



GENEVA SCHOOL

MAGAZINE

WINTER/SPRING 2016

This issue: **BEAUTY**

Geneva School
celebrates our 20th year

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WINTER/SPRING 2016

HEAD OF SCHOOL

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OUR MISSION

The Geneva School of Manhattan exists to provide a time-proven classical education within a biblical worldview. We inspire students to love learning, pursue excellence, and become leaders in scholarship, virtue, and faith.

COVER Students ponder beauty in Central Park

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FROM THE HEAD OF SCHOOL



Many are the plans in the mind of man, but it is the purpose of the Lord that will stand. — Proverb 19:21

It's fitting that the theme of our 20th year of school is *beauty*. For just as great works of art are the result of a design in a creator's mind, Geneva School is the result of God's design. Through many obstacles and hardships along the way, we can look back and see the beauty of God's designs and faithful provisions along the way.

In the fall of 1996, The Geneva School of Manhattan opened its doors with 22 students in three grades: Pre-Kindergarten, Kindergarten, and First Grade. When Myrna Anderson and I discussed starting a school in New York City, we didn't know what the future would hold or whether we would reach a level of viability. We only knew we wanted to provide a place where both strong academics and biblical principles could coexist. We prayed for God's guidance and wisdom, and in spite of much bureaucracy and numerous blockades, God answered our prayers within one year of planning.

We faced many challenges, but the biggest obstacle was finding space for the school. We started in the Trinity Baptist Church basement, where we had three classrooms plus a closet that served as both an office and storage area. Once we outgrew that space—and

with more than 60 students—God provided a bigger basement at Third Church of Christian Science at 63rd Street and Park Avenue.

Although we were thriving at this space and enjoying the prominent and accessible location on Park Avenue, we were abruptly asked to leave after seven years, with hardly any notice of non-renewal. The church had found a more lucrative renter, an upscale caterer, and we were displaced. We saw God's faithfulness once again, however, as he provided a new home for the school at Calvary Baptist Church on 57th Street, a location even more central, prominent, and accessible to public transportation! We were blessed to be at Calvary Baptist Church for many years, in which they graciously extended hospitality to us time and again. While we were at Calvary Baptist Church, we were able to rent the beautiful gymnasium at St. Thomas Choir School.

When we had the opportunity to expand to an East Side location, replacing the longtime preschool that was housed at Central Presbyterian Church, we eagerly seized the opportunity, allowing families with young children to choose either an East side or West campus option for their young preschool children. As Geneva School continued to grow, we had to split into two campuses in order to house our growing rosters, and Central Presbyterian Church became the home of our Upper School.

As we have become accustomed to with Manhattan real estate issues, Calvary Baptist Church was scheduled to undergo an extensive renovation, and in order not to uproot Geneva School mid year, gave us notice, which meant we had to move yet again. By now we had seen God provide repeatedly and faithfully, and we watched as he opened for us the new facility of Redeemer Presbyterian Church on the Upper West Side.

I am beyond grateful for the many congregations that have made room for Geneva School over the years. It illustrates that Geneva School is truly a community of faith, believers coming together from many different denominations and groups. I love that our student body represents so much diversity of the Christian church in the city!

As we look forward to the next 20 years, we know we will need to move again. We are quickly outgrowing both campuses, and we desire a permanent facility where all our students—Pre-school, Lower, and Upper Schools—can be together in one place, enjoying the enriching community that an all-school environment provides. Please continue to pray for this: a permanent facility that houses all our grades in Manhattan!

As I reflect on the past twenty years. I am grateful for God choosing me to be a part of starting Geneva School; what an honor it has been. I am grateful for his provision for the school time and time again, whether it was space or staff or a new teacher. His plans are truly beautiful, and I am grateful to have been a part of them. As we look forward to more years, we strive to show forth in NYC the beauty of the Lord and our Savior Jesus Christ.

With gratitude,

Rim Hinkley

GENEVA SCHOOL CELEBRATES 20TH YEAR

Geneva School parent delivers keynote address at 20th Year Celebration in September



When I am asked what type of school is Geneva, I say it is a Christian classical school. Immediately I add: "I mean it is a *real Christian* school, not just in name or to be religious." And by that I mean it strives to teach every subject, whether math or literature, from a correct biblical worldview. And we know, by looking at the world, ultimately, *worldview shapes culture*.

Each child is made in the image of God, and in the middle of the most competitive city, God has been faithful to birth, grow, and prosper a classical school where the teachers seek to extract the gold out of them.

With the headship of Mrs. Hinckley, Mr. Gunkle, Ms. Smith, and Mrs. Tiemann and under the guidance and instruction of these amazing teachers, our children are becoming critical thinkers and achieving excellence in their academics. It is easy to verify this by looking at the impressive placement of our Eighth Grade students into very competitive high schools.

There is something beyond academic excellence, however. At Geneva School, we have a head of school whose eyes are focused on Jesus. She puts him first in all things. It is a Christ centered school. And as this reality permeates the school, it has the power to transform our children. It is not just the minds that can be transformed

here, but also their hearts; this of course shapes their character, and will filter out into our city. If the hearts of the leaders are not putting God first, the amazing presence of the Lord that abides here will not be welcome.

Geneva is an exceptional partner in shepherding our children's minds. We have a founder and Head of School, Mrs. Rim Hinckley, whose eyes are focused on Jesus. She puts him first in all things. It is a Christ-centered school.

And as this reality permeates the school, it has the power to transform our children. It is not just the minds that can be transformed here, but also their hearts; and this of course shapes their character; and will filter out into our city.

— Andreas Kampouris, Geneva School parent ('13, '16, '22)

First All-School Photo 1996-1997



ALUMNI REUNION

Our 12 graduating classes celebrate Geneva School's 20th Year in January



The Geneva School of Manhattan

20 for 20

Our alumni and former teachers describe Geneva School in 20 words in our 20th year:



nurturing
grounding in faith at a formative age
acceptance **Speech Meet** **foundation**
Latin in the Park **opportunity for serving God**
patience **love** **enduring** **blessing** **city** **incredible** **joy**
hidden gem **friendship** **goodness**
eye-opening **shelter** **forgiveness** **spirit!** **quality** **unique**
growth **laughing** **expanding His kingdom for His glory**
academics **intellect** **family** **fun** **rigorous**
compassion **happy** **close knit** **faithful**
sense of purpose **lovely**
Lewis the Owl **generosity** **faith in Christ** **classical**
insight **community** **spirituality**
life-changing **grace**

VIRTUE AT SCHOOL

After riding home on the subway, Sam, a Seventh Grade student at Geneva School, tossed his backpack on the floor and loosened his tie. "Mom, I have to read a story with you tonight. You're going to love it. It's called 'The Bet.' And the best part about it is that the person who wrote it knew all about Aristotle's five intellectual virtues."

"What are Aristotle's five intellectual virtues?" Sam's mother asked.

Sam explained reassuringly: "Don't worry. I'll stop at every paragraph and explain it to you."

Sam's lesson in literature class that day was an exemplar of the classical classroom. First, it began with mimetic teaching, which is grounded in the idea that humans learn from imitation. Thus, the lesson begins with the students looking at a work of art. "The Bet" is a short story by the great Russian author Anton Chekov. A great work of literature presents great ideas for the students to consider, weigh, and imitate, in contrast to the common practice of "looking inside one's self" for something to think or write about.

Next, the lesson is firmly grounded in the liberal arts, with the aim of finding wisdom and meaning about humanity, not acquiring facts and skills to pass tests. Regardless of their reputation for indifference, teenagers are deeply concerned with the most important questions in life. They want to know who they are and what they're supposed to be doing with

their lives. They can absolutely relate to the young banker in this story who at first believes that wealth is worth giving up years of one's freedom. They read through the story asking the same question as Aristotle, "What is the good life?"

The lesson coincides with the lesson in another class: logic. Here the students have defined, discussed, and memorized the five intellectual virtues. But would these abstract terms really have any meaning for a concrete young mind without the beautiful and compelling form of a really good story?

Joy and success in education comes from finding connections and seeing "the pieces come together." What test could ever measure the joy and wonder of a 13-year-old who finally sees a glimpse of the unity of truth?

But lastly, and mostly importantly, Sam's literature lesson was classical in that it wasn't scripted from an approved lesson plan book with "objective standards" to be met that day. The lesson came from a master teacher who loved his subject and his students. "The teacher is the curriculum." That is the heart of Geneva's educational philosophy.

If you want to know more about Aristotle's five intellectual virtues, you can read the "The Bet" for yourself, and if, at first, you fail to see the connections with the ancient philosopher's ideas, any Seventh Grade Geneva School student would be happy to explain it to you.

THE GOAL OF LIBERAL ARTS EDUCATION is the perfection* of the intellect; the intellect itself is perfected in its operations of five intellectual virtues (three speculative and two practical):

Speculative virtues: UNDERSTANDING, WISDOM, PRUDENCE

Practical intellectual virtues: SCIENCE, ART

UNDERSTANDING is the intuitive grasp of first principles (i.e. contradictories)

WISDOM is the knowledge of ultimate causes (metaphysics in natural order; theology in supernatural order)

PRUDENCE is right reason in something to be done in right relation to understanding and wisdom

SCIENCE is the knowledge of proximate causation

ART is right reason about something to be made

The liberal arts teach one how to live. They train the faculties and bring them to perfection; they enable a person to rise above the material environment to live an intellectual, a rational, and therefore a free life in gaining truth. (Truth is saying that which is, is and that which is not, is not). This is mediated, that by which we know, through the exercise of six great ideas: truth, goodness, beauty (ideas we judge by) and liberty, justice, equality (ideas we live by).

The old Roman virtue which sought good and free citizens had, at least, the following virtues: comitas (humour), gravitas (gravity), pietas (dutifulness), officium (service), disciplina (discipline), industrial (industriousness), clementia (mercy), frugalitas (frugality), prudentia (prudence).

*perfection is meant in the Aristotelean sense as that becoming what it ought to be, the acorn to the oak, not the abstract sense.

Based on *The Trivium The Liberal Arts of Logic, Grammar, and Rhetoric* by Sister Miriam Joseph

Interested in more on classical education?

Geneva School faculty recommends:

Light Reading

Awakening Wonder: A Classical Guide to Truth, Goodness, and Beauty by Steve Turley

Classical educator Steve Turley explains the development of the three transcendental values and shows us the importance of their role in creating virtue in the students.

Moderate Musings

The Abolition of Man by C.S. Lewis

In this classic work, Lewis calls out the seemingly benign attempt to make the modern curriculum "objective." Lewis shows how the the modern curriculum, absent from truth, goodness, and beauty is actually dehumanizing.

Serious Stuff

Beauty in Education by Stratford Caldecott

Combating the fragmentation of knowledge, Stratford Caldecott shows how the lost curriculum of the liberal arts was united by a vision of beauty. Quoting Socrates, he says that the point of education is to "teach us to love what is beautiful." Caldecott calls for a renewal and update of the liberal arts for our century.



ART AND HISTORY

by Eunice Lee, Fourth Grade Teacher



Fourth Grade experienced beauty through a cross-curricular experience. Mr. Popa taught them the technique of studying and drawing human faces in Art class. The students merged that skill with the research they did on a European explorer of the New World in History class. Students were able to choose from the explorers Henry Hudson (England), Samuel Champlain (France), or Francisco Vasquez de Coronado (Spain). These European explorers in the 1300s and 1400s took significant risks to brave the dangerous ocean for months and explore a new land. They were sent by their kings and queens or wanted to go themselves for different reasons. Some were lured by the rumor of gold, some wanted the glory from claiming land for their country, and others wanted to spread Catholicism to the natives.

After researching, the students created a "baseball card" for their explorers, with a hand-drawn picture on the front and "stats" and a short biography on the back.

Their end product, shown in the picture, is absolutely beautiful work that the students are proud of!

BEAUTY IN THE CURRICULUM

In a society where beauty is believed to be only in “the eye of the beholder,” is it possible for beauty to be taught with any real conviction? At The Geneva School of Manhattan, the answer is an enthusiastic “yes.” The school’s confidence shouldn’t be surprising when you consider that classical education is, by definition, the pursuit of the three classical ideals: truth, goodness, and beauty.

But how does one “study” beauty? Geneva School does it through contemplating the beautiful artifacts that inspired men and women have created throughout history. Walking through Geneva’s hallways, you might see a class of Third Grade students studying Sir Anthony van Dyck’s painting *Charles I* to begin their history lesson on the same topic. The art is displayed on the wall by a sophisticated projector system, the only visual technology allowed in the room. In another room, Fourth Grade students listen to Mozart’s *Ave Verum Corpus* while they practice conjugating Latin verbs. Students also spend time looking at God’s creation. Kindergarten students visit the zoo. Eighth Grade students go to Central Park and use the beauty of fall to inspire their morning attempts at poetry.

The belief that beauty is objective and significant gets at the heart of what separates a classical education from the conventional. Conventional education, based on modern utilitarian and progressive values, focuses on the here and now. The aim is to adapt students to the modern world and train them for lucrative vocations.

Classical education, though teaching many of the same subjects, has a completely different goal in mind. While classical education does prepare good workers and citizens, its main concern is the student’s soul. Before the Trivium and Quadrivium were discarded for the modern curriculum, beauty was believed to be the bridge from the material world to the transcendent world. Beauty leads us to the divine. Beauty constantly taps on our shoulder with the gentle reminder: there is meaning in this world.

Besides showing us the transcendent, beauty makes truth and goodness appear attractive. Without beauty, we might believe in truth and goodness, but we’d have no reason to embrace them. At Geneva School, the faculty imports beauty into literature and history classes in order to draw the students toward truth and goodness. In Seventh Grade, the students are reading Plutarch’s *Lives* and marking up the pages. They label actions of the characters as “B” for beautiful or “U” for ugly. They also worked on a paper that answers the question: “Is Odysseus a beautiful character?”

Greg Gunkle, the Dean of Academics, shows the faculty how to invoke the power of beauty and capture the students’ affections. Young people are naturally full of passion and gladly follow whatever they find compelling and beautiful. That’s why it’s so important that we put before them what actually is beautiful. “We teach truth and goodness by giving them what has been deemed beautiful by the best and noblest minds of history and saying, ‘Look at it. See how beautiful it is.’”

Mr. Terrell's Literature class uses J. R. R. Tolkien's famous essay on Beowulf to discuss the beauty and "incommensurability" of poetry



In *The Abolition of Man*, C.S. Lewis notes the absence of this kind of instruction and predicts the devastating consequences. "In a sort of ghastly simplicity we remove the organ and demand the function. We make men without chests and expect of them virtue and enterprise. We laugh at honor and are shocked to find traitors in our midst. We castrate and bid the geldings be fruitful."

When students encounter Odysseus for the first time, their hearts are drawn to his courage and cunning. Their hearts ache with him as he is thwarted again and again by forces he can't control. They want to be as noble and loyal to their homes and families as he is. Thus, Homer becomes a mode of character formation.

However, when we tell them that their feelings are all just subjective, we take the basis for that desire away. Odysseus is beautiful, but the modern educator insists that we only have certain feelings about Odysseus. He doesn't want moral instruction. He wants youths to "perform an interpretation"—dispassionately and without moral judgment. When we tell a student that beauty is his own personal taste, we essentially tell him that beauty isn't real. A fundamental human experience is closed.

At Geneva School, the search for beauty also finds its way into the math and science classes. Classical educators tend to focus on the Trivium, which is language-based, but the Quadrivium was also a part of a classical education, and it focuses on mathematics. The purpose of mathematics, however, was not to have power over nature (in the hope of making better investments). The point was to see and contemplate the order of the universe, and in so doing, rightly order our own souls. For the ancients, there was no better way to contemplate the eternal and beautiful than the study of abstract numbers,

"True beauty can only be
seen in an environment where
Jesus Christ is exalted"
— Rim Hinckley

because numbers are not "real" in the material world. They can only be contemplated in our minds.

At Geneva School, where students can boast jaw-dropping mathematics scores in the highest percentages of the nation, students are asked to look at mathematics not as a way to put them ahead of their peers, but as a way to see beauty in order. In so doing, we believe, they learn how to order their own souls.

Geneva School is a classical, but also an unashamedly Christian school. Tessa Teimann, the Dean of Instruction, says that the point of beauty is specifically to "draw us to the Creator. The students, in turn, are inspired to create their own beauty to emulate and glorify their Creator." Rim Hinckley, the Head of School, is quick to say that "although we teach God's beauty in all the curriculum, true beauty can only be seen in an environment where Jesus Christ is exalted."

The ancients believed that beauty calls us to another world, an eternal world. For the Christian, that eternal world is more precise. It is the restoration of the first world that was once perfect, but ruined by man's disobedience. With Christ's sacrificial death on the cross, the world is being restored. Our hearts and all creation yearn for that restoration. Beauty is a bittersweet reminder that all is not yet as it should be.

The classical education movement in America has brought with it a renewed interest in the idea of beauty, and Geneva School is committed to developing its curriculum accordingly. Critics may think that such a focus isn't practical, but as G. K. Chesterton says, "The problem with pragmatism is that it doesn't work." At the end of the day, what our students need most is the ability to discern and embrace truth and goodness. We need beauty, Dostoevsky said, if we hope to "save the world."

The Greek eulogy is a beautiful, historical shrine in language to the fallen. When Abraham Lincoln honored those who paid "the last full measure of devotion" on the tragic soil of Gettysburg, his speech was essentially and rhetorically a Greek eulogy. The Seventh Grade Western Civilization class took on the task of writing a Greek eulogy in honor of that complex figure Themistocles. Here is a sample:

Eulogy of Themistocles

Themistocles was a traitor. As a child, he was a little ingrate, and had not a care in the world for the beauty of music and literature. As an adult he was no better. He accepted bribes and committed dishonest deeds. He was arrogant, had no manners at all, and had a rather stupid sense of humor.

But even though he was all that, he was still a beautiful character. Friends, did he not save us and all we held dear against the Persian hordes? And even though he ran away to the Persians like any traitor, did he not still stay true to his cause at the end? He did the noble thing...and drank the poison. That is why we are here today, gathered for the lamentation over our dear friend, who is no longer with us.

I hope that none of you are here for any reason other than to mourn our departed brother. For if any of you are secretly scowling for want of being somewhere else or are rejoicing because of his death, I politely ask you to leave, for if any of you makes fun of him, remember you are making fun of Athens', or perhaps Greece's finest general, and a good man who has done you no wrong.

We must remember, we the living, always, of Themistocles, that we may never forget the great service he has done for not only Athens, but for the entire mainland. Whenever one of us visits the shores of Salamis, let us never forget him. And whenever you see the polis of Athens in its full splendor, let us never forget him. And whenever any of us sees our children playing happily, let us never forget him, because without him they would be stricken with despair, for the wrath of Persia is indeed strong.

And so friends, solemn we arrive, but in a slightly lighter manner we leave, knowing that our great friend, Themistocles, is resting peacefully.



East campus Office Manager and jazz drummer Ryan Hayden delights Pre-Kindergarten East with a hands-on lesson on cymbals

PRE-KINDERGARTEN PICASSOS!

by Kirsten Staton, Pre-Kindergarten West Teacher

Pre-Kindergarten West dove into the great works of Pablo Picasso. We put our artist eyes on and began our Picasso project first by observing the modern piece *Roofs of Barcelona in the Moonlight*. At Geneva School, we try our best to teach children how to look at art thoughtfully. We encourage quiet observation, allowing students to create the habit of viewing and thinking before speaking. Sitting still in front of an image without speaking is a difficult task, I must say! Our goal is to birth a beautiful habit of appreciating the arts. We believe it is easier to instill this contemplative habit when they are still young, and hope to set them up for a lifetime of enrichment through culture.



After our contemplation, the students were then asked to reflect on the shapes, colors, subject, and texture of the piece of the art.

Finally, with smocks on, we ventured to paint our own cityscape on the terrace. The roofs we observed in Picasso's famous painting truly came to life when students were able to see the similarities of the rooftops of New York City. We headed back to our classroom where we used our inspiration to create beautiful watercolor cityscapes of our own!



Thoughts to Make Your Heart Sing

by Sally Lloyd-Jones

GOD'S GALLERY

God made all things—just for the joy of it.
Like an artist.

Jonathan Edwards said the whole world is like God's gallery—displaying God's magnificent works of art. Everything around us is telling us about God.

Every snowflake whispers, "It's God who made us beautiful—not us, but him!"

Every woodland creature proclaims, "How beautiful is the one who made us!"

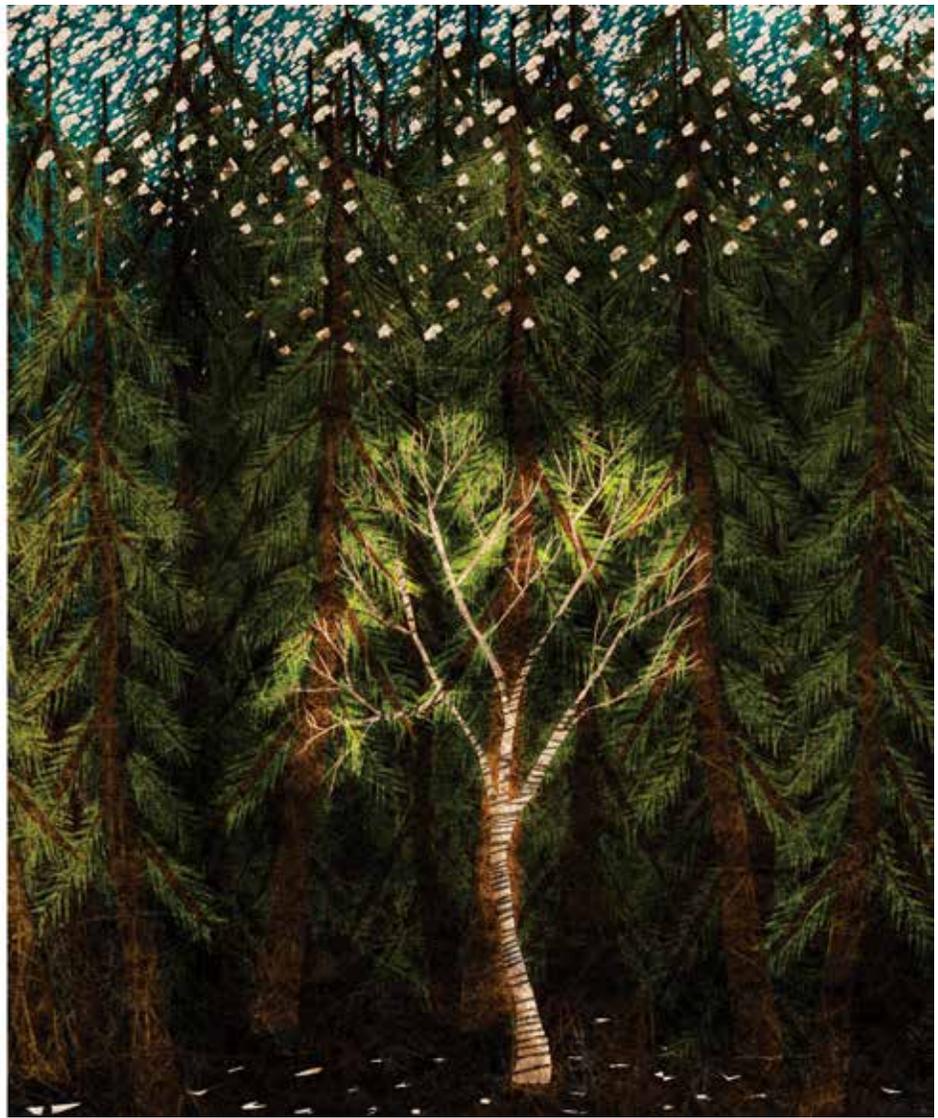
God is singing to our hearts through a silver birch blazing like lightning in a forest of firs.

The universe is telling us it didn't create itself.
God did!

And do you know what God says is his absolute Masterpiece?

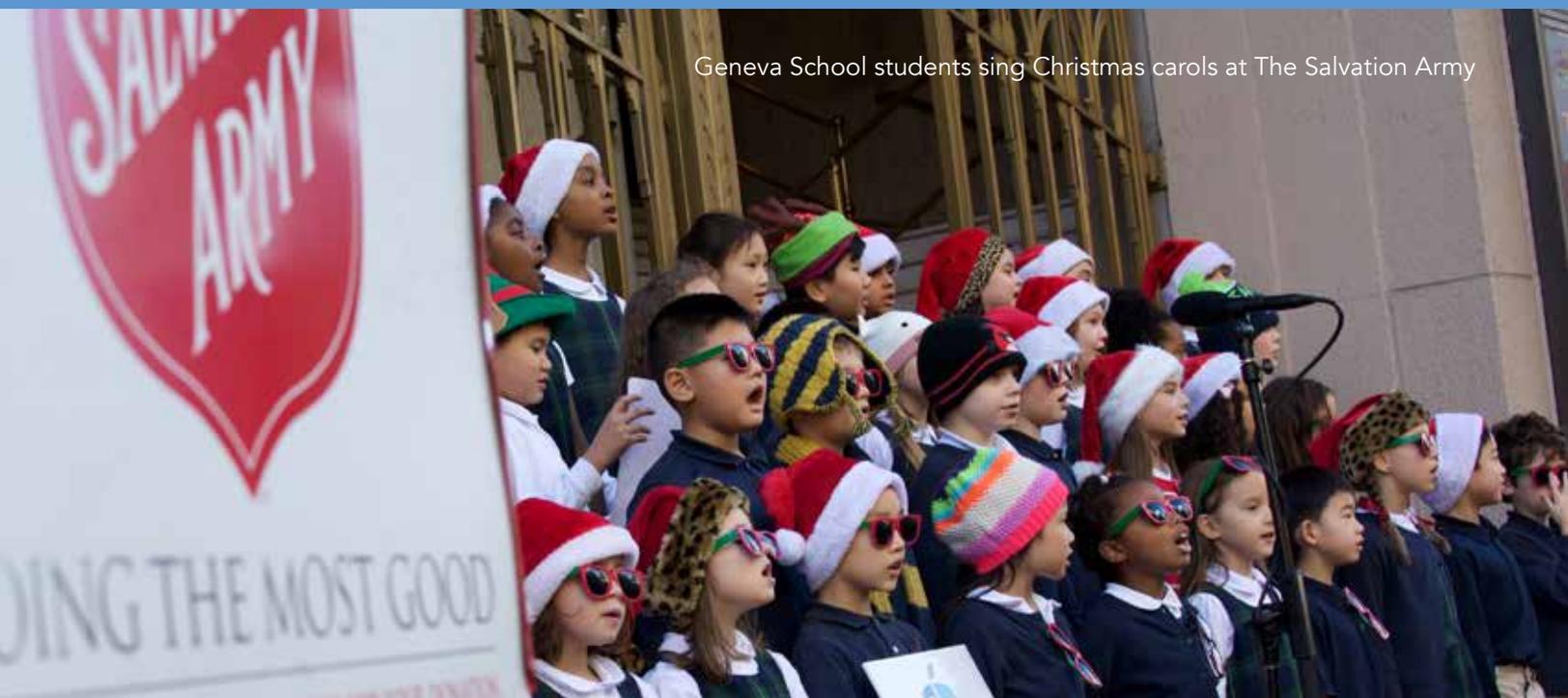
You.

"For we are God's masterpiece." EPHESIANS 2:10 (NLT)



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Sally Lloyd-Jones is a *New York Times* bestselling author whose books include: *Thoughts To Make Your Heart Sing*, a children's devotional which won the ECPA Christian Book of The Year award in adult inspiration, and *The Jesus Storybook Bible*, now available in a format for all ages with a new design and title, *The Story of God's Love for You*. Sally also has a new picture book coming March 8, *Skip to the Loo, My Darling!* — "A Potty Book" illustrated by Anita Jeram of *Guess How Much I Love You*.



Geneva School students sing Christmas carols at The Salvation Army

THE EXPERIENCE OF BEAUTY

by Mark Bauerlein

What do you have to do in order to appreciate the beauty of Hans Holbein's portrait of St. Thomas More in the Frick museum a half-mile away from the Geneva School? Or to admire the opening chords of Wagner's great opera *Tristan und Isolde* (which will be staged at the Met next Fall)?

Several conditions must be met.

One, you must be undistracted. You can't really pay attention to an object of beauty if you're busy with something else, texting or talking or doing sit-ups. Beauty requires the complete attention of the beholder. As with prayer, multi-tasking ruins the experience.

Two, you must be already satisfied. You can't pause before the painting and take it in if you haven't eaten all day. You can't savor the 1982 Mouton-Rothschild if you're dying of thirst. Corporeal needs get in the way of "aesthetic distance" (a form of detached patience), and beauty doesn't fulfill them. Until the appetites are appeased, taste is crude and the mind seeks more physical satisfactions than More's eyes and the so-called *Tristan* chord.

Three, you must be in the presence of the object itself; you must perceive it directly. A description of a great painting won't make you apprehend its beauty. You have to see or hear the thing itself, smell or taste it on your own. For a delicate moment, the world is made up of you and the thing before you—that's all. Nothing can make you judge something beautiful except the beautiful thing before you and your own primed sensibility.

Finally, beauty takes time and concentration, much more than Digital Age mores allow. You must slow down and let the senses do their work, take in the object unhurriedly, without turning away or overlooking its particulars or breaking your immediate connection with the object. Selfies are fatal. With a painting, the eye must range across the composition, picking up arrangements of color and shape, foreground and background, light and dark. With a poem, you can't just read the words as if they were a newspaper story. In great verse, when we linger over the words they acquire a rightness that makes them stick, so that we think those lines impart some

reality in a way that cannot be improved upon.

Think, for instance, of Emily Dickinson's rendition of the aftermath of a trauma:

*After great pain, a formal feeling comes,
The nerves sit ceremonious, like tombs . . .*

We commit those lines to memory because their form and sound reflect their meaning so well. As Ralph Waldo Emerson wrote to Walt Whitman after Whitman sent him a copy of the first edition of *Leaves of Grass* in 1855: "I find incomparable things said incomparably well, as they must be."

Beauty is a discipline. The mind and the heart have to be receptive and attuned. You have to realize that there are more refined pleasures than the cheap entertainments that mass culture provides.

As I say to my college freshman students, "The music you listen to, the movies and TV shows you watch, the Web sites you visit . . . they are what they are. But there is so much

more out there that is so much better." Most of them don't know about the higher beauties because they have been encased in mass media and youth culture ever since they were eight years old. They need to be introduced to high culture carefully and inspiringly, so that their sensibilities are elevated to the point where they can follow point #5 in St. Paul's list of the things worthy of our attention: "whatsoever things are true, whatsoever things



Trial of George Jacobs, August 5, 1692 by Thompkins H. Matteson

are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely . . ."

When it does happen, curiosity and reasoning can open up. A few months ago, I sat in on Ms. Terrell's Fifth Grade history class and saw it at work. The topic was the Salem witch trials, which the students had been studying all week. Midway through the session, she flashed a large painting onto the screen and asked the students to examine it closely. It was a scene from one of the actual trials with real characters from the past. But Ms. Terrell didn't explain what was going on. She asked the students to look closely and volunteer their own impressions of the action and figures, then paused to let them

draw some judgments. They responded energetically, and their comments displayed a nice aesthetic sense of form and arrangement, facial expressions and body language. I heard them speculate about who was accused, how the judges and witnesses responded. They tracked lines of sight and various positions and what they signified about the situation. The goal was to spark the students' imagination of a long-ago, extreme social panic, and Ms. Terrell realized that an art object would be the best window to it. The tactic worked splendidly and the minutes flew by.

Instead of seeing beauty in sensual terms, we should speak of it contemplatively (con- + templum). The experience of beauty is open and deliberate (de- + libra—"scale"). Knowledge helps—the more you know about the nature of an art, the more you

are capable of appreciating its full beauty—but not if it leads too quickly to abstraction, say, by converting the details of a painting into categories ("neoclassical," "chiaroscuro," etc.). We want the young to be able to watch Roberto Rossellini's study *The Flowers of St. Francis* and absorb each image as if it were a beautiful expression of simple devotion. We want our culture to prize the poetry of T. S. Eliot and the language of the Psalms and the melodies of Schubert's *Winter Songs*.

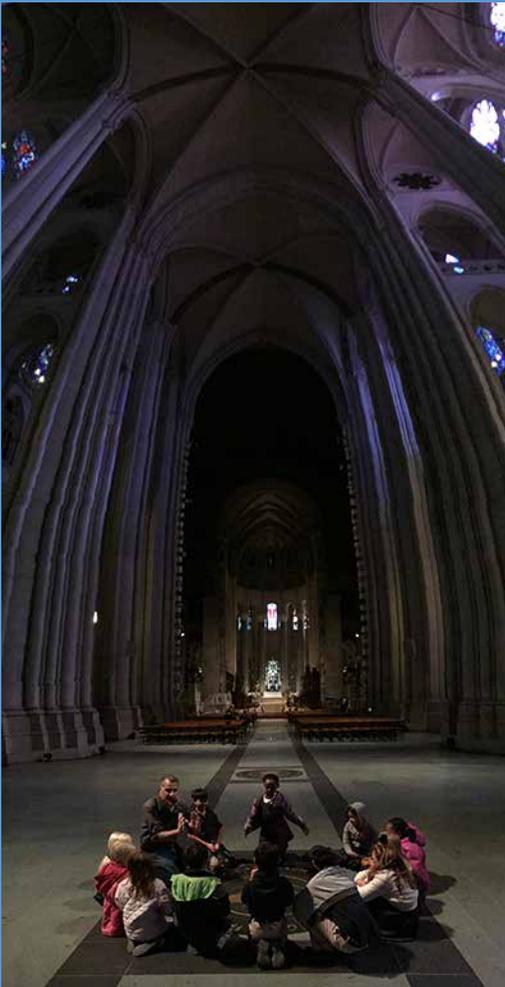
Beauty isn't enough, of course—we need faith and wisdom and conscience. But without a sense of beauty, our full humanity remains unrealized.

Geneva School parent Mark Bauerlein is Professor of English at Emory University and Senior Editor at First Things Magazine.

THIRD GRADE AT CATHEDRAL OF ST. JOHN THE DIVINE

by Spencer Imbrock, Third Grade Teacher

In November, Third Grade embarked on a medieval journey to the Cathedral of St. John the Divine on the Upper West Side. In addition to a tour of the cathedral (complete with explanations about how arches and buttresses operated, how the stones were imported, and what the stained glass windows and sculptures represented), the students had the opportunity to play the role of apprentice in a medieval workshop. They were exposed to various trades and activities related to the Middle Ages. The students could choose from any combination of activities that included sketching brass rubbings, carving stone, weaving tapestries, sculpting clay gargoyle statues, decorating illuminated manuscripts, and designing tissue paper stained glass windows. They learned how much effort and work went into designing such beautiful and purposeful historical artifacts.



Invest in the Future

Contribute to our Scholarship Fund

The Geneva School of Manhattan exists to provide a time-proven, classical education within a biblical worldview. We inspire students to love learning, pursue excellence, and become leaders in scholarship, virtue, and faith.

One of the founding tenets of the school is the opportunity to provide an affordable education to diverse Christian families, including those in full-time ministry. The resulting Scholarship Fund has provided financial assistance for up to two thirds of School families and has ensured broad diversity in our student population. **In contrast to most Manhattan private schools, Geneva School's student population represents New York City in its ethnic, geographic, and socioeconomic diversity. Our current student population consists of nearly 50% non-white, 50% financial aid recipients, and families from Manhattan, Bronx, Brooklyn, Queens, and New Jersey.**

“Without the generous financial aid we've received, it would be impossible for our children to attend Geneva School. And without Geneva School, we don't know how long we would be able to stay in ministry here in New York. Geneva School is more than a school; it has been ballast for our family, providing stability, spiritual nourishment, and a community for our children as they grow up in Christ.”

Matthew and Kimberly Hoskinson, First Baptist Church of the City of New York

Since 2004, our graduates have embodied our Portrait of a Graduate: They exhibit integrity, leadership, and a passion for learning. They strive for mastery in all areas of academics, the arts, and athletics. They have learned the art of public speaking and the craft of cogent writing. They are critical thinkers and wise debaters, able to discern truth in a world of pluralistic philosophies. They desire to use their spiritual and academic gifts in service to others, bringing honor and glory to God. They are equipped to succeed in a challenging and rigorous high school environment. They strive for excellence in all aspects of life and seek to be leaders in scholarship, virtue and faith. This is classical Christian education at work.

It is crucial that we continue to provide a generous level of financial aid to ministry families, particularly with the cost of living in New York City increasing from year to year. Education remains a main priority for potential ministry leaders. Securing a school placement for their children is a criterion for many leaders in their decision to accept a ministry position in New York City. Geneva School remains the sole classical Christian school in the city, and is the top consideration for many ministry families.



“Geneva School was very much our dream school, but we did not imagine how God would provide a way for our boys to attend, nor how He would use Geneva School to shape our boys. At their particular stage in learning, it has been vital for them to see God integrated into all subjects, to be taught how to read critically and to ask important questions, even of their faith and identity. Geneva School has given them a safe place to learn to express themselves, whether it be with words on paper, in a piece of art or music, in a speech or class discussion, or through service to others, all in community with nurturing teachers and amazing students. We have been so thankful for God's faithfulness in making these years at Geneva School and the relationships established here a part of their journeys.”

Stephen and Vicki Leung, Ascension Church Forest Hills

EXPERIENCING BEAUTY AT THE SEVENTH AND EIGHTH GRADE RETREAT



"I wasn't expecting for my mind to be blown, but I was wrong. The first night, I found out that we were going to be learning about beauty. I was so excited! Not only did we do really fun things (like the water slide and the lip sync battle), but we had time to focus on our faith in worship services and daily devotions. During the worship services, Miss Smith told us stories to help explain Biblical concepts which really helped. For the first time, I found out what beauty really is. The retreat was amazing and I am really thankful I got to go."

GENEVA KNIGHTS SOCCER



"My four years on the Geneva Knights soccer team was an amazing experience. Watching the team grow in skill and beating many of our competitive opponents is what made this team unforgettable. Also, I want to give much credit to our Coach Gonzalez, who has worked to improve the players' skills and helped our school obtain competitive status. As I graduate and say goodbye to my time with Geneva Knights, I want to thank everybody who has helped advance soccer at our School. Thank you, Geneva School!"



The Geneva School of Manhattan

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GENEVASCHOOL
Fortes Pro Veris

TO PARENTS OF ALUMNI

If this magazine is addressed to your daughter or son who no longer maintains a permanent address in your home, please email alumni@genevaschool.net



CHRISTMAS CONCERT 2015

Geneva School students join together for the finale *African Noel*