notebooks. The eight pages offer typewritten suggestions and instructions on presenting the material and background information on how they were produced.
- 4 In 1981 I began an oral history project in my capacity as director of the Historical Photo Collection. During that time I interviewed two former missionaries, Rev. Roy Smyres and Howard Brinton. Each was involved in Central African mission settlements.
- 5 Letter from Roy Smyres to Daile Kaplan, July 6, 1983, p. 2.
- 6 Memo from the Stereopticon Department, p. 3.

Note: The penciled notations and/or revisions in the text accompanying art were made for an audio-visual presentation in 1981.

RUTH AND NAOMI

Slide No. 9

Neg. No. 33963

In the Old Testament, too, woman is honored—honored as nowhere else in a religious literature. The beautiful story of Ruth and Naomi will ever stand as a noble ideal of woman's fidelity and faithfulness. Other women are prominent as loving and faithful wives, wise prophets, just queens, poets and even warriors urging on the less courageous men.

Every beautiful quality ascribed to woman is to be found in the Bible.

No wonder a non-Christian woman once said wistfully to a missionary, "Surely your Bible was written by a woman!"

Figure 1

WORD SLIDE: WOMAN AND THE BIBLE

Slide No. 4

THE BIBLE AND POSITION OF WOMEN

There is no respect in which the Bible is in sharper contrast with all its contemporary religious literature than in regard to the position of women.

No study ought to waken greater loyalty in the hearts of Christian women than to see how all the reforms of Christendom which affect women are based squarely upon the principles of the Bible.

HELEN BARRETT MONTGOMERY

A noted woman writer says:

"There is no respect in which the Bible is in sharper contrast with its contemporary religious literature than in regard to the position of women.

"No study ought to waken greater loyalty in the hearts of Christian women than to see how all the reforms of Christendom which affect women are based squarely upon the principles of the Bible."

On the other hand, all the evils from which women suffer in non-Christian lands may be traced directly to the founders and leaders of these religions. Let us briefly review some of these conditions.

Figure 2

BEAUTIFUL WOMEN, NORTH AFRICA

Slide No. 12

Neg. No. 5439

Throughout Moslem lands women are sold into slavery—and a man may keep with his wives as many slaves as he can buy.

One writer on Moslems in Africa says:

"A fine upstanding Kabyle maiden of fifteen, with the lines of a thoroughbred, the profile of a cameo, and a skin the color of a bronze statue, will fetch her parents from eighty to three hundred dollars."

Imagine these two girls put up for sale!

And in Mecca itself, the sacred city of the Moslem faith, girls are sold to the highest bidders as the dealers cry, "Come and buy, the first-fruits of the season, delicate and fresh, come and buy; strong and useful, faithful and honest; come and buy." And the most beautiful girls become the personal property of the wealthiest and craftiest and lowest man.

Figure 3

CHILD BRIDE AND GROOM

Slide No. 19

Neg. No. 31599

At even earlier ages marriage is often contracted. This bride of three and groom of seven are typical of child marriage throughout India. A step that we consider the most sacred in life is entered into by children without any idea of its significance, entirely arranged by parents and priests.

Marriages such as this are bad enough—but what must we say as we read in the Hindu sacred law: “A man of thirty years shall marry a maiden of twelve years who pleases him, or a man of twenty-four a girl of eight years.”

In actual practice a girl of eight is often married to a feeble gray-haired man of sixty or more. Of course many wives are left widows at an early age. Child marriage means child widows.

A WIDOW IN INDIA

Slide No. 20

Neg. No. 26325

Widowhood is said by the Hindu religion to be punishment for some horrible crime committed by the woman during an earlier existence upon earth. As a result of this belief, the widow—even if but a mere child—is stripped of her ornaments, her head shaved, as is that of the infant-widow found by the photographer, and her food restricted to one scant meal a day. She is barred from all family feasts, shunned, hated and made a drudge.

And the widow, no matter how young, may never be married; life-long slavery and drudgery are before her.

A recent census shows more than 25,000,000 widows in India; 14,000 of them were under four years of age! Their sufferings can never be told in words nor showed in pictures!

Figure 5

LITTLE TEMPLE GIRLS

Slide No. 21

Neg. No. 55627

A still greater affront to India's womanhood—if that be possible—is found in what has been called “consecrated prostitution.” Little girls, scarcely out of the cradle, are dedicated to the “services of the gods.” They are said to be “married to the gods.” As a matter of fact they are but slaves of the Hindu priests, and when gaudily dressed and trained to attract men, they bring great revenues into the temple treasury.

Commerce with these girls and women is considered devotion to the gods. Perhaps nowhere else in the world has morality sunk to so low a level in the name of religion and with its sanction.

What would it mean to you as a father or mother to have a little girl of yours given over body and soul—

WOMAN "OUT FOR AN AIRING"

Slide No. 23

Neg. No. 68544

If the bride is married into the home of a wealthy man, she spends her life in jail-like seclusion in the zenena, or women's section of the house. This bullock-cart with its canopy concealing a woman, is the Hindu's idea of giving a "joy-ride" to his wife.

The sacred code of Hinduism says: "A woman is not allowed to go out of the house without the consent of her husband; she may not laugh without a veil over her face, or look out of a door or a window."

And of course women are kept in almost complete ignorance.

Figure 7

CHINESE GIRL-BRIDE

Slide No. 28

Neg. No. 68486

As in other non-Christian lands, the girl of China is betrothed at a very early age. Think of this little miss, promised in marriage the day she was born, and actually married when not yet in her teens. The photographer found her on her wedding day.

After betrothal the girl is taken to the home of her mother-in-law, and there she is little better than a slave—either mother-in-law or husband may beat her at will.

The Chinaman's great desire is for a son to worship his memory. If his wife bear not a son, that is sufficient cause for divorce, for taking more than one wife, and even for concubinage.

This subjection, seclusion and cruelty—all practiced in the name of religion—constitute the only explanation for the prevalence of suicide among China's women. Suicide among the girls and women is from four to five times greater than among men.

What a terrible silent testimony to the suffering of China's womanhood!

STREET CAR IN JAPAN

Slide No. 31

Neg. No. 53551

Japan has made great progress industrially and commercially. The trolley car is a common sight in a city of any importance. Great centres are connected by railroads, and factories are springing up everywhere.

And yet with all her material progress, Japan still is deep in the mire of unspeakable immorality and vice. The prevalence of public immorality, with state-sanctioned and protected houses of ill-fame, the concubinage common among government officials and the wealthy, the lewdness of conversation among both men and women—all attest that material progress will fail a nation, unless it is accompanied by the principles and teachings of Christianity.

TOILING WOMEN

Slide No. 33

Neg. No. 67991

Women grinding corn by the slow and laborious method of pounding with a stick, while their husband sits contentedly resting in the doorway of his hut, is but a miniature picture of the eternal grind of life endured by the women in African kraals. Women are chattel, just so much property to be sold or used or destroyed at will. Although frowned upon by European governments, domestic slavery is still well-nigh universal; in the average kraal it is said that not less than one-third of the women are slaves.

Figure 10

Editors' Note: The following original text continues on back of notebook page in typewritten form.

"And this slavery surrounds domestic life and motherhood with unspeakable cruelty.

Native medical practice, witchcraft, tabu, incantations, superstitions all add to the mental and bodily torture surrounding the home life of these African mothers.

One missionary has well said, 'The heart of heathenism is unspeakable cruel' and for the women of heathenism it is life long cruelty!"

Figure 11 Dr. Clara Swain, the first woman to be sent as a fully trained mission physician to a non-Christian land (India).

Figure 12 Isabella Thoburn, one of the earliest pioneers in women's education work in foreign fields (India).

Figure 13 Mrs. Feng, a graduate of mission schools in Chengtu, was the leading woman authority in all West China on primary education.

Figure 14 Lilavati Singh, a graduate of the Isabella Thoburn College (India), succeeded to the presidency of that institution on the death of Miss Thoburn.

BIBLE WOMAN, AFRICA

Slide No. 62

Neg. No. 27182

The Bible woman travels among her sisters telling the old, old story of Christ and his wonderful love. She can reach the secluded women, the slave women and the outcaste women, as the men, either missionary or native, can never hope to do. And into the most hopeless soul and the darkest home, she brings the joy and the brightness of the Gospel.

We could tell of hundreds of women from America and hundreds in their native lands who have served their sisters as physicians, teachers, nurses and evangelists in every non-Christian land—but in this brief lecture we have been able to mention only a few typical cases, set in typical environments.

What womankind owes to these noble, unselfish women, no one can ever estimate; but theirs is the reward of a new woman emerging from the old darkness into the light of Christian civilization.

Figure 16 Teachers and workers, Japan.

Figure 17 Teachers and workers, Africa.