CYNOSURE: A THEORETICAL GROUNDING FOR PICTORIAL LANGUAGE THAT GRASPS ATTENTION

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Abstract

This thesis proposes theoretical grounding for pictorial language that grasps attention in the field of homiletics. The research consists of two parts: theoretical and analytical. The theoretical framework integrates rhetorical, homiletical, and neuroscience theory to explain why pictorial language wins attention during oration. By beginning with rhetorical and homiletical theory this thesis suggests that a speaker may achieve attention by creating presence through the use of lively and active words. This suggestion is then validated and constrained by theory in neuroscience to state that presence, created through oration, may appear to the brain as a sensory impression if the presence is made to be pictorial. Furthermore, according to theory in neuroscience on attention, sensory impressions have a higher probability of winning the brain's attention than do other kinds of impressions that words can cause in the brain. These findings result in an original homiletical theory called "cynosure," which concludes: language that generates pictorial presence has a higher probability of winning the ongoing competition for the brain's attention than do other kinds of language because pictorial presence impacts the brain as a sensory impression.

The analytical portion of this thesis involves identifying, analyzing, and testing the efficacy of pictorial presence to win attention. The identification and analysis focus on the creation of pictorial presence in the Bible and sermons, which suggest positive correlation between the proposed theory of cynosure and Christian oration. Furthermore, the creation of pictorial presence in the Bible and sermons presents potential strategies for grasping attention in homiletics. The testing gathered data using a sermon and questionnaire to investigate whether or not some of these strategies win attention. Quantitative analysis of the data indicates that language that creates pictorial presence is better at grasping listener attention than other kinds of language that do not create pictorial presence.

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Introduction

The purpose of this thesis is to provide theoretical grounding for pictorial language that grasps attention in the field of homiletics. This occurs in two parts. In the first part, by integrating rhetorical, homiletical, and neuroscience theory on attention, this thesis postulates a hypothesis: ideas, created through oration, have the best chance at winning the ongoing competition for the brain's attention if they are made to be pictorially present. The term that I coin for this hypothesis is "cynosure." Originally, Cynosure denoted the constellation Ursa Minor, and sometimes simply referred to the "North Star" that Ursa Minor contains. For thousands of years the North Star has been used to guide travelers. What is interesting about the North Star is that, although it is not the brightest star in the sky, something about the arrangement of the Ursa Minor constellation—the spacing and positioning of other stars—functions to cause the North Star to stand out and catch the eye. Because of this, over the years the word "cynosure" has evolved in meaning. Today, cynosure is both an actual star and an abstract noun referring to any person or thing that is a center of attention or interest.[1]

In the second part of this study, by identifying, analyzing, and testing the efficacy of pictorial presence to win attention, this thesis authenticates the theory of cynosure. Arranging and employing words that stand out "visually" in the brain is verifiably better at grasping listener attention than the use of prosaic language.

Research Questions

The central issue that I examine in this thesis is: does pictorial language win attention better than prosaic language, and if so, why? The examination is aided by three questions: (1) What theories explain how language, aurally received, wins attention? (2) How does Christian rhetoric—biblical and sermonic—coalesce with and contribute to theory on attention? (3) Based on a theoretical grounding for pictorial language, what strategies for attention can be elucidated for the field of homiletics?

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[1] *Webster's New World College Dictionary*, 3rd ed. (New York: Simon & Schuster, 1997), s.v. "cynosure."

Significance of the Study

This thesis seeks to contribute to the field of homiletics by proposing theoretical grounding that explains why pictorial language grasps attention. This contribution is necessary for three reasons. First, with nearly universal affirmation, homileticians agree on the importance of attention in preaching and many advocate for the use of employing pictorial language to grasp attention. However, as chapter 1 demonstrates, the field of homiletics lacks substantive theory to explain why such language gains attention. Second, the absence of theory that explains why pictorial language grasps attention makes this thesis a meaningful contribution to the field of homiletics. By integrating what the fields of rhetoric, homiletics, and neuroscience have to say about why pictorial language grasps attention, this thesis provides homiletics with theoretical grounding that does not currently exist. Third, this thesis provides the field of homiletics a theoretical foundation to explain, support, and guide the creation of strategies for attention-winning pictorial presence. This thesis concludes by offering a handful of strategies for pictorial presence.

Methodology

The methodology employed in this research is two-fold: theoretical and analytical. Chapters 1 to 3 establish a theoretical basis that explains why pictorial presence wins attention. These chapters include an overview of attention in homiletics, the tracing of a rhetorical theory called "*enargeia*," the neuroscience perspective on attention, and the proposal of a theory called "cynosure," which explains: opportunity to win the ongoing competition for the brain's attention increases if language is made to be pictorially present in the mind's eyes. Chapters 4 to 7 analyze the theory established in chapters 1 to 3. These chapters include analysis of pictorial presence in the Bible and sermons, and the quantitative analysis of data from a test administered to see if pictorial language affects attention.

Chapter 1 contextualizes what has been written about the issue of attention in the fields of rhetoric and homiletics and then narrows its focus to this thesis' unique interest: to provide theoretical grounding for pictorial language that grasps attention. This chapter begins with an overview of attention in the fields of rhetoric and homiletics, explains the primary obstacles that preachers face in achieving attention, and then narrows its focus to strategies that use pictorial language to win attention. This chapter concludes that contemporary homiletics is deficient in providing theoretical grounding for one of its most highly lauded strategies for attention:

pictorial language. This conclusion is the impetus for this thesis, which is to provide an original contribution to homiletical theory.

Chapter 2 explores a rhetorical-theoretical basis for pictorial language by tracing a rhetorical theory called "*enargeia*." Spanning Greek rhetoric from 400 BCE to modern rhetoric in the twentieth century, this chapter identifies *enargeia* as a rhetoric of display, and follows it through its evolution in rhetorical theory to the theory of presence. The chapter concludes by explaining that language wins attention when it causes an impression from sensation in the mind.

Chapter 3 continues to explore the theoretical basis for pictorial language by assessing chapter 2's conclusion in light of neuroscience. This chapter begins by defining attention. It then explains how attention occurs in the brain. Finally, this chapter concludes by validating and constraining a rhetoric of presence as identified in chapter 2. According to neuroscience, sensory impressions do have a higher probability of winning the brain's attention than do other kinds of impressions that words can cause in the brain. However, those words must function to create images in the mind's eyes. This conclusion results in this chapter's original contribution, "cynosure," which explains: language that generates pictorial presence has a higher probability of winning the ongoing competition for the brain's attention than do other kinds of language because pictorial presence impacts the brain as a sensory impression.

Chapters 4 and 5 identify and analyze strategies for pictorial presence in Christian rhetoric. Chapter 4 provides a literary analysis of pictorial presence in the Gospel of John. Chapter 5 provides sermonic analysis of four sermons affirmed for their ability to win attention. Not only do these chapters support the theory of cynosure as an efficacious means of gaining attention, but they also begin to illuminate possible methodology for achieving attention, in homiletics.

Chapter 6 tests the theory of cynosure with an experiment. It begins by explaining the research design and methods of the experiment. I used the Experience Sampling Method to test listener attention. Fifty participants listened to a sermon containing pictorial language and prosaic language, and I measured their attention in both. Analysis of the data indicates that language that creates pictorial presence is better at grasping listener attention than other kinds of language that do not create pictorial presence.

Chapter 7 is the conclusion of the thesis. It begins by summarizing the thesis and then proceeds to offer learning from the study. It then provides methodological critique and proposes areas for further research.

Chapter 1
Explaining the Need for Theoretically Grounded Methodology for Attention

This chapter contextualizes what has been written about the issue of attention in the fields of rhetoric and homiletics and then narrows its focus to this thesis' unique interest: to provide theoretical grounding for pictorial language that grasps attention. This chapter begins with an overview of rhetoric and homiletics to demonstrate that the need for attention in oral communication is so axiomatic that the majority of rhetoricians and homileticians forgo explaining why it is necessary. After explaining why this is so, this chapter describes the primary obstacles that preachers face when attempting to achieve attention. Next, this chapter demonstrates that the field of homiletics has responded to the necessity of attention and the difficulties of gaining attention by providing strategies to win attention. However, as it will be explained, the copious strategies for attention and the cursory manner with which the strategies are suggested illuminate a gap in knowledge in homiletics today, which is theory to explain how language grasps attention. Finally, this chapter narrows its focus to strategies that recommend using pictorial language, which is a highly regarded strategy for attention and yet contemporary homiletics is deficient in providing theory to explain how it works. This conclusion is the impetus for this thesis, which is to provide the field of homiletics a theoretical grounding for how pictorial language grasps attention.

The Need for Attention Is Axiomatic in the Fields of Rhetoric and Homiletics

The fields of rhetoric and homiletics agree that attention is necessary in oral communication. In fact, the need for attention in oral communication is so axiomatic that the majority of rhetoricians and homileticians forgo explaining why it is necessary. Instead, when attention is mentioned, the focus in these fields is often two-fold. First, they offer a unanimous exhortation to speakers, "Be sure to grasp attention!" Second, they offer numerous methodologies for doing so: "Grasp it by telling a story, or by making the audience laugh, or by providing startling facts!" I describe the copious suggestions for gaining attention in the fourth section below, but first, I curate a brief history of attention in the fields of rhetoric and homiletics in three parts. The first part surveys

rhetoric. The second part surveys homiletics in general. The third part surveys the works being used most frequently by homileticians to teach preaching today. The surveys demonstrate a representative perspective on attention: attention is necessary and axiomatic.

Surveying Attention in Rhetoric

Authors in the field of rhetoric consistently explain that a speech's introduction must function to gain attention.[2] For example, according to Aristotle, a towering figure in the field who continues to deeply shape the study and practice of rhetoric today, a primary function of a speech's introduction is to gain audience attention. To make this point, Aristotle likened the purpose of an introduction to the preliminary flourishes that flute players play before their performance.[3] In this comparison he explains that the flute players display what they can best play to gain the favor and attention of the audience prior to the main performance.[4] Other than this comparison, Aristotle spends little time trying to convince his students that attention is necessary. He simply assumes its necessity.

Key figures from Roman rhetorical theory treat attention similarly. When expounding on the unique functions of an introduction, the anonymous author of *Rhetorica ad Herennium* makes it clear that a primary purpose is attention. The author writes, "The introduction is the beginning of the discourse, and by it the hearer's mind is prepared for attention."[5] Quintilian wholeheartedly agrees, noting that an introduction's primary purpose is to secure good will and attention.[6]

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[2] Writings on an introduction often explain two other functions. The first is to introduce the speech's theme or *telos*. The second is to make the audience favorable toward the speaker. While these are necessary facets to a speech's introduction, they are beyond the scope of this thesis, which is explaining that attention is a primary task in the introduction of a sermon.

[3] Aristotle, *On Rhetoric*, translated by George A. Kennedy, 2nd ed. (New York: Oxford University Press, 2007), 260.

[4] Aristotle did not clarify why the flute players displayed the best of their musical ability prior to the main performance but it is assumed to mean that this occurred in order to gain the favor and attention of the audience. (Edward P. J. Corbett, *Classical Rhetoric for the Modern Student*, 3rd ed. [New York: Oxford University Press, 1990], 282.) Based on this understanding, Golden et al. explain that Aristotle believed that a speech's introduction should capture the attention of the audience and create good will with one's listeners (James Golden, Goodwin Berquist, William Coleman, and Michael Sproule, *The Rhetoric of Western Thought*, 8th ed. [Dubuque: Kendall/Hunt, 2003], 73). Similarly, Kennedy explains that Aristotle regarded the remedial functions of the introduction as having two primary purposes: to make the audience well-disposed and attentive (Aristotle, *On Rhetoric*, trans. Kennedy, 260).

[5] Cicero, *Rhetorica ad Herennium* (n.p., n.d.), Kindle edition, 24–26.

[6] Quintilian, *Institutes of Oratory*, ed. Lee Honeycutt (n.p., n.d.), Kindle edition, 3718–22.

The writings of Aristotle and Roman rhetoricians established a foundation for rhetorical theory that lasted throughout the Byzantine period (330–1453).[7] In fact, very little development of the art of rhetoric occurred throughout this period because the leaders of society did not perceive the need for rhetoric's functions and forms to change.[8] For this reason, the Byzantine period is like a rhetorical time capsule that sealed the writings of the past, including works by Aristotle.[9] Rhetoric throughout the Byzantine period was primarily an imitation of that which the Greeks and Romans had produced, and this includes their advice concerning the necessity of gaining attention in a speech's introduction. Trebizond offers standard advice from that era. In *Rhetoric in Five Books*, in the fifteenth century, he writes that the introduction of a speech must quicken the interest of the audience.[10] Later in the century, *Rhetoric in Five Books*, and other similar handbooks on rhetoric, enjoyed wide distribution due to the new technology of printing.[11] Due to this, the functions and forms of rhetoric that began in Greece and Rome extended into the Byzantine period and well beyond.

In the eighteenth century, Scottish rhetorician George Campbell continued the apparently unanimous exhortation that oratory demands the attention of the audience. Campbell explains that touching the heart, winning cooperation, and exciting passion are necessary to command attention in a speech's introduction.[12] Richard Whately, in the nineteenth century, explains that an introduction should show that the subject of a speech is important, curious, or otherwise interesting and worthy of attention.[13] Accomplishing attention was so important to Whately that he coined several terms to designate various kinds of introductions specifically designed to gain attention.[14]

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[7] The Byzantine period is often cited as beginning when Constantine I dedicated the "New Rome" in 330 CE and ending when an Ottoman army sacked Constantinople during the reign of Constantine XI in 1453 CE. (Earle E. Cairns, *Christianity throughout the Centuries* [Grand Rapids: Zondervan, 1996], 119; Diarmaid MacCulloch, *Christianity: The First Three Thousand Years* [New York: Viking, 2009], 4).

[8] According to Kennedy, knowledge of correct language and forms was needed for a career in church and state in Byzantium, and the functions and forms passed on from the Greek and Roman rhetoricians were deemed sufficient in the Byzantine period. (George A. Kennedy, *Classical Rhetoric and Its Christian and Secular Tradition*, 2nd ed. [Chapel Hill: University of North Carolina Press, 1999], 193).

[9] Ibid., 195.

[10] John Monfasani, *George of Trebizoni: A Biography and a Study of His Rhetoric and Logic* (Leiden: Brill, 1976), 263.

[11] Ibid., 195.

[12] George Campbell, *The Philosophy of Rhetoric*, ed. Lloyd F. Bitzer (Carbondale: Southern Illinois University Press, 1988), 5–6.

[13] Richard Whately, *Elements of Rhetoric*, 2nd ed. (London: Mawman, 1827), 124.

[14] Whately named these introductions "Introduction Inquisitive," "Introduction Paradoxical," "Introduction Corrective," "Introduction Preparatory," and "Introduction Narrative." Ibid., 124–27.

Chaim Perelman and Lucie Obrechts-Tyteca write in the twentieth century that argumentation cannot even begin until the audience's attention is gained.[15] The chorus of rhetorical theorists still sings in unison in the early twenty-first century. Today's books on rhetoric are replete with the same advice: an introduction must command attention. Edward Corbett is typical: "What we have been saying about the content and strategy of the introduction adds up to this: the introduction seeks to render the audience attentive."[16]

This survey has primarily focused on the consistent message from the field of rhetoric about grasping attention in the *introduction* of speeches and sermons. At this point however, it must be noted that in oral communication, attention is not simply gained once and never lost again. Attention must be *sustained*. I will explain the reason for this later in this chapter. For now, this survey observes a what a few of the great classical rhetoricians write about sustained attention.

Aristotle implies that attention must be *sustained* when he asserts that making the audience attentive is necessary in *all parts* of a speech: "As a result, whenever there is an opportunity, one should say things like . . . 'give me your attention, for nothing pertains more to me than to you' and 'I shall tell you something strange, the like of which you have never heard' or 'something so marvelous.'"[17]

The Roman rhetoricians agreed with Aristotle about the importance of sustaining attention, and they built on Aristotle with two unique insights. First, in writing about speeches that last more than a few minutes, Quintilian explains that the need for attention increases. He writes, "But a speech of greater length requires attention to a greater number of particulars."[18] Second, in writing about the ability to sustain attention, Cicero explains that it is a necessary skill in oration. In *De Oratore*, Cicero fabricates dialogue between Crassus and Antonius on the topic of attention, during which Antonius praises Crassus' ability to maintain audience attention. He writes, "All the same, you see how inattentive we are, when you are able to induce us . . . to *follow* [italics added] your discourse to the exclusion of everything else; so successful is your eloquence in giving charm to subjects that are unattractive, fullness to what is dry, and some

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[15] Chaim Perelman and Lucie Olbrechts-Tyteca, *The New Rhetoric*, translated by John Wilkenson and Purcell Weaver (Notre Dame: University of Notre Dame Press, 1969), 18.
[16] Corbett, *Classical Rhetoric*, 290.
[17] Aristotle, *On Rhetoric*, trans. Kennedy, 263–64.
[18] Quintilian, *Institutes of Oratory*, ed. Honeycutt, 2584–85.

degree of novelty to what is hackneyed."[19] According to Antonius, the ability to induce an audience to attentively follow oral discourse, is a difficult but necessary feat.

Surveying Attention in Homiletics

Homileticians sing in the same chorus with the rhetoricians: a sermon's introduction must gain attention. The identical advice is understandable because homiletics has its antecedents in rhetoric. The ancient homileticians were schooled in rhetoric. Stephen Oberhelman writes, "Rhetoric was never far from the mind and pen of the Christian fathers. Tertullian, Minucius, Cyprian, Arnobius, Lactantius, and Hilary, all either professors of rhetoric or former students of the schools, were unwilling to surrender that rhetorical learning, even for the Christian cause."[20] Lactantius is representative of this group of rhetorical-homileticians in their advice about the introduction of the oration: "If the attention of the audience is once secured, the truth can be demonstrated, and good will prevail."[21]

In the fourth and fifth centuries, the importance of gaining attention in the sermon's introduction continued. In *On Christian Doctrine*, Augustine addresses the topic of attention several times, but his strongest statement is found in Book IV where he turns from interpreting Scripture to communicating Scripture: "But once that his hearers are friendly, attentive, and ready to learn, whether he has found them so, or has himself made them so, the remaining objects are to be carried out in whatever way the case requires."[22] In this statement Augustine implies that attention must be secured in an introduction. Further stating the importance of attention, Augustine asks a rhetorical question, "Who will listen to the preacher if he does not arrest attention by some beauty of style?"[23] Like the other authors surveyed in this chapter, Augustine agreed that attention must be arrested but like the other authors spends little time explaining or defending what seems axiomatic to him.

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[19] Cicero, *On the Orator: Book 3, On Fate, Stoic Paradoxes, Divisions of Oratory*, vol. 4 of *On the Orator*, trans. H. Rackham (Cambridge: Harvard University Press, 1942), 41.

[20] Stephen M. Oberhelman, *Rhetoric and Homiletics in Fourth-Century Christian Literature*, American Classical Studies 26 (Atlanta: Scholars, 1991), 121.

[21] Kennedy, *Classical Rhetoric*, 170.

[22] Augustine, *On Christian Doctrine*, trans. J. F. Shaw, Nicene and Post-Nicene Fathers (Peabody, MA: Hendrickson, 1994), 576.

[23] Augustine, *On Christian Doctrine*, trans. J. F. Shaw (Overland Park, KS: Digireads.com, 2010), Kindle edition, 102.

Just as little development of rhetoric occurred throughout the Byzantine period, the same is true with homiletics. As it has already been explained, this is the result of homiletics' dependence on rhetorical theory and strategies. David Larsen adds another reason: during the rise of the Byzantine Empire preaching was virtually nonexistent.[24] However, Larsen's statement is an exaggeration. Gregory the Great (540–604), Saint Patrick (389–461), the Venerable Bede (673–735), and St. Bernard of Clairvaux (1091–1153) conducted vigorous preaching ministries during the Byzantine period. It is more accurate to say that this period did not further develop homiletics beyond the received wisdom of the ancient rhetoricians and homileticians, and this applies to the insistence on gaining attention in the introduction.

Homileticians throughout the Renaissance and into the modern era continued to write about the necessity of gaining attention in the introduction of a sermon. In the fifteenth century, Erasmus insisted that the reception of a sermon's doctrines and precepts is dependent on attention, which in turn is possible only if the audience is convinced that the subject is interesting, important, and connected to their present and future happiness.[25] In the nineteenth century, Charles Spurgeon offered this blunt exhortation, "Their attention must be gained, or nothing can be done with them."[26] In the late twentieth and early twenty-first centuries, homiletics continues its assertion about gaining attention in the introduction. John Stott writes that an introduction serves two purposes, one of which is attention: "First, it [an introduction] arouses interest, stimulates curiosity, and whets the appetite for more.[27] Theorists of the "New Homiletic" also insist on gaining attention in the introduction as in this statement from David Buttrick who laconically offers, "Introductions command attention."[28]

Similar to the survey on rhetoric, this survey has begun by focusing on the consistent message from the field of homiletics about grasping attention in the *introduction*. It now turns to

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[24] David L. Larsen, *The Company of Preachers: A History of Biblical Preaching from the Old Testament to the Modern Era* (Grand Rapids: Kregel, 1998), 1:97.

[25] Erasmus, *Ecclesiastes or the Preacher: An Essay on the Duties of a Public Religious Instructor* (London: Kessinger, 1797), 99.

[26] C. H. Spurgeon, *Lectures to My Students* (Grand Rapids: Zondervan, 1954), 127.

[27] John R. W. Stott, *Between Two Worlds* (Grand Rapids: Eerdmans, 1982), 244.

[28] David Buttrick, *Homiletic, Moves and Structures* (Philadelphia: Fortress, 1987), 83. The new homiletic emphasizes induction and narration that invite listeners into an experience as opposed to passive listening. David James Randolph coined the term "New Homiletic" and he defines it as follows: "Preaching is the event in which the biblical text is interpreted in order that its meaning will come to expression in the concrete situation of the hearers." (Randolph, *The Renewal of Preaching* [Philadelphia: Fortress, 1967], 1). Furthermore, "The sermon is becoming understood as event, and event means encounter, engagement, and dialogue: the end of 'monologue' in the pulpit." (Ibid., 14.) Key figures in the New Homiletic include David James Randolph, Fred Craddock, David Buttrick, Eugene Lowry, Charles Rice, Edmund Steimle, and Henry Mitchell.

what representative homileticians—Jerome, Augustine, Spurgeon, Craddock, and Stott—write about *sustaining* attention.

Oberhelman highlights rhetorical strategies employed by Jerome and Augustine to "engage" audiences throughout their sermons.[29] According to Oberhelman, one of the primary purposes of a style that includes spontaneity, improvisation, tone, vocabulary, and clarity is engagement between the speaker and the audience. Clearly, when Oberhelman uses the word "engage," he is not referring to an actual verbal dialogue between speaker and audience, but rather, he is referring to an audience's sustained interest in that which the speaker is communicating.[30]

The "Prince of Preachers," Charles Spurgeon, also admonishes the preacher to maintain attention. He writes, "Over the head of military announcements our English officers always place the word 'ATTENTION!'[31] in large capitals, and we need some such word over all our sermons. We need the earnest, candid, wakeful, *continued* [italics added] attention of all those who are in the congregation."[32]

Stott introduces the importance of sustained attention throughout the sermon when he writes, "But his fact leads to a further aspect of the subject, namely that earnestness of manner is one of the surest ways of arousing and holding people's attention."[33] However, rather than offering his own thoughts on sustained attention, he chooses to summarize from Spurgeon's thoughts. He writes, "The ninth address in Spurgeon's first series of *Lectures to my Students* has the arresting title *Attention!* It concerns 'how to obtain and retain the attention of our hearers', and contains that combination of common sense and good humour which we have come to associate with this giant of a man."[34]

Finally, Fred Craddock, a key voice in the New Homiletic, which breaks the mold of the didactic sermonic form by advocating an inductive form embodied in concrete images, explains that one of the benefits of such form is sustained attention. He writes, "Particular concrete experiences are ingredient to the sermon, not just in the introduction to solicit interest as some

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[29] Oberhelman, *Rhetoric and Homiletics*, 102.
[30] Ibid., 102–20.
[31] All-caps belong to author.
[32] Spurgeon, *Lectures to My Students*, 127.
[33] Stott, *Between Two Worlds*, 279.
[34] Ibid.

older theories held but throughout the sermon."[35] In making this statement, Craddock reveals his conviction that sustaining attention is valuable, if not indispensable, in preaching.

Attention in the introduction and sustained attention throughout the sermon is assumed in the field of homiletics. I have curated past masters of homiletics, now I turn to surveying the works being used most frequently by homileticians teaching preaching today.

Surveying the Top Works Being Used by Homileticians to Teach Preaching Today

The following survey is based on a study of the top books used to teach preaching among the institutions belonging to the Association of Theological Schools:[36]

Author, Book	Schools	FTE	Primary Theological Tradition
Thomas Long, *The Witness of Preaching*	30	6245	Mainline
Haddon Robinson, *Biblical Preaching*	18	6169	Evangelical
Barbara Brown Taylor, *The Preaching Life*	15	3846	Mainline
Bryan Chapell, *Christ-Centered Preaching*	10	2564	Evangelical
Teresa Fry Brown, *Delivering the Sermon*	10	1556	Mainline
Eugene Lowry, *The Homiletical Plot*	8	3760	Evangelical
O. Wesley Allen, *Determining the Form*	8	1678	Mainline
Ron Allen, *Patterns of Preaching*	8	1201	Mainline
Frank Thomas, *They Like to Never Quit Praisin' God*	7	1183	Mainline
Andy Stanley and Lane Jones, *Communicating for a Change*	7	1064	Evangelical
Preaching the Mystery of Faith	6	877	Roman Catholic
Fred Craddock, *Preaching*	6	508	Mainline

Table 1. Top Twelve Books by Total ATS Schools

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[35] Fred B. Craddock, *As One Without Authority*, 3rd ed. (Nashville: Parthenon, 1979), 61.

[36] The Association of Theological Schools in the United States and Canada (ATS) is a membership organization of graduate schools that conduct post-baccalaureate professional and academic degree programs to educate persons for the practice of ministry and for teaching and research in the theological disciplines. The findings for this survey are found in Alex Kato's essay, "The Theology behind the Books We Choose," in Evangelical Homiletics Society Papers for the 2017 Annual Conference, presented October 19–21, 2017, 77–79. According to Kato: "I counted how often each book is assigned. . . . In total, the 123 schools assign 318 different books. Of these books, 277 (87%) are assigned two or less times; 234 (74%) appear at only one institution. I then ranked them by the number of schools that assign them [and] the total full-time equivalent enrollment (FTE) of the schools that assign them."

How do the top works being used to teach preaching today compare to the previous two surveys? This survey reveals accordance: attention is axiomatic. Furthermore, these works point out that while the need for attention is axiomatic, it is not axiomatically attained.

Haddon Robinson contextualizes the insistence on and difficulty of grasping attention by offering a Russian proverb: "It is the same with men as with donkeys: whoever would hold them fast must get a very good grip on their ears!"[37] This proverb makes clear Robinson's view that the preacher is responsible for gaining and holding the audience's attention. However, it also makes clear that this task is not easy because donkeys are stubborn and difficult to control. Similarly, Barbara Brown Taylor explains that the importance of grasping attention is made difficult by modern culture's inundation from technology. She writes, "All the preacher has is words. Climbing into the pulpit without props or sound effect, the preacher speaks—for ten or twenty or thirty minutes—to people who are used to being communicated with in very different ways."[38] O. Wesley Allen agrees: "It is difficult to keep a congregation's attention in our contemporary, media-soaked world. We have become an attention deficit society."[39] Bryan Chapell cites an abundance of issues that make the important task of winning attention difficult:

> The tiresomeness of so many sermons; the weekly assaults on the realities of faith from family, friend, and foe; the weariness prompted by work stress; the overdone Saturday-night fun; the competing influences of the entertainment media; the seeming irrelevance of prophets and apostles dead for at least two millennia; and the mere redundancy of a lifetime of Sunday-morning rituals combine to make congregational interest in any message a minor miracle that no minister should ever take for granted.[40]

Continuing the steady drumming from homileticians about the importance of attention and the difficulty of holding it, Eugene Lowry explains that some people are eager to engage, others are reluctant, some enter church after a bad day, some enter already bored, some enter happy, while others are sad.[41] Frank Thomas agrees that audience attention is paramount but has his own perspective on why contemporary sermons struggle to maintain attention: sermonic form. He

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[37] Robinson, *Biblical Preaching*, 166.
[38] Barbara Brown Taylor, *The Preaching Life* (Lanham: Rowman & Littlefield, 1993), 81.
[39] O. Wesley Allen Jr., *Determining Form* (Minneapolis: Fortress, 2008), 8.
[40] Bryan Chapell, *Christ-Centered Preaching* (Grand Rapids: Baker, 1994), 228.
[41] Lowry, *Homiletical Plot*, 28.

explains that Western preaching has ignored emotional context and preaching by focusing on cerebral process and words that do not connect with audiences today.[42]

The preceding homileticians are Protestants, but the importance of attention and the difficulty in winning it also surfaces in the primary text used to teach preaching in Catholic seminaries, *Preaching the Mystery of Faith*. However, according to this text, the problem of attention is not due to media-saturation or individual psychological states. Instead, the problem is due to societal issues such as individualism in the United States, the church's sexual abuse crisis, political animosity, cultural relativism and consumerism, social disparity, sin, and the idealism of young adults.[43]

Andy Stanley and Lane Jones comment on how the task of winning attention frustrates preachers in a story called "No One's Listening." Pastor Ray Martin is unable to appreciate the ministry of preaching in his church because his parishioners are too distracted to pay attention to his sermons. Ray is nettled, therefore, during his sermon, He felt a sudden, wild impulse to simply pick up his notes and walk off the platform. Had anyone ever done that? Just stopped preaching and walked out the back door? Would anyone even notice?[44] This brief story captures the frustration that plagues many preachers today who know the importance of grasping attention, but struggle to attain it.

The twelve primary sources being used to teach preaching throughout North America agree: grasping attention is important but difficult.

Qualification

The cursory nature of the overview makes a qualification necessary: dissenting voices. Are there rhetoricians or homileticians who feel that attention is not necessary? One statement from Aristotle may seem to be at odds with the argument this chapter is presenting and even at odds with his own advice about attention. He writes, "Remarks aimed at the audience derive from an effort to make them well-disposed and sometimes to make them attentive or the opposite; for it is not always useful to make them attentive, which is why many speakers try to induce laughter."[45] Here Aristotle appears to be explaining that it is not always useful to make an audience attentive.

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[42] Frank A. Thomas, *They Like to Never Quit Praisin' God* (Cleveland: Pilgrim, 2013), 19–20.
[43] United States Conference of Catholic Bishops, *Preaching the Mystery of Faith: The Sunday Homily* (Washington, DC: United States Conference of Catholic Bishops, 2012), 3–5.
[44] Andy Stanley and Lane Jones, *Communicating for a Change* (Sisters, OR: Multnomah, 2006), 17–26.
[45] Aristotle, *On Rhetoric*, trans. Kennedy, 263.

However, careful examination of Aristotle's statement actually adds support to this chapter's claim. Aristotle's advice is written within his section on making an audience favorable toward the speaker.[46] He is explaining that inducing laughter and appearing reasonable are strategies for accomplishing an audience's favor in the introduction. After concluding that an audience tends to be receptive of a humorous or reasonable person, he writes, "They pay more attention to these people. And they are attentive to great things, things that concern themselves, marvels, and pleasures. As a result, one should imply that the speech is concerned with such things. If they are not attentive, it is because the subject is unimportant, means nothing to them personally, or is distressing."[47] Attention then, is a "side benefit" of making an audience favorable toward the speaker. In fact, it is the *telos* of winning the favor of the audience. Furthermore, it could be argued that a speaker cannot even appear reasonable or funny to an audience if the audience is not paying attention to the speaker.

Summary

This section has provided a brief overview spanning the centuries and citing some of rhetoric and homiletics' most prominent figures to support its claim that the need for attention is axiomatically assumed and recommended. According to the twelve primary sources being used to teach preaching throughout North America today, grasping attention is also difficult. I describe some of that difficulty in the third section below, but first, I explain why the need for attention is assumed in the fields of rhetoric and homiletics.

Why the Need for Attention Is Assumed in Rhetoric and Homiletics

What lies behind the uniform instance that attention must be secured in the introduction of a speech or sermon and then maintained throughout? The answer to that question lies in the fact that public speaking is an oral event. The ancient rhetorical theorists simply assumed this because their worlds were highly oral/aural. While some writing occurred in the pre-typographic world, it was expensive and rare. Only the educated could read and write, and manuscripts and letters were expensive to produce requiring trained scribes. Information was generated, transmitted, and preserved orally. Walter Ong characterizes this older noetic world as a world

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[46] Ibid., 263–64.
[47] Ibid., 263.

dominated by hearing rather than sight. He explains that oration was the basic paradigm for all discourse.[48]

In that oral world, all communication occurred through the ear, even communication that was written down. Reading was done aloud, even private reading, at least as late as the twelfth century.[49] Illustrative of this phenomenon is the oft-quoted passage from Augustine who described watching his mentor, Ambrose, who had developed the uncanny ability to read silently. He explained, "When [Ambrose] was reading, his eyes ran over the page and his heart perceived the sense, but his voice and tongue were silent. Very often . . . we saw him silently reading and never otherwise."[50] The habit of silent reading struck Augustine as so strange that he was compelled to speculate on why Ambrose would do something so outlandish. Augustine supposed that Ambrose read silently to limit the possibility of debate as people heard him read aloud, which would take away his time to read more books; or perhaps he read silently to preserve his voice.[51] In Augustine's mind, to read silently, which is part of our common experience today, was far from normative.

The significance of attention in rhetorical theory originating in an oral world can be seen when oral rhetoric is compared to written rhetoric. In the first, the loss of attention cripples persuasion; while in the second the loss of attention is certainly not something to be desired, but neither does it automatically make persuasion impossible. For example, in written communication, the reader can repeat what she has previously read, ponder it, and interact with it mentally. The flow of information is under the control of the receiver (reader). But in oral communication, the flow of information is under the control of the speaker. Ong understands oral communication to be "evanescent." He explains:

> All sensation takes place in time, but sound has a special relationship to time unlike that of the other fields that register in human sensation. Sound exists only when it is going out of existence. It is not simply perishable but essentially evanescent, and it is sensed as evanescent. When I pronounce the word "permanence," by the time I get to the "-nence," the "perma-" is gone, and has to be gone.[52]

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[48] Walter J. Ong, *Orality and Literacy* (London: Routledge, 1982), 117.

[49] Ong claims proof that financial accountants in England checked written financial accounts aurally, by having them read, as late as the twelfth century. (Ibid., 117.)

[50] Augustine, *Confessions*, translated by Henry Chadwick (Oxford: Oxford University Press, 1991), 93.

[51] Ibid.

[52] Ong, *Orality and Literacy*, 32.

Oral persuasion therefore, cannot occur when attention fades because lost elements in the discourse can never be repeated. Thus, attention must be sustained. Rhetorical theorists and homileticians, working from the assumption that their arts are oral/aural, therefore assert the necessity of gaining and sustaining attention. It should be noted that even after typography became normative, preaching continues to be an oral/aural event. For this reason, it is no surprise that the survey of the top homiletical textbooks revealed that modern homileticians continue to treat the need for attention axiomatically.

Furthermore, oral communication is communal, whereas written communication assumes and promotes an individualistic experience. This is due to the fact that an author is absent when communicating through the medium of print whereas a speaker is present and his words are in direct relationship with those who are listening. This dynamic evokes a highly relational experience between speaker and hearer that exists only in shadow between author and reader. Eric Havelock refers to this oral relationship as "alliance," because each party—speaker and listener—commits oneself to ally with the other in meaning-making.[53] Yet, meaning-making is only possible if the alliance is maintained by sustained attention, and according to Carroll Arnold, the burden of sustaining the alliance falls squarely on the speaker. He writes, "What we casually call 'loss of attention' is, from the speaker's viewpoint, a public destruction of a relationship he was publicly committed to sustain."[54] Because of this, oral communication demands the management of relationship in a way that written communication does not. If listeners choose to provide their attention, it is likely because the speaker is sustaining alliance. Once again, the chorus of rhetoricians and homileticians may not have spelled out these relational dynamics, but they seem to have assumed them. This helps explain the lacuna of theory behind the axiomatic belief that attention is crucial in oral communication.

Finally, oral communication is embodied, whereas written communication is disembodied. The distinction is important when trying to understand why oral rhetoric assumes the necessity of attention. Arnold calls this dynamic in oral communication, "confrontations." He writes, "Most risks and special opportunities peculiar to rhetoric under conditions of orality derive from the fact that rhetorical speech acts are confrontations of active beings; they are not

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[53] Eric A. Havelock, *The Muse Learns to Write* (New Haven: Yale University Press, 1986), 77–78.
[54] Carroll C. Arnold, "Oral Rhetoric, Rhetoric, and Literature," *Philosophy and Rhetoric* 1, no. 4 (1968): 201.

confrontations of impersonally symbolized concepts and vaguely specifiable human beings."[55] Because of this confrontation in oral communication, Arnold points out that the speaker must literally "stand with his symbolic acts."[56] By this, Arnold means that a speaker's verbal and physical behaviors must merge to form a flow of symbolic activity that accords with the message. The physical body authorizes the oratorical message.[57] Therefore, if accordance between the message and the person giving the message fails, then a noticeable loss of attention occurs. This dynamic does not occur in written rhetoric.

Through a comparison of oral and written rhetoric, this section of the chapter observed three differences that contribute to an explanation of why attention is assumed in oral communication: oral communication is evanescent, communal, and embodied. These factors help explain why rhetoricians and homileticians assert nearly unanimously that attention is necessary for their arts. Simply put, without attention, communication fails. That is true in a profound sense when the communication is oral rather than written, as was assumed in most of the history of rhetoric and of homiletics. However, just because attention is assumed in oral communication does not mean that it is automatically achieved. Many obstacles stand in the way, which the next section describes.

Primary Obstacles That Preachers Face in Achieving Attention

Although gaining and sustaining attention is necessary for oral communication, obstacles hinder these objectives. Some of those obstacles surfaced in the survey on the top works being used to teach preaching today. However, the characterization of the obstacles lacked coherence and depth of explanation. This section identifies and explains two major obstacles that hinder preachers in the important task of grasping audience attention. Those obstacles arise from the functions of the human brain and the results of exposure to modern media.

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[55] Ibid., 199.
[56] Ibid.
[57] Ibid., 200.

Obstacle: The Brain's Limited Processing Capacity

The human brain must restrict and filter an enormous array of information that is continuously available from sensory sources.[58] The primary reason that filtering is necessary is pragmatic: the brain's processing capacity is limited. The brain cannot process every piece of information that enters it through the five senses.[59] Due to limited processing capacity, the brain must choose which information to process and which information to discard. So, neural competition of stimuli is constantly present in the brain.[60] This point is further explained in chapter 3, which delves into neuroscience theory on how attention occurs in the brain. For the purpose of this section, it is helpful to know that the brain chooses to attend to the array of information based on its bias.[61] Sabine Kastner and Leslie Ungerleider refer to this preference as "biasing signals,"[62] also known as "relevance,"[63] or cognitive "incentive."[64]

Martin Sarter, William Gehring, and Rouba Kozak link "attentional effort" with "cognitive incentive" and conclude, "Increases in attentional effort serve to optimize goal-directed behavioral and cognitive processes. Such a definition [for cognitive incentive] integrates explicit and implicit motivational forces with attentional performance and implies that attentional effort is a function of such motivations."[65] Simply put, the stimulus that ultimately wins the ongoing competition for the brain's attention is that which the brain perceives as being worth the cognitive effort. Expounding "cognitive incentive" and "cognitive effort" is addressed in more

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[58] Some attempt to quantify the amount of information that the brain receives and filters. (Benjamin Martin Bly and David E. Rumelhart, eds., *Cognitive Science*, 2nd ed. [New York: Academic Press, 1999], 48.) For example, Boyd and Larson explain that the human brain receives about one hundred million bits of information per second and the reticular activating system filters more than 99 percent of the sensory data that it receives. (Greg Boyd and Al Larson, *Escaping the Matrix: Setting Your Mind Free to Experience Real Life in Christ* [Grand Rapids: Baker, 2005].) Such statistics, however, oversimplify the complex nature of stimuli and filtration in the brain. Marslen-Wilson explains some of the complexity by referencing studies that make clear that the brain receives, processes, and filters visual stimuli and aural stimuli in different amounts and timeframes. (William Marslen-Wilson, "Activation, Competition, and Frequency in Lexical Access," in *Cognitive Models of Speech: Psycholinguistic and Computational Perspectives*, ed. Gerry Altman [Cambridge: MIT Press, 1990], 48–155.) Therefore, rather than trying to quantify the amount of information that the brain receives and filters, it is more accurate to explain simply, as Bly and Rumerlhart do, that the brain must restrict and filter an enormous array of information.

[59] Sabine Kastner and Leslie G. Ungerleider, "Mechanisms of Visual Attention in the Human Cortex," *Annual Review of Neuroscience* 23, no. 1 (2000): 315.

[60] Edward E. Smith and Stephen U. Kosslyn, *Cognitive Psychology: Mind and Brain* (New Jersey: Pearson / Prentice Hall, 2007), 140.

[61] Ibid.

[62] Kastner and Ungerleider, "Mechanisms of Visual Attention," 315.

[63] Ibid.

[64] Martin Sarter, William J. Gehring, and Rouba Kozak, "More Attention Must Be Paid: The Neurobiology of Attentional Effort," *Brain Research Reviews* 51, no. 2 (2006): 148.

[65] Ibid., 147.

detail in chapter 3. What this section intends to make clear is that gaining attention is not automatic in oral communication. There is an ongoing battle between stimuli for the brain's attention, and if oral communication does not appear to the brain as relevant it will be easily discarded with the other information that the brain is filtering. Gaining and holding attention is no small feat for preachers to accomplish.

Preachers face another obstacle in the battle for attention: the brain is able to process ideas at a faster pace than speakers speak.[66] This means that the brain is able to attend to thoughts and ideas during oral communication other than the ones the speaker is offering, and that is precisely what happens often when a speaker speaks. When this happens, the listener has two options. First, he can try to attend to multiple ideas at the same time. However, as Edward Smith and Stephen Kosslyn demonstrate, divided attention results in overall diminished attention.[67] They write, "The ability to attend to two sources is impaired compared to the ability to process information from one source alone: there is a cost associated with doing both tasks together."[68] As an illustration, consider a person watching television while also reading a magazine. When he or she attempts to do both things at once, the most likely result is that either the television plot is followed while the magazine article is ignored (or the other way around), or the person will lose parts of both plot and article.

A second option is for the listener to choose to focus solely on the oral communication, pushing aside the crowd of thoughts and stimuli that clamor for attention while the preacher speaks, but this takes discipline and ongoing commitment. More so, as it has already been explained, the onus to achieve the attention of a listener is primarily upon the speaker. He or she must demonstrate that the words being spoken are relevant and therefore worth cognitive effort. Certainly, procuring an audience's single-minded focus on the oral communication is the preferable option, but it is not easily attained. The speaker must carefully and intentionally win listener attention. That is what this thesis addresses.

Obstacle: Contemporary Media Implications

Another obstacle preachers face in gaining and sustaining audience attention is created by contemporary media. Studies are beginning to show that the way in which media is consumed is

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[66] Marslen-Wilson, "Activation, Competition, and Frequency," 152–54.

[67] Smith and Kosslyn, *Cognitive Psychology*, 107.

[68] Ibid.

having an impact on the brain's bias, which in turn impacts that which the brain pays attention to. The tables below demonstrate the evolution of commercials and social media.[69] Following the tables I explain three negative consequences that this evolution has on attention.

1950s and 1960s	1970s and 1980s	By 2005
The standard length of a broadcast network television ad was 60 seconds.	The standard length of a broadcast network television ad was 30 seconds.	One-third of all television ads were only 15 seconds long.

Table 2. Length of Commercials[70]

Text Messages (SMS began in 1992)	Facebook (2004)	YouTube (2005)	Twitter (2006)	Vine (2012)	Instagram (2012)
The average length is 160 characters.	Posts of 70 characters or less receive more "likes" and comments than longer posts.	29% of its most popular videos are less than one minute in length.	Limited posts to 140 characters.	Limits videos to six seconds.	Single images.

Table 3. Length of Social Media[71]

These statistics reveal that the duration of required attention, when it comes to commercials and social media, seems to be decreasing. Meanwhile, consumer consumption of these media continues to increase. Consider these statistics:[72]

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[69] These statistics are primarily based on contemporary media within the United States and it is assumed that statistics are similar for other Western countries.

[70] Nielsen Company, "Global Trust in Advertising and Brand Messages," report, 2013, http://www.nielsen.com/us/en/reports/2013/global-trust-in-advertising-and-brand-messages.html, accessed May 2018. See also Stuart Elliott, "TV Commercials Adjust to a Shorter Attention Span," *New York Times*, April 8, 2005, http://www.nytimes.com/2005/04/08/business/media/08adco.html?_r=0, accessed June 2017.

[71] Jody Ordioni, "Social Media and Short Attention Spans," February 5, 2013, http://www.ere.net/social-media-and-short-attention-spans; Aaron Smith, "Americans and Text Messaging," September 19, 2011, http://www.pewinternet.org/2011/09/19/americans-and-text-messaging; Aaron Smith, "How Americans Use Text Messaging," September 19, 2011, http://www.pewinternet.org/2011/09/19/how-americans-use-text-messaging, accessed July 2017.

2005	2011	2016
When Pew Research Center began tracking social media, just 5% of American adults used a social media platform.	50% of American adults used a social media platform.	69% of Americans were using some type of social media.

Table 4. Social Media Usage

Facebook	Pinterest	Instagram	LinkedIn	Twitter
76%	25%	51%	18%	42%

Table 5. 2016 Social Media Daily Usage

The changing landscape of commercials and social media has three adverse effects on attention during sermons. The first is that the usage of digital technology may be decreasing attention spans. While the results of the new, electronic age are still being explored, Susan Greenfield is typical of the consensus that is forming. She describes how our brains change based on experience:

> [The brain is] "substantially shaped by what we do to it and by the experience of daily life. When I say 'shaped,' I'm not talking figuratively or metaphorically; I'm talking literally. At a microcellular level, the infinitely complex network of nerve cells that make up the constituent parts of the brain actually change in response to certain experiences and stimuli."[73]

Accordingly, it is reasonable to suppose that the decreasing length of media consumed by the majority of Americans is training the brain to be attentive for shorter periods of time. While the kinds of media described above are still relatively new and conclusions should be offered tentatively, an array of researchers are beginning to speculate that social networking usage

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[72] Pew Research Center, Social Media Fact Sheet, February 5, 2018, http://www.pewinternet.org/fact-sheet/social-media/, accessed July 2018.

[73] Susan Greenfield, "Modern Technology Is Changing the Way Our Brains Work, Says Neuroscientist," DailyMail.com, http://www.dailymail.co.uk/sciencetech/article-565207/Modern-technology-changing-way-brains-work-says-neuroscientist.html#ixzz2fPKO3yyl, accessed July 2017.

negatively impacts attention span.[74] Greenfield however, is not tentative. She claims that today's research is proving that digital technology usage is shrinking attention spans and deeper thinking.[75] Greenfield is supported by contemporary research on the impact that digital technology is having on the brain. Doreen Dodgen-Magee explains that constant, changing stimulation caused by digital technology is training the brain to expect something novel to attend to, which results in diminished neurological skills of waiting and focus.[76] Based on these findings it would be naïve to ignore the likely influence of digital technology on the attention spans of those who occupy the pews on Sunday mornings.

A second adverse effect that media has on attention during sermons is the result of "media multitasking," which is changing the way that people consume information. Eyal Ophir, Clifford Nass, and Anthony Wagner define "media multitasking" as a person's consumption of more than one item or stream of content at the same time.[77] According to Janssen, Gould, Li, Brumby, and Cox, engaging in multitasking behavior incurs cost because switching between tasks requires people to make changes to physical and mental states, which takes time and resources thereby affecting performance.[78] Such multitasking is common with most technology involving screens. For example, when a person is watching a television show, breaking news often scrolls at the bottom of the screen, and that news has nothing to do with the show that is being watched. Smart phones can be used simultaneously for giving directions, listening to music, and sending text messages. Similarly, social media platforms encourage multitasking. For example, Facebook is designed so that many things may occur at the same time such as live chat, making updates on the home screen, notating personal status, and making picture updates. Furthermore, many users of digital technology use multiple devices simultaneously. We can easily imagine a person watching television, while talking on the phone, while multitasking on Facebook on a tablet. Media multitasking is unlikely to decrease in the foreseeable future, and

[74] Eyal Ophir, Clifford Nass, and Anthony D. Wagner, "Cognitive Control in Media Multitaskers," *Proceedings of the National Academy of Sciences* 106, no. 37 (2009): 15583–87. Patrick Wintour, "Facebook and Bebo Risk 'Infantilising' the Human Mind," *Guardian*, February 24, 2009, https://www.theguardian.com/uk/2009/feb/24/social-networking-site-changing-childrens-brains, accessed July 2017.

[75] Susan Greenfield, *Mind Change: How Digital Technologies Are Leaving Their Mark on Our Brains* (New York: Random House, 2015), 168–71.

[76] Doreen Dodgen-Magee, *Deviced: Balancing Life and Technology in a Digital World* (New York: Rowman & Littlefield, 2018), 46-47.

[77] Ophir et al., "Cognitive Control in Media Multitaskers," 3.

[78] Christian P. Janssen, Sandy J.J. Gould, Simon Y.W. Li, Duncan P. Brumby, and Anna L. Cox, "Integrating Knowledge of Multitasking and Interruptions Across Different Perspectives and Research Methods," March 2015, http://discovery.ucl.ac.uk/1465496/1/JanssenetAl2015IJHCS.pdf, accessed February 2019.

based on the statistics previously cited, it is becoming a normal way to function on a daily basis. How then can a preacher gain and maintain audience attention within this context? This question becomes more pressing as media multitasking increases, and forms part of the impetus for this thesis.

A third adverse effect that media has on attention during sermons is the result of "instant gratification," which is now a normative consumer expectation caused by digital media usage. Greenfield warns that "if the young brain is exposed from the outset to a world of fast action and reaction, of instant new screen images flashing up with the press of a key, such rapid interchange might accustom the brain to operate over such timescales."[79] A study by the Harvard Business School concluded something similar. Thales Teixeira explains how the burgeoning of the internet afforded immediate information that television did not, and this resulted in consequences for marketing industries. According to Teixeira, the rise of commercial websites that viewers can click through as quickly as they can press the mouse or tablet has led to intentional avoidance of other kinds of advertisement media that take longer to consume.[80] Ying-Yao Cheng, Paichi Pat Shein, and Wen-Bin Chiou who write about the effects of a digital culture accord with Greenfield and Teixeira.[81] They explain that instant access through hyper-connectivity reduces a skill called "delay discounting," which is "the willingness to postpone receiving an immediate reward in order to gain additional benefits in the future."[82] The implications of the rise of instant gratification due to digital technology are far reaching, but in relation to audience attention during a sermon, an important question must be asked: how can a preacher achieve and maintain attention when the worshipers arrive at church with an expectation for instant gratification? That expectation may be unspoken, and worshipers may be unaware of it; nevertheless, a wise preacher should assume it is present.

It should be noted that while these statistics reveal that modern media is trending toward making smaller and smaller demands on attention, some forms of modern media actually make

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[79] Wintour, "Facebook and Bebo."

[80] Thales S. Teixeira, "The Rising Cost of Consumer Attention: Why You Should Care, and What You Can Do about It," working paper, Harvard Business School, January 17, 2014, 6–7, http://www.hbs.edu/faculty/Publication%20Files/14-055_2ef21e7e-7529-4864-b0f0-c64e4169e17f.pdf, accessed July 2017.

[81] Ying-Yao Cheng, Paichi Pat Shein, and Wen-Bin Chiou, "Escaping the Impulse to Immediate Gratification: The Prospect Concept Promotes a Future-Oriented Mindset, Prompting an Inclination towards Delayed Gratification," *British Journal of Psychology* 103, no. 1 (2012): 129–41.

[82] Ibid., 129.

large demands. Some movies are three to four hours long, and TED talks, which are typically seventeen minutes, are phenomenally successful. However, since the medium of film employs color, music, special effects, and intense emotion, it provides a multisensory and engrossing medium that holds attention. Additionally, filmmakers tell stories, and narrative tends to hold attention. Similarly, but with a different set of techniques, TED talks are engaging. They deal with topics audiences find interesting and regularly employ humor and visual aids. These aspects of cinema and TED help to shape the biasing signals that win attention. In fact, the next chapter identifies some of these aspects employed by film and TED in a rhetorical theory called "*enargeia*."

Cursory Advice and Copious Strategies

This section demonstrates that the fields of rhetoric and homiletics have responded to the necessity of attention and the difficulties of gaining attention by providing strategies to win attention. In other words, these fields have primarily responded to the necessity of attention with praxis. This is a reasonable and helpful response. However, as it will be observed, the strategies are copious and often dealt with in a cursory manner. These observations highlight a gap in knowledge in the field of homiletics, which is theory to explain how language grasps attention.

We have already noticed the copious strategies tangentially above, but to be explicit, consider the following catalog of suggestions on how to gain attention in the *introduction*: Aristotle states that speaking about "great things" that are personally relevant to the audience is essential to gaining attention.[83] Cicero suggests a different strategy: eloquence that gives charm to subjects that are unattractive.[84] Quintilian offers other strategies: touch the feelings.[85] Likewise, Augustine has his own set of strategies for gaining attention at the beginning of a sermon: make the listeners friendly by conciliating the hostile, rousing the careless, and telling the ignorant both what is occurring at present and what is probable in the future.[86]

Proceeding to modern homileticians, strategies for winning attention in the *introduction* of a sermon are just as plentiful. Taylor's strategy is succinct: the preacher's topic must be

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[83] Aristotle, *On Rhetoric*, trans. Kennedy, 263.
[84] Cicero, *On the Orator: Book 3*, trans. Rackham, 41.
[85] Quintilian, *Institutes of Oratory*, ed. Honeycutt, 3787.
[86] Augustine, *On Christian Doctrine* (Peabody: Hendrickson, 1994), 576.

appealing and the listener must patiently and attentively listen.[87] Long provides a similar strategy by explaining that the introduction of the sermon should begin by making a promise to hearers that they are interested in having kept.[88] Robinson explains, "If you do not capture attention in the first thirty seconds, you may never gain it at all."[89] He therefore encourages the use of paradox, a familiar thought, a rhetorical question, a startling fact, humor, story, or a confrontive statement.[90] Stanley and Jones also believe that attention must be captured in the beginning moments of the sermon.[91] They therefore exhort preachers to answer six questions before writing the introduction in order to have the best chance at winning attention: "What is the question I am answering? What can I do to get my audience to want to know the answer to that question? What is the tension this message will resolve? What can I do to make my audience feel that tension? What mystery does this message solve? What can I do to make my audience want a solution?"[92] Chapell agrees with Robinson and Stanley and Jones on the importance of the sermon's beginning seconds: "Today's communication researchers say that audiences generally decide within the first thirty seconds of a presentation whether they are interested in what a speaker will say."[93] Because of this, Chapell encourages preachers to use one of six keys to grasp attention in the introduction: involve their imagination; involve their sense of wonder; involve their appreciation of the past; involve their fear of the future; involve their outrage; involve their compassion.[94]

The long list of strategies continues as rhetoricians and homileticians describe how to *sustain* attention throughout a speech and sermon. Aristotle suggests inserting verbal clauses throughout the speech such as, "And give me your attention," and "For nothing pertains more to me than to you," and "I shall tell you something strange, the like of which you have never heard," and "Something so marvelous."[95] Quintilian explains that arrangement and delivery are able to achieve sustained attention throughout a speech.[96] Gregory the Great proposes his own strategy related not to content or eloquence but to the speaker's relationship to the audience: the

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[87] Taylor, *Preaching Life*, 81–82.
[88] Thomas G. Long, *The Witness of Preaching*, 2nd ed. (Louisville: Westminster John Knox, 2005), 177–84.
[89] Robinson, *Biblical Preaching*, 166.
[90] Ibid., 166–68.
[91] Stanley and Jones, *Communicating for a Change*, 154.
[92] Ibid.
[93] Chapell, *Christ-Centered Preaching*, 229.
[94] Ibid., 230.
[95] Aristotle, *On Rhetoric*, trans. Kennedy, 264.
[96] Quintilian, *Institutes of Oratory*, ed. Honeycutt, 2584.

preacher must be loved by the listeners. He writes, "For it is indeed difficult for a preacher who is not loved, however well he may preach, to be willingly listened to. He, then, ought to study to be loved to the end that he may be listened to."[97] Spurgeon's fulsome list includes: say something worth hearing; give them something clearly arranged; speak plainly; attend to your matter of address; do not extemporize in the emphatic sense; do not make the introduction too long; do not repeat yourselves; avoid being too long; be interested yourself; have a good number of illustrations; include an element of surprise.[98]

Proceeding once again to modern homileticians, strategies for *sustaining* attention throughout a sermon are just as diverse and profuse. For example, according to Long, the promise made to win attention at the beginning of the sermon must dictate the sermon's progress, unity, and order throughout the remainder of the sermon. Long therefore explains, if the promise made is that an important question will be answered, then the sermon must consistently move toward that answer to maintain the alliance that keeps the audience attentive; if the promise made is an experience related to a particular issue, then the sermon must consistently produce an experience connected to that issue to maintain the alliance that keeps the audience attentive.[99] In *The Homiletical Plot*, Lowry argues for employing a homiletical plot that begins by upsetting the audience's equilibrium. According to Lowry, upsetting the equilibrium creates an ambiguity that the audience longs to have resolved, and this in turn keeps the audience attentive.[100] In *Patterns of Preaching*, Ronald Allen explains that an inductive movement creates tension that helps the congregation want to remain involved in the sermon, thus holding their attention.[101] In *Determining Form*, Allen approaches the issue of attention with pragmatic pessimism. He assumes that hearers will "mentally pop in and out of the message" no matter what the preacher does, and so, he explains that the sermon should progress by saying one thing, saying it slowly, saying it well, saying it from beginning to end, and staying focused on a single topic so that no matter when the hearers become attentive, they are able to hear the main idea of the sermon.[102] In *They Like to Never Quit Praisin' God*, Thomas admonishes that sermons must consist of five key elements in order to achieve attention: dialogical language, appeal to core beliefs, emotive

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[97] Gregory the Great, *The Book of Pastoral Rule*, in *Leo the Great, Gregory the Great*, trans. Charles Lett Feltoe, Nicene and Post-Nicene Fathers, 2nd series, 12 (Peabody, MA: Hendrickson, 1994), 20.
[98] Spurgeon, *Lectures to My Students*, 130–39.
[99] Long, *Witness of Preaching*, 184–85.
[100] Lowry, *Homiletical Plot*, 28–35.
[101] Ronald J. Allen, ed., *Patterns of Preaching* (St. Louis: Chalice, 1998), xi.
[102] Allen, *Determining Form*, 7–8.

movement, unity of form and substance, and creative use of reversals.[103] In *Biblical Preaching*, Robinson explains that attention is maintained through gesture, voice, language, arrangement, and thought.[104] Finally, in *Communicating for a Change*, Stanley and Jones offer five "rules of engagement" that help to maintain attention. They ground the first rule in communication research that explains faster speakers—190 words per minute as opposed to 150 words per minute—tend to be more highly rated. Based on this research their first rule of engagement is "check your speed." The other four rules include: slowdown in the curves; navigate through the text; add something unexpected to the trip; take the most direct route.[105]

       Not only are the strategies for attention within the field of homiletics copious, but when strategies are suggested, it is often secondary to other foci in works on rhetoric and homiletics. The result is minimal guidance on how and when to apply one strategy over another. Here are a few examples. Aristotle spends six pages on the introduction of a speech. Within this section he offers three sentences on attention: its importance, how to achieve it, and why some orators fail to achieve it.[106] When Quintilian explains that the importance of sustained attention increases as a speech becomes longer, his explanation falls within a broader discussion on speech arrangement. Arrangement, not attention, is his emphasis.[107] Robinson spends ten pages on the introduction of a sermon and two of those pages suggest strategies for gaining attention.[108] In contrast, Robinson devotes twenty-four pages to form—unity, order, and progress—and twenty-four pages to style.[109] Similarly, when Craddock lauds the narrative arc as the preeminent sermonic form, he states that sustained attention is a benefit of creating concrete experiences in the sermon.[110] Sustained attention appears to be a side benefit of a new form. Craddock quickly moves on to expound on other benefits such as listener identification, conclusions reached, new perspectives gained, and decisions made.[111]

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[103] Thomas, *They Like to Never Quit*, 22–33.
[104] Robinson, *Biblical Preaching*, 184–85.
[105] Stanley and Jones, *Communicating for a Change*, 156–65.
[106] Aristotle, *On Rhetoric*, trans. Kennedy, book 3, 260–65.
[107] Quintilian, *Institutes of Oratory*, ed. Honeycutt, 2584.
[108] Robinson, *Biblical Preaching*, 166–75.
[109] Ibid., 115–38, 201–24.
[110] Craddock, *As One Without Authority*, 61.
[111] Ibid., 62.

Summary

This section demonstrated that the fields of rhetoric and homiletics have primarily responded to the necessity of attention with praxis. This is a reasonable and helpful response because praxis is quite often the practical solution to consequential problems. And yet, the copious strategies for attention and the cursory manner with which the strategies are suggested illuminate a gap in knowledge in homiletics today, which is theory to explain how language grasps attention. Attempting to provide theory to explain every strategy for attention that is proposed by rhetoricians and homileticians is beyond the scope of this thesis. Therefore, the next section necessarily narrows its focus to one highly lauded strategy for attention that the field of homiletics is deficient in providing theoretical grounding for: pictorial language.

The Contribution of This Thesis

The problem that this thesis seeks to solve is narrow: the field of homiletics lacks theoretical grounding for strategies that encourage the use of pictorial language to win listener attention. The contribution that this thesis makes, therefore, is to fill this gap in knowledge by providing theoretical grounding for pictorial language. The following section substantiates this gap in knowledge and this thesis' claim of original contribution by returning to the study that resulted in listing the top books being used to teach preaching among the institutions belonging to the Association of Theological Schools. An examination of these works results in two conclusions. First, contemporary homiletics regularly lauds the use of pictorial language to win attention. Second, contemporary homiletics lacks substantive theory to explain why pictorial language grasps attention. Additionally, this section explains that neuroscience is a rich field of inquiry when theorizing about attention, but neuroscience is nearly untouched by the field of homiletics in relation to attention.

Conclusion 1: Lauding the Use of Pictorial Language

Contemporary homiletics regularly suggests using pictorial language to win attention. For example, Craddock champions generative language that creates an image, which serves as a magnet drawing a cluster of reflections and emotions.[112] In *Patterns of Preaching*, one of the contributors, Barbara K. Lundblad, explains in "Sermon as Movement of Images" that today's

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[112] Fred B. Craddock, *Preaching* (Nashville: Abingdon, 1985), 197.

culture processes the world and its meaning through images. She therefore proposes using word-pictures to communicate the meaning of the message, which engages the audience on multiple levels.[113] Taylor describes the preaching task as an imaginative one. She writes, "By that I do not mean a fanciful or fictional task, but one in which the human capacity to imagine—to form mental pictures of the self, the neighbor, the world, the future, to envision new realities—is both engaged and transformed.[114] Long writes that an image in a sermon is much more than oratorical decoration. Accordingly, he lauds illustrations that tell stories and create images because they have more communicative power and energy than other kinds of illustrations.[115] Thomas writes that effective preaching develops language and images because they appeal to one or more of the five senses, which in turn stirs the listener who then becomes more interested.[116] In a final example, Robinson writes that listeners are stimulated when their senses are appealed to, he therefore explains, use words to help people see and remember past experiences or to imagine new experiences.[117] The admonition to make language pictorial to win attention is good advice for praxis and this thesis has no argument against it. However, as the next part demonstrates, homiletics lacks substantive theoretical grounding for pictorial language.

Conclusion 2: Strategies for Pictorial Language Lack Robust Theory

Contemporary homileticians regularly propose using pictorial language to win attention, but rarely do they theoretically ground their strategies. When they do attempt to ground their proposed strategies, it is often laconic and lacks coherence with other homileticians. For example, some works such as Allen's *Determining the Form*, Brown's *Delivering the Sermon*, and the anonymous Catholic work, *Preaching the Mystery of Faith*, do not explain theory for attention whatsoever. Others, such as Long's *The Witness of Preaching* and Robinson's *Biblical Preaching* do briefly cite theorists. However, Robinson does so in just one sentence by referring to rhetorician Wayne Minnick, and Long does so generically by briefly overviewing why rhetoricians and homileticians have admonished preachers to use illustrations. Still others, such as Thomas' *They Like to Never Quit Preaching*, Taylor's *The Preaching Life*, and Lundblad's

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[113] Barbara K. Lundblad, *Patterns of Preaching*, ed. Ronald J. Allen (St. Louis: Chalice, 1998), 104.
[114] Taylor, *Preaching Life*, 41.
[115] Long, *Witness of Preaching*, 202.
[116] Thomas, *They Like to Never Quit*, 56.
[117] Robinson, *Biblical Preaching*, 193–94.

chapter titled "Sermon as Movement of Images," explain why pictorial language wins attention but they do not cite theorists to support their explanations.

Of all the books on the list, Long gives the most space to explaining why images win attention. However, his explanation is part of a larger section on illustrations, not just pictorial language. According to Long, rhetoricians and homileticians have always proposed the use of illustrations because they can illumine, clarify, persuade, break down resistance, make truth concrete, clear, and understandable.[118] In an attempt to persuade preachers who may question the validity of pictorial language in Christian rhetoric, Long explains that Christian preachers who choose to communicate the gospel through narratives, images, metaphors, and similes drawn from everyday life follow Jesus' example.[119] Taylor is next in the amount of space that she gives to explain why images win attention. However, similar to Long, her explanation is part of a larger section. In her case, it is part of a section on imagination. According to Taylor, imagination works for a number of reasons: every person is able to imagine ideas in their minds; human beings are driven by images; Christian tradition is filled with images; theologians explain that faith is the enduring ability to imagine life in a certain way; mental images can blur the distinction between inner and outer reality and evoke physical response.[120] Robinson refers to rhetorician Wayne Minnick before advancing his strategy for pictorial language. According to Robinson, Minnick explains that pictorial language can help to facilitate an experience, which appeals to both mind and feelings.[121] This reasoning is similar to Thomas, who also explains that pictorial language facilitates an experience. However, rather than winning attention by appealing to the mind and feelings, as Robinson explains, Thomas writes that appealing to the senses begets identification: "When preaching effectively develops language and images that appeal to one or more of the five senses—sense appeal—the language and images beget identification. Once identification occurs, emotion is stirred and the listener becomes interested."[122] Finally, Lundblad explains that pictorial language engages the congregation because the congregation is steeped in images from electronic media.[123]

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[118] Long, *Witness of Preaching*, 199–201.
[119] Ibid., 198.
[120] Taylor, *Preaching Life*, 40–47.
[121] Robinson, *Biblical Preaching*, 193; Wayne C. Minnick, *The Art of Persuasion* (Boston: Houghton Mifflin Co., 1968), Chapter 7.
[122] Thomas, *They Like to Never Quit*, 56.
[123] Barbara K. Lundblad, *Patterns of Preaching*, 104.

This survey of the top twelve works being used to teach preaching in contemporary homiletics reveals that these books do not consistently nor comprehensively explain theory for pictorial language. These twelve works are representative of the field of homiletics today. In a past era, the nineteenth century for example, homileticians such as John Broadus and Robert Dabney offered more theory to explain their strategies for attention. However, even their explanations are brief and similar to works on homiletics today. Today's most widely used books ground their strategies in praxis more than theory.[124]

Neuroscience and Homiletics

Although neuroscience is a rich field of inquiry when theorizing about attention, it is nearly untouched by the field of homiletics in relation to attention. The top twelve books used by seminaries to teach preaching in North America do not engage neuroscience. A word search of terms related to neuroscience and preaching reveals that other homiletical works do engage that field. However, these works are not widely used, and some are out of print; nevertheless, they do draw from neuroscience. For example, Ralph Lewis and Gregg Lewis' *Inductive Preaching: Helping People Listen*, cites brain research to state that modern society discriminates against the visual/right hemisphere of the brain.[125] Their conclusion is that this discrimination also occurs in preaching so that preaching impacts only half of the brain. Yet, their interest is not on how neuroscience elucidates important connections between language (the left side of the brain) and vision (the right side of the brain), which is the focus of this thesis. Instead, Lewis and Lewis use educational theory to explain that an inductive approach to preaching creates an experiential moment that engages both hemispheres of the brain.[126] Thus Lewis and Lewis provide a helpful contribution to homiletics, but this thesis is particularly interested in how words, received aurally, win attention.

Jeffrey Arthurs' *Preaching as Reminding* engages scripture, rhetoric, and neuroscience to explain how reminding occurs in the brain and how preaching can leverage neuroscience's

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[124] In a past era (the 1800s), when homileticians such as John Broadus and Robert Dabney wrote works on homiletics, they dealt better with theory to explain their strategies for attention. However, their explanations for pictorial language is minor and similar to works on homiletics today, they too mostly ground their strategies in praxis. (John A. Broadus, *On the Preparation and Delivery of Sermons*, 4th ed. [New York: HarperOne, 1979], 179–92, 220–36; Robert L. Dabney, *Sacred Rhetoric* [Midlothian, TX: Alacrity, 2010], 115–29.)

[125] Ralph L. Lewis and Gregg Lewis, *Inductive Preaching, Helping People Listen* (Wheaton, IL: Crossway, 1983), 30.

[126] Ibid., 21–33.

findings to awaken latent ideas and feelings that already reside in an audience's consciousness.[127] However, Arthurs' focus is the unique work of evoking memory, not attention, and the tasks, although similar, are different in emphasis. The former concerns how to draw out ideas that exist within the listener; the latter concerns how to win audience attention.

Richard Cox's *Rewiring Your Preaching* also puts preaching into conversation with neuroscience.[128] However, its primary focus is not on attention, but on how the brain makes meaning. When Cox does address attention, he uses the term "brain gates," and explains that the more the senses are engaged, the more likely the brain is to pay attention.[129] Cox' analysis of "brain gates" is laconic but it does take a meaningful step toward substantiating "multisensory" preaching as a possible means to attention. This is good news for advocates of multisensory preaching who recommend the use of sight, sound, taste, touch, and scent during the worship experience, and during the sermon in particular.[130] However, even the turn toward multisensory preaching is beyond the interest of this thesis, which explores theoretical underpinnings for the ways language gains attention during oration. Finally, a survey of Cox's bibliography further substantiates this section's point that the field of homiletics lacks engagement about attention from neuroscience. Cox lists only two sources that connect neuroscience to Christianity (not specifically to preaching): *How God Changes Your Brain* by Andrew Newberg and Mark Waldman, and *Why We Believe What We Believe* by Andrew Newberg. Yet, neither of these works contribute to conversation between neuroscience and homiletics in relation to the issue of attention.

Conclusion

This chapter has explained that the need for attention is axiomatic in rhetorical and homiletical literature. The primary reason for this assumption, according to this chapter, is because of the differences between oral rhetoric and written rhetoric: oral communication is evanescent, communal, and embodied. Thus, the need for attention is so obvious to rhetoricians and homileticians that it is often assumed in their writings. However, the audience's attention is difficult for the preacher to grasp because of two primary obstacles: the brain has a limited

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[127] Jeffrey D. Arthurs, *Preaching as Reminding* (Downers Grove: IVP Academic, 2017), 1–9.
[128] Richard H. Cox, *Rewiring Your Preaching* (Downers Grove: InterVarsity, 2012).
[129] Ibid., 37–39.
[130] Rick Blackwood, *The Power of Multi-Sensory Preaching and Teaching* (Grand Rapids: Zondervan, 2008).

capacity for processing information and an increase in media consumption is having adverse effect on consumer attention. A primary response to the difficulty of winning attention by the field of homiletics has been to provide strategies for attention. However, the copious strategies for attention and the cursory manner with which the strategies are suggested illuminate a gap in knowledge in homiletics today, which is theory to explain how language grasps attention. Finally, by examining the top twelve books used to teach preaching at institutions belonging to the Association of Theological Schools, this chapter arrives at two conclusions: First, contemporary homiletics regularly lauds the use of pictorial language to win attention. Second, contemporary homiletics lacks substantive theory to explain why pictorial language grasps attention. These two points, along with a final point about the lack of engagement between the field of homiletics and the field of neuroscience, substantiate the claim made at the beginning of this chapter and are the impetus for this thesis, which is to provide theoretical grounding for pictorial language that grasps attention.

The contribution that this thesis makes is important because the advance of homiletical theory is hindered if our discipline deals primarily with praxis. Furthermore, praxis is improved when preachers understand why a certain technique works. They are equipped to craft homiletical strategies on their own rather than simply following lock step what others have said. Therefore, this thesis contributes to knowledge for the field of homiletics by providing theoretical grounding for pictorial language that grasps attention.

In order to accomplish this goal, this thesis proceeds as follows. Chapters 2 and 3 provide a theoretical basis for attention. Chapter 2 offers a rhetorical-theoretical basis for attention called *enargeia*, which suggests that an idea is able to gain and sustain attention by creating "presence" in oration. Chapter 3 explores current theory on attention in neuroscience to contribute to the rhetorical-theoretical basis that chapter 2 begins. As will be seen, theory on attention in neuroscience validates and limits the theory of *enargeia*. With this theoretical basis in place, chapters 4 and 5 demonstrate the practice of pictorial language in Christian rhetoric. Chapter 4 provides a literary analysis of pictorial presence in the Gospel of John. Chapter 5 provides sermonic analysis of four sermons affirmed for their ability to win attention. Not only do these chapters support the theory explained in chapters 2 and 3, but they also begin to illuminate possible methodology for achieving attention in homiletics. Chapter 6 employs a quantitative study that results in further support of this thesis' theory and chapter 7 concludes by articulating

theoretically grounded homiletical methodology for attention that is being given the name "cynosure."

Originally, Cynosure denoted the constellation Ursa Minor, and sometimes simply referred to the "North Star" that Ursa Minor contains. For thousands of years the North Star has been used to guide travelers. What is interesting about the North Star is that, although it is not the brightest star in the sky, something about the arrangement of the Ursa Minor constellation—the spacing and positioning of other stars—functions to cause the North Star to stand out and catch the eye. Because of this, over the years the word "cynosure" has evolved in meaning. Today, cynosure is both an actual star and an abstract noun referring to any person or thing that is a center of attention or interest.[131] With this in mind, "cynosure" is a theoretically supported homiletical methodology for arranging and employing words that stand out and catch the mind's eyes.

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[131] *Webster's New World College Dictionary*, 3rd ed. (New York: Simon & Schuster, 1997), s.v. "cynosure."

Chapter 2

Tracing a Rhetorical-Theoretical Basis for Language That Wins Attention

The previous chapter sought to demonstrate that the field of homiletics needs theory to ground strategies for pictorial language that win attention. This chapter explores the theoretical basis for that task in terms of rhetoric. This chapter is not a general survey of rhetoric—such works are readily available—but rather traces a particular theory from ancient times to modern in order to elucidate why pictorial language wins attention. That theory is *enargeia*, which this chapter identifies as a rhetoric of presence and display that begins to explain why pictorial language wins attention. *Enargeia* has its origins in Greek rhetoric, develops as *evidentia* in Roman rhetoric, and comes to its culmination in modern rhetoric with the benefits and insights of the Enlightenment.

This chapter begins by explaining how the rhetorical theory of *enargeia* contributes to this thesis and then it traces its development through Greek rhetoric, Roman rhetoric, and modern rhetoric. In Roman and modern rhetoric, the concept of *enargeia* is labeled differently. In Roman rhetoric *enargeia* is developed as *evidentia*; in modern rhetoric *enargeia* is referred to as "vivacity" and then, finally, "presence." This chapter ends by summarizing the development of *enargeia*, synthesizing the theory of *enargeia* into a rhetorical-theoretical basis that will be applied to forthcoming chapters in order to identify and analyze strategies for grasping attention, and providing concluding observations.

The Theory of *Enargeia* in Greek Rhetoric

Aristotle spoke for many of the ancient rhetoricians when he admonished orators to bring an idea "before the eyes" of the listener [*pro ommaton poiein,* "visualization"].[132] He writes, "Things should be seen as being done rather than as going to be done."[133] Just after this admonishment, he elaborates, "But it is necessary to say what we mean by 'bringing-before-the-eyes' and what makes this occur. I call those things 'before-the-eyes' that signify things engaged in activity."[134]

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[132] Brackets supplied by Kennedy.
[133] Aristotle, *On Rhetoric*, trans. Kennedy, 219.
[134] Ibid., 222.

This kind of pictorial vividness with concrete images and active scenes is important to persuasion.

In classical Greek, three primary words refer to an idea entering the mind's eyes: *ecfrasis*, *fantasia*, and *enargeia*. According to Graham Zanker, a leading scholar on pictorial vividness as a rhetorical concept, *ecfrasis* appeals to the sense of sight, *fantasia* refers to mental visualization, and *enargeia* describes something that is clearly visible in the mind's eyes.[135] About these three words as rhetorical concepts, Zanker explains, "It may be concluded that the concept of *enargeia* is central to all ancient theory on pictorial vividness in literature and that it was felt to have a special relevance to poetry."[136] Zanker arrives at this conclusion for two reasons. First, *enargeia* is usually the consequence of *ecfrasis* and *fantasia*.[137] Second, *enargeia* predates *ecfrasis*, *fantasia*, and any other equivalents in Greek literature.[138]

Consensus exists among scholars of classical rhetoric about the eminence of *enargeia* as the central concept to ancient theory on pictorial vividness. In *Classical Rhetoric for the Modern Student*, Edward P. J. Corbett leaves out other devices and emphasizes *enargeia* when he writes, "Aid to lucidity is the device that the Greeks called *enargeia* and that we may translate as *palpability* or *vividness*."[139] Similarly, Ann Vasaly assumes the eminence of *enargeia* when she summarizes visual presentation, "One aspect of 'Vivid description' (in Greek, usually termed *enargeia*, in Latin, often *illustratio* or *evidentia*) was generally treated by the rhetorical handbooks under the heading of Style. Vivid description refers to a technique by which an orator created the illusion of sight through the use of concrete details of description."[140]

Antecedent Uses of *Enargeia* as a Rhetorical Concept

Before *enargeia* became a rhetorical concept, it was an often-used adjective, *enargeis*, in the writings of the Greek poets. Zanker notes, "The adjective *enargeis* is . . . very common in the poets from Homer to the end of the classical period. There it means visible, palpable, in bodily shape especially of the gods appearing in their own forms, manifest to the mind's eye, and, of

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[135] Graham Zanker, "Enargeia in the Ancient Criticism of Poetry," *Rheinisches Museum für Philologie*, Neue Folge, 124 (1981): 301–4.
[136] Ibid., 304.
[137] Ibid., 302–4.
[138] Ibid., 304.
[139] Corbett, *Classical Rhetoric*, 298.
[140] Ann Vasaly, *Representations: Images of the World in Ciceronian Oratory* (Berkeley: University of California Press, 1993), 19–20.

words etc., clear, distinct."[141] The standard *Greek-English Lexicon of the New Testament and other Early Christian Literature* translates the adjective as "readily perceived, clear, evident, and visible."[142] Thus, *enargeis* as an adjective describes something that is clear, visible, and ably seen in the mind's eyes.

The adjective, *enargeis*, became a noun, *enargeia*, in fourth-century BCE prose and during this time it gained increasing importance.[143] Zanker writes that Plato's use of *enargeia*, although employing it only once, is a classic example, "In the *Politicus* the Stranger refers to the *enargeia* that comes from pigments and the blending of colors in a painting. Here the word denotes visual clarity."[144] The development of *enargeis* the adjective, used as *enargeia* the noun, is an important advance in the use of the word. Rather than simply describing something else that is clear and visible, it refers to the thing itself: clear, visible, and ably seen in the mind's eyes. While still not a rhetorical concept in Plato's time, *enargeia* was a commonly used word that the fourth and third centuries Greek rhetoricians picked up.

The Development of *Enargeia* in Greek Rhetoric

In *On the Sublime*, Longinus captures the momentum and development of *enargeia* among Greek rhetoricians and may have been the first to conceptualize *enargeia* as a rhetorical theory:

> The term *image*[145] [refers] to those cases when he who is speaking, by reason of the rapt and excited state of his feelings, imagines himself to see what he is talking about, and produces a similar illusion in his hearers. Poets and orators both employ images, but with a very different object, as you are well aware. The poetical image is designed to astound; the oratorical image to give perspicuity [*enargeia*]. Both, however, seek to work on the emotions.[146]

With these words, the theory of *enargeia* was inaugurated. For Longinus it is the process of transferring an idea from speaker to listener through a lively image that centers attention and works on emotions. However, while the theory was born, it did not develop with him.

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[141] Zanker, "Enargeia," 307.
[142] Frederick William Danker and Walter Bauer, eds., *A Greek-English Lexicon of the New Testament and Early Christian Literature*, 3rd ed. (Chicago: University of Chicago Press, 2014), s.v. "enargeis."
[143] Zanker, "Enargeia," 307.
[144] Ibid.
[145] The word *image* is not italicized in the translation but is done so here to make clear that Longinus is referring to *image* as a word.
[146] Longinus, *On the Sublime*, trans. Benjamin Jowett (n.p., n.d.), 18. Longinus is now generally considered not to be the author of *On the Sublime*, although it remains conventional to use his name as author.

Demetrius of Phalerum wrote extensively on rhetoric and he built on Longinus' budding theory of *enargeia* by explaining two ways to transfer ideas from speaker to listener through lively images that grasp attention and work on emotions. First, Demetrius emphasizes the importance of "exact narration." He writes, "We shall treat first of vividness [*enargeia*], which arises from an exact narration overlooking no detail and cutting out nothing."[147] To demonstrate the effectiveness of exact narration he offers an example from Homer's description of a racehorse, "For ever they seemed as though they would mount the chariot-floor. Of Eumêlus, and hot on his back did the breath of their nostrils pour. And his shoulders broad, for their heads overhung him as onward they flew."[148] Demetrius then concludes, "The entire description is vivid owing to the fact that no detail which usually occurs and then occurred is omitted."[149] Thus, according to Demetrius, exact narration is a means to producing *enargeia*.

Demetrius explains that "attendant circumstances" is a second way to transfer ideas from speaker to listener. He writes, "Vividness [*enargeia*] may also be produced by mentioning the accompanying circumstances of any action. It was, for instance, once said of a countryman's walk that 'the noise of his feet had been heard from afar as he approached,' the suggestion being that he was not walking at all, but stamping the ground, so to say."[150] In this example the attendant circumstances—the noise from approaching feet—is a means to producing *enargeia*.

Summary of *Enargeia's* Development

This offering by Longinus and Demetrius is the beginning of the theory of *enargeia* presented by Greek rhetoricians and it begins to answer the question that this chapter seeks to answer: What theoretical basis undergirds pictorial language that captures attention? To summarize the development of *enargeia* thus far, the adjective, *enargeis*, develops into a noun, *enargeia*, which Greek rhetoricians such as Plato and Aristotle use in their writings. However, not until Longinus and Demetrius does *enargeia* become a rhetorical concept. Longinus gives birth to the theory of *enargeia* and Demetrius contributes to it by offering "exact narration," and "attendant circumstances" as means to producing *enargeia*. At this point, *enargeia* is unsophisticated in its development. Longinus offers a basic definition for the theory of *enargeia*; Demetrius provides

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[147] Demetrius, *On Style*, trans. W. Rhys Robert (London: Forgotten Books, 2018), ch. 4, 209.
[148] Ibid., 210.
[149] Ibid.
[150] Ibid., 217.

initial strategy to produce *enargeia*. However, expanding on the means to produce *enargeia* (strategy) and explaining why *enargeia* works to gain attention (theory) does not develop with the Greek rhetoricians.

Enargeia as *Evidentia* in Roman Rhetoric

Greek rhetoricians' fledgling theory of *enargeia* remained fairly dormant until Cicero and Quintilian began to develop it as a primary technique for centering attention. Although a handful of other rhetorical concepts also emphasized vivid description, *enargeia's* accentuation of visualization, is what ultimately distinguished *enargeia* among Rome's greatest rhetoricians as an explanation for pictorial vividness. As Vasaly writes, "No clear theoretical understanding of vivid description is to be found in the *progymnasmata*[151] of the later Empire, and only [*enargeia's*] emphasis on 'visualization' separated it from other, closely related, rhetorical techniques, such as narration or characterization."[152] Thus, the Roman rhetoricians, Cicero and Quintilian, take *enargeia*, commonly referred to as *evidentia*[153] in Latin, and develop it for use in rhetoric as the primary theory of making ideas visible. Throughout the remainder of this section *enargeia* will be referred to as *evidentia*.

The Development of *Evidentia* in Roman Rhetoric

Cicero and Quintilian expand on the theory of *enargeia* by conflating Demetrius' "exact narration" and "attendant circumstances" into a sophisticated three-stage process. In *On the Orator*, Cicero begins where the Greeks end. He explains, "A great impression is made by dwelling on a single point, and also by clear explanation and almost visual presentation of events as if practically going on—which are very effective both in stating a case and in explaining and amplifying the statement, with the object of making the fact we amplify appear to the audience as important as eloquence is able to make it."[154] In this explanation Cicero conflates Demetrius' "exact narration" and "attendant circumstances" into the theory of *evidentia*, which, visually

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[151] Rhetorical exercises used by Greek and Roman students of rhetoric.
[152] Vasaly, *Representations*, 91.
[153] "The successful employment of *evidentia* caused the listener to picture what was described with 'the eyes of the mind.'" (Vasaly, *Representations*, 90.)
[154] Cicero, *On the Orator: Book 3*, trans. Rackham, 161.

presents events as if they are actually going on. Quintilian builds on Cicero by describing a three-stage process in his *Institutes of Oratory*:

> When, for example, while the mind is unoccupied and we are indulging in chimerical hopes and dreams, as of men awake, the images of which I am speaking beset us so closely that we seem to be on a journey, on a voyage, in a battle, to be haranguing assemblies of people, to dispose of wealth which we do not possess, and not to be thinking but acting, shall we not turn this lawless power of our minds to our advantage? I make a complaint that a man has been murdered; shall I not bring before my eyes everything that is likely to have happened when the murder occurred? Shall not the assassin suddenly sally forth? Shall not the other tremble, cry out, supplicate or flee? Shall I not behold the one striking, the other falling? Shall not the blood, and paleness, and last gasp of the expiring victim present itself fully to my mental view? Hence will result that *enargeia*, which is called by Cicero "illustration" and "evidentness," which seems not so much to narrate as to exhibit, and our feelings will be moved not less strongly than if we were actually present at the affairs of which we are speaking.[155]

According to Quintilian, this three-stage process requires the speaker to first, imagine and feel his images as if they are actually happening. Next, he needs to describe what he is imagining and feeling as if they are actually happening. These first two stages result in a third stage, which turns the audience into "eyewitnesses." Vasaly concisely summarizes this three-stage strategy:

> The speaker first summons images from his memory, where they are stored; if the orator is skillful and imaginative, these stimulate the particular emotional response that he had hoped to create in himself; the orator then, through vivid description, stimulates corresponding *visiones* in the minds of his audience; and these, in turn, produce a seemingly inevitable emotional reaction in the listeners. The process by which the mind of the orator is moved and that by which his audience is moved is, in essence, the same. A particular image (*visio*), summoned to mind, sets in motion a predictable emotional response (*pathos*).[156]

Describing *evidentia* as a three-stage process is a helpful advancement on Demetrius' admonition to employ "exact narration" and "attendant circumstances" as a means to making ideas pictorially present. The figure below displays *evidentia* as a three-stage strategy:

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[155] Quintilian, *Institutes of Oratory*, ed. Honeycutt, 6415–25.
[156] Vasaly, *Representations*, 97.

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┌─────────────────┐   ┌──────────────────────┐   ┌────────────────────────┐
│   STAGE I.      │   │    STAGE II.         │   │    STAGE III.          │
│ Rhetorician's   │   │ Rhetorician's Idea   │   │ Rhetorician's Idea     │
│      Idea       │   │    Exhibited         │   │ Received               │
│                 │   │                      │   │ as Eyewitnesses        │
└─────────────────┘   └──────────────────────┘   └────────────────────────┘
         ↓                ↑          ↓                   ↑          ↓
   ┌───────────┐        ┌──────────────┐                    ┌──────────────┐
   │ -Imagined │        │ -Vividly     │                    │ -Attentively │
   │ -Felt     │        │ -Passionately│                    │ -Visually    │
   │           │        │ -Stimulatingly│                   │ -Passionately│
   └───────────┘        └──────────────┘                    └──────────────┘
         ↓                ↑          ↓                   ↑          ↓
┌─────────────────┐   ┌──────────────────────┐   ┌────────────────────────┐
│ by the          │   │ to the Audience      │   │ by the Audience        │
│ Rhetorician     │   │                      │   │                        │
└─────────────────┘   └──────────────────────┘   └────────────────────────┘
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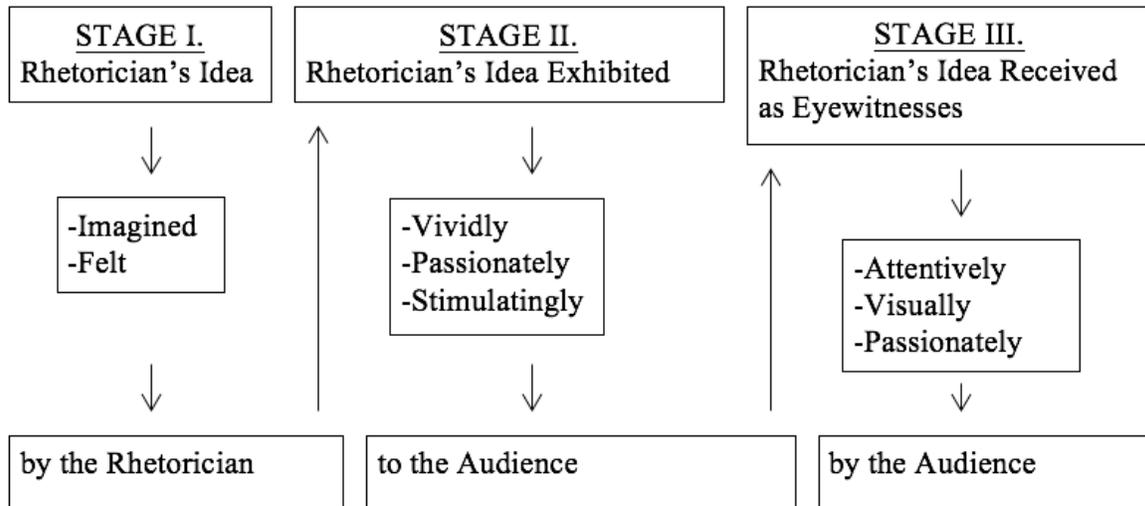
Figure 1. Three Stage Strategy

Figures of Speech

Following this description of *evidentia* Quintilian offers figures of speech as literary devices that are capable of exhibiting the rhetorician's idea vividly, passionately, and stimulatingly in the second stage. Cicero also writes about figures of speech, but for him, they are little more than ornamental. After contributing a list of twenty-three figures[157] Cicero writes, "For these more or less are the figures—and possibly there may be even more also like them—that embellish oratory with the thoughts and with arrangements of words."[158] Quintilian views figures[159] as something more than simply ornamental and he elevates their status. He writes, "For they add force to our thoughts, and confer a grace upon them."[160] He then goes on to define figures and to demonstrate their unique function in oratory. There are two figures that Quintilian discusses that are of particular interest to this chapter because of their unique ability to facilitate the second stage of *evidentia*. Those two figures are metaphor and hypotyposis.

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[157] Cicero, *On the Orator: Book 3*, trans. Rackham, 159–68.
[158] Ibid., 167.
[159] Quintilian spends some time differentiating between tropes and figures but ultimately concludes, "The nature of things is not changed by a change in their appellations; and as men, if they take a name different from that which they had, are still the same persons, so the forms of expression, of which we are speaking, whether they be called tropes or figures, are still of the same efficacy, for their use does not consist in their name but in their influence." (Quintilian, *Institutes of Oratory*, trans. John Selby Watson [London: Covent Garden, 1856], 145.)
[160] Ibid., 144.

Quintilian connects the function of metaphor to the theory of *enargeia* when he writes, "Metaphor has been invented for the purpose of exciting the mind, giving a character to things, and setting them before the eye."[161] He defines metaphor as when, "a noun or a verb is accordingly transferred, fixed as it were, from that place in the language to which it properly belongs, to one in which there is either no proper word, or in which the metaphorical word is preferable to the proper."[162] According to Quintilian there are four ways that a metaphor may be used to bring an idea before the mind's eyes. The first is, "When one sort of living thing is put for another; as, in speaking of a driver of horses, 'the steersman turn'd his horse with mighty force."[163] The second is, "When one inanimate thing is put for another; as, 'He gives his fleet the reins'."[164] The third is, "When inanimate things are put for things having life, as, 'By steel, not fate, the wall of Greece fell down.'"[165] The fourth is, "When things having life are put for things inanimate, 'The shepherd sits amaz'd, listening to the sound from the high mountain's head.'"[166] Following his delineation of these four kinds of metaphor Quintilian explains that these four could probably be distinguished into more species but that it is unnecessary.[167] For example, the fourth, "When things having life are put for things inanimate," is clearly personification. However, Quintilian is content to keep personification under the general classification of metaphor.

A second figure of speech that Quintilian offers that may be applied to facilitating *evidentia* is hypotyposis. About this figure he writes, "But as to the figure which, as Cicero says, sets things before the eyes, it is used, when a thing is not simply mentioned as having been done, but is mentioned with a representation how it was done, not merely in a general way, but in all its attendant circumstances."[168] In referencing Cicero, Quintilian is referring to *Rhetorica Ad Herennium*.[169] Found within that work is a description of a hypotyposis: "It is Ocular

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[161] Ibid., 128.
[162] Ibid., 125.
[163] Ibid., 126.
[164] Ibid.
[165] Ibid.
[166] Ibid., 127.
[167] Ibid.
[168] Ibid., 163–64.
[169] The Loeb Classical Library is published by Harvard and highly respected for its translations of classical literature. In the introduction to *Rhetorica ad Herennium*, translator Harry Caplan writes, "Although the belief in Ciceronian authorship has still not entirely disappeared, all the recent editors agree that the attribution [to Cicero] is erroneous." (Cicero, *Rhetorica ad Herennium*, trans. Harry Caplan [Cambridge: Harvard University Press, 1954], ix.)

Demonstration[170] [hypotyposis] when an event is so described in words that the business seems to be enacted and the subject to pass vividly before our eyes."[171] *Rhetorica Ad Herennium* then offers an example of hypotyposis in which a story about the murder of Gracchus is depicted in vivid detail. Describing an assassin the author writes, "In a sweat, with eyes blazing, hair bristling, toga awry, he begins to quicken his pace, several other men joining him."[172] The author then describes the murder, "But this fellow, frothing crime from his mouth, breathing forth cruelty from the depth of his lungs, swings his arm, and, while Gracchus wonders what it means, but still does not move from the place where he stood, strikes him on the temple."[173] A depiction of the assassin and crowd following the murder concludes the hypotyposis, "The assassin, bespattered with the pitiable blood of the bravest of heroes, looks about him as if he had done a most admirable deed, gaily extends his murderous hand to his followers as they congratulate him, and betakes himself to the temple of Jupiter."[174]

Metaphor and hypotyposis are unique figures of speech that may be applied to the theory of *evidentia* because of their ability to visually exhibit ideas in the second stage. As Quintilian writes, "Metaphor has been invented for the purpose of exciting the mind, giving a character to things, and setting them before the eye."[175] And hypotyposis, "Sets things before the eyes, it is used, when a thing is not simply mentioned as having been done, but is mentioned with a representation how it was done, not merely in a general way, but in all its attendant circumstances."[176] In the second stage of *enargeia*, the task of the rhetorician is to describe what he is imagining and feeling as if it is actually happening for the distinct purpose of visually exhibiting ideas. Metaphor and hypotyposis are unique in their ability to accomplish this task. The figure below displays the addition of these figures to the second stage:

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[170] The editor includes a footnote beside *Ocular Demonstration* that reads, "*enargeia*. To Quintilian, *evidentia*, *repraesentatio*, *sub oculos subiectio*. Sometimes Hypotyposis." (Ibid., 405).
[171] Ibid.
[172] Ibid. 407.
[173] Ibid.
[174] Ibid.
[175] Quintilian, *Institutes of Oratory*, trans. Watson, 128.
[176] Ibid., 163–64.
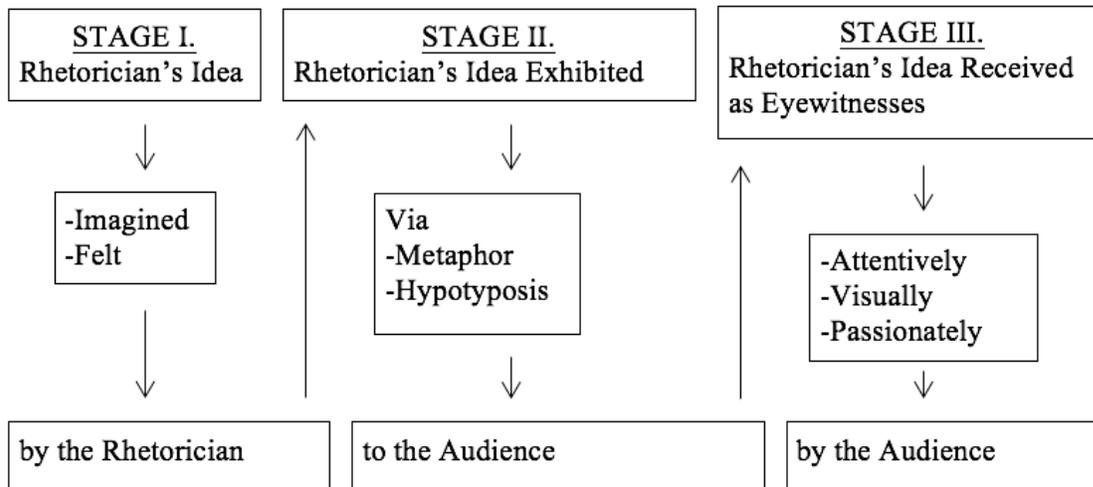
Figure 2. Expanded Three-Stage Strategy

Summary of *Evidentia's* Development

In summary, the Roman rhetoricians refine theory for *enargeia* and they begin to prescribe strategy for making language pictorial. They do this by developing Demetrius' "exact narration" and "attendant circumstances" into an integrated, three-stage process. They then offer figures of speech, specifically metaphor and hypotyposis, as literary devices that are capable of visually exhibiting ideas in the second stage. These contributions help to answer the question that this chapter seeks to answer: What rhetorical theoretical basis undergirds why pictorial presence grasps attention.

Critiquing *Evidentia*

Because the Greek and Roman rhetoricians' discussion of *evidentia* primarily prescribes strategy, the theory at this point in its development raises two significant questions for the modern reader. First, how do images of real objects and experiences actually impact the mind? Second, what exactly is the connection in the brain between words and images? Vasaly's critique of *evidentia* touches on the first question:

> Much of this appears fairly peculiar to the modern reader, and yet those aspects of the theoretical discussion of *evidentia* that appear most strange to us are perhaps most revealing of differences between Cicero's audience and ourselves. Implicit in these discussions of the images derived from experience of real objects is the idea that such images were able to produce a cohering and lasting physical impact

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on the mind by means of the eyes. . . . No explicit attempt was made, however, to explain the perceptual mechanics of *evidentia*, by which the orator, through words, produced images.[177]

Thus far in the theory of *evidentia* an assumption is being made about the impact that pictorial images of real objects and real experiences have on the brain. However, as Vasaly's critique makes clear, the Roman rhetoricians do not explain how this happens or why they think it works. This is because rhetoric, and specifically the theory of *evidentia*, is primarily pragmatic at this stage in its development. Cicero and Quintilian, and their predecessors Longinus and Demetrius, were observing what works and they codified rules about that.

There is a second question that *evidentia* raises: What exactly is the connection in the mind between words and images? Vasaly explains:

> It is also to be observed that the accounts of *evidentia* or *enargeia* found in ancient sources assume an extraordinary degree of correspondence between words and images. The effect in such descriptions of words *as* words, each freighted with emotional resonance for the listener, is scarcely acknowledged by ancient rhetorical theorists.[178]

In other words, the classical rhetoricians assume a strong correlation between the words that they speak and the images that their words produce in the brains of their listeners. An assumed one-for-one correlation between symbol and thing symbolized is a weakness at this point in the theory of *enargeia*. Going beyond the correlation of symbol and thing symbolized, the Greeks and Romans also assume the emotional impact that their images produce in their listeners. Dennis R. Bormann wrote extensively on the theory of *enargeia*. In his article "*Enargeia*: A Concept For All Seasons," Bormann posits a response to this critique at the end of his section on the Roman rhetoricians by writing, "Lively and vividly descriptive language can raise the ideas of the imagination to almost the same vividness of sense impressions. *Enargeia* can 'almost compel the audience to see what the author imagined.'"[179] By mentioning "sense impressions" Bormann begins to address this critique. However, sense impressions are not something that the Greek and Roman rhetoricians connect to the theory of *evidentia*. Sense impressions, in relation

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[177] Vasaly, *Representations*, 97.
[178] Ibid., 98.
[179] Dennis R. Bormann, "*Enargeia*: A Concept for All Seasons," *Transactions of the Nebraska Academy of Sciences* 4 (1977): 156.

to this rhetorical theory, are only discussed in the modern era and not until the modern rhetoricians does the theory of *evidentia* receive treatment that explains the inner workings of this rhetorical theory.

Enargeia as Vivacity in Modern Rhetoric

The next stage of development in the theory of *enargeia* arrives with the modern rhetoricians. Eminent among the modern rhetoricians who understood and expanded the rhetorical concept of *enargeia* are eighteenth-century clergyman George Campbell and twentieth-century philosophers, Chaim Perelman and Lucie Olbrechts-Tyteca.

Campbell's explanation of the theory of *enargeia* is located in his concept of vivacity. Arthur E. Walzer supports the connection that this section makes between *enargeia* and vivacity by briefly tracing the development of pictorial vividness in rhetoric. He begins by connecting *enargeia* to *evidentia* writing that, "*Enargeia* (in Latin, *evidentia*) is the term for detailed verbal description that is intended to create a picture of a place, person, or action in the mind of the listener."[180] He then connects *evidentia* to Campbell's vivacity by noting that, "*Enargeia* is certainly one effective way in which an orator engages the listener's imagination. Campbell will bring Hume's theory of vivacity to explain what Quintilian observed."[181] Throughout the remainder of this section *enargeia* will be referred to as vivacity.

The Development of Vivacity in George Campbell's Rhetoric

Campbell made an indelible mark on the development of the concept of *enargeia* in his work *The Philosophy of Rhetoric* by approaching rhetoric as a philosophical rather than a practical rhetorician.[182] As Lloyd Bitzer writes, "The book's distinctive contributions result from the encounter of a philosophical mind with concepts and problems of rhetoric. Campbell permitted fundamentalist issues of metaphysics and epistemology to enter and influence his theory of rhetoric."[183] As a philosopher, Campbell's concern was to explain why techniques of rhetoric

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[180] Arthur E. Walzer, *George Campbell: Rhetoric in the Age of Enlightenment* (Albany: State University of New York Press, 2003), 67.
[181] Ibid.
[182] Campbell, *Philosophy of Rhetoric*, vii.
[183] Ibid., vii–viii.

work. Thus, Campbell applied eighteenth-century theory of philosophy and science of the human mind to explain why the theory of *enargeia* works.

Campbell's explanation for why the theory of vivacity works was based on David Hume's science of the mind. Walzer writes, "Indeed, Hume casts himself as the Newton of the science of the mind, who would identify the 'laws and forces' that influence mental operations."[184] Therefore, the following sections begin by articulating Hume's writings on impressions and vivacity and conclude by explaining how Campbell appropriates Hume to explain his theory of vivacity. The final section then ends with a summary of Campbell's vivacity followed by a critique before discussing more current rhetoricians.

A Theory of Impressions

According to David Hume, chief among the "laws and forces" that influence mental operations are impressions. However, impressions are not all alike. Hume claims that three kinds of impressions occur in cognition:

> We find by experience that when an impression has been present to the mind, it re-appears there later as an idea; and it can do this in either of two ways: when in its new appearance it retains a good deal of its first liveliness and is intermediate between an impression and an idea; or when it entirely loses that liveliness and is a perfect idea. The faculty by which we repeat our impressions in the first manner is called the "memory," and the other the "imagination."[185]

According to Hume, one kind of impression that the mind receives is an impression from actual experience. This can also be called an impression from sensation. A second kind of impression that the mind receives is an impression from memory. This results from the mind remembering an impression from sensation. Finally, a third kind of impression that the mind receives is an impression from imagination. An impression from imagination is the result of the mind having no actual experience and no memory of actual experience so that the only impression available is one that is created through the imagination.

Hume differentiates between the impact that impressions from memory have on the mind and the impact that impressions from imagination have on the mind:

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[184] Walzer, *George Campbell*, 20.
[185] David Hume, *Treatise of Human Nature*, ed. Jonathan Bennett, 5, http://www.earlymoderntexts.com/assets/pdfs/hume1739book1.pdf, accessed January 2015.

You can see at a glance that the ideas of the memory are much livelier and stronger than those of the imagination, and that the memory paints its objects in sharper colours than the imagination uses. When we remember a past event, the idea of it flows in on the mind in a forcible manner; whereas in the imagination the perception is faint and languid, and the mind can't easily keep it steady and uniform for any considerable time. Here, then, is a noticeable difference between one species of ideas and another.[186]

For Hume, an impression from memory is superior to an impression from imagination because the ideas that an impression from memory creates in the mind are livelier, stronger, and sharper in color.

Campbell applied Hume's theory of impressions by explaining a three-tiered hierarchy for impressions that occur in the mind. First in Campbell's hierarchy is an impression from sensation. Campbell writes, "A passion is most strongly excited by sensation."[187] He then offers an example of an impression from sensation and its ability to grab attention and stir emotion, "The sight of danger, immediate or near, instantly rouseth fear; the feeling of an injury, and the presence of the injurer, in a moment kindle anger."[188] An impression from sensation is the actual experience of something happening. For example, experiencing an army attacking the city creates a deep impression in the mind that is the direct result of sensation; one sees the army attacking, hears the clash of arms, smells the fires burning, and so forth. Second in the hierarchy is an impression from memory. Campbell explains, "Next to the influence of sense is that of memory, the effect of which upon passion, if the fact be recent, and remembered distinctly and circumstantially, is almost equal."[189] An impression from memory is the recollection of an actual experience. For example, remembering an army attacking the city creates an impression in the mind that is very near, but not quite as powerful, as an impression from sensation. Last in the hierarchy is an impression from imagination. Campbell explains, "Next to the influence of memory is that of imagination by which is here solely meant the faculty of apprehending what is neither perceived by the sense, nor remembered."[190] An impression from imagination is the creation of an idea *ex nihilo*. For example, hearing about an army attacking the city creates an

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[186] Ibid.
[187] Campbell, *Philosophy of Rhetoric*, 81.
[188] Ibid.
[189] Ibid.
[190] Ibid.

impression in cognition, although it is possesses less vivacity than impressions from sensation or memory. Thus, according to Campbell, the mind experiences one of three kinds of impressions: sensation, memory, and imagination. Impressions from sensation have the greatest impact on attention and emotion whereas impressions from imagination have the least impact on attention and emotion.

A theory of impressions offers lucid insight into the inner workings of vivacity. Up to this point the Greek and Roman rhetoricians argued that ideas need to be lively and visual so that they enter into the mind's eyes thereby centering attention on an idea. To accomplish this they prescribed a three-stage strategy that employs figures of speech to create pictorial images of real objects and real experiences in the mind. However, they did not delve into the theory of why real objects and real experiences were effective rhetorically. This led to critique that asked, "How do images of real objects and experiences actually impact the mind?" Campbell's application of Hume's theory of impressions answers this critique: impressions from sensation have the greatest impact on attention and emotion whereas impressions from imagination have the least impact on attention and emotion. This of course leads to a second question that the previous section asked, "What exactly is the connection in the mind between words and images?" Using the language afforded by Campbell, the question may be put, "How is impression from sensation achieved through mere words?" Or, "Is it possible to create an impression from sensation in the mind through impression from imagination?" The next section, A Theory of Vivacity, will explore that question.

A Theory of Vivacity

Orators rarely have the means to regale the audience with an actual army attacking their city. At times they may be able to evoke memories of such an attack. However, most often, orators deal with imagination. Is it possible to transform an idea that causes an impression from imagination into an impression from sensation so as to have the greatest impact in the mind? According to Hume, the answer is "yes" if impressions from imagination are imbued with vivacity.

Vivacity makes the transformation of impression from imagination to sensation possible by causing an idea to be more present in consciousness. Hume writes, "I would willingly establish it as a general maxim in the science of human nature, that when any impression becomes present to us, it not only transports the mind to such ideas as are related to it, but

likewise communicates to them a share of its force and vivacity.[191] Although Hume does not define vivacity, he offers the following terms to help explain it:

> And this different feeling I endeavour to explain by calling it a superior force, or vivacity, or solidity, or FIRMNESS, or steadiness. This variety of terms, which may seem so unphilosophical, is intended only to express that act of the mind, which renders realities more present to us than fictions, causes them to weigh more in the thought, and gives them a superior influence on the passions and imagination.[192]

Superior force, solidity, firmness and steadiness are words that Hume uses to help explain vivacity. He also explains vivacity in terms of resemblance and liveliness by writing about closing his eyes, imagining his study, and seeing in his mind's eyes exact representations of the impressions from sensation that his mind experiences when he is in his study.[193] By this example, Hume demonstrates how the idea of his study is able to transform from an impression from imagination into an impression from sensation through vivacity—a lively resemblance of his study in his mind's eyes. Bitzer helpfully articulates Hume's concept of vivacity:

> Is our perception of a pencil on the desk a sensation, an idea of memory, or an idea of imagination? How do we know that we are sensing the pencil rather than imagining or remembering it? Hume answered that the mind distinguishes among kinds of perceptions by their relative degree of vivacity. Thus, the perception of the pencil will be identified as a sensation, if such it is, because we feel the compelling degree of vivacity, or liveliness, which accompanies perceptions of sense.[194]

In summary, Hume believed that an idea that forms in the mind as an impression from imagination has the possibility to become an impression from sensation if the idea is imbued with enough vivacity—resemblance, liveliness, superior force, solidity, firmness, and steadiness. This is possible because vivacity functions to make an idea more present in the mind's eyes. Walzer supports this summary of Hume's concept of vivacity when he writes, "If an idea is presented in a lively way, that is with vivacity, we not only experience pleasure from it; we are

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[191] Hume, *Treatise of Human Nature*, 44.
[192] Ibid., 43.
[193] Ibid., 1–2.
[194] Campbell, *Philosophy of Rhetoric*, xxxii.

more likely to believe it, because its impact on the mind would resemble a sense impression."[195]

Campbell applied Hume's theory of vivacity to his own in order to explain what the Greek and Roman rhetoricians intuited: ideas imbued with vivacity can be so lively that they actually evoke impressions from sensation in cognition. This is Campbell's response to the second critique leveled at *evidentia* in the previous section. He explains, "By a judicious yet natural arrangement of the most affecting circumstances, by a proper selection of the most suitable tropes and figures, it enlivens the ideas raised in the imagination to such a pitch as makes them strongly resemble the perceptions of the senses, or the transcripts of the memory."[196] Bitzer explains Campbell's perspective further when he writes, "The orator must find ways to make ideas of imagination as strong and lively as sensations or ideas of memory because ideas of imagination, when given the power or vivacity of sensible impressions or memories, will tend to compel attention, win belief, and arouse passion."[197] Thus, the task of the rhetorician who desires to elevate an idea in consciousness must make that idea more present to the brain by imbuing it with vivacity because vivacity makes an idea lively enough and forceful enough to resemble actual impression from sensation in the mind.

Since vivacity is central to creating an impression from sensation it is interesting to note that Campbell, like Hume, did not define vivacity. Instead, Campbell offered a list of terms much like Hume's list of terms. Hume uses the terms superior force, solidity, firmness, steadiness, resemblance, and liveliness, [198] and Campbell offers force, steadiness, energy, brightness, brilliancy, luster, and liveliness.[199] By offering terms that signify vivacity, both Hume and Campbell conceptualize the kind of language that achieves an impression from sensation in the mind but they do not go further in explaining why this kind of language achieves an impression from sensation in the mind.

Summary of Vivacity's Development
Campbell undergirds previously existing strategy for vivacity with theory by applying Hume's theories on the science of the mind to explain what is happening in cognition when an idea captures attention by enters into the mind's eyes. Using Hume's theory of impressions, Campbell

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[195] Walzer, *George Campbell*, 68.
[196] Campbell, *Philosophy of Rhetoric*, 119.
[197] Ibid., xxxii.
[198] Hume, *Treatise of Human Nature*, 42-43.
[199] Campbell, *Philosophy of Rhetoric*, xxxii.

articulates a three-tiered hierarchy of impressions to explain that not all ideas are the same in their impact on the mind. Then, using Hume's theory of vivacity, Campbell explains that an idea imbued with vivacity is capable of transcending from an impression from imagination to an impression from sensation. Following his theoretical explanations for impressions and vivacity Campbell begins to implement strategy but it does little to advance that which was offered by the Greek and Roman rhetoricians. Campbell exhorts the orator to strategically employ language that imbues ideas with vivacity. Walzer explains, "The orator or poet chooses words, tropes and figures, and syntactic structures that exploit the incredible resources that language has for the sensitive reader or speaker."[200]

The figure below incorporates Campbell's theory into the developing theory of vivacity:
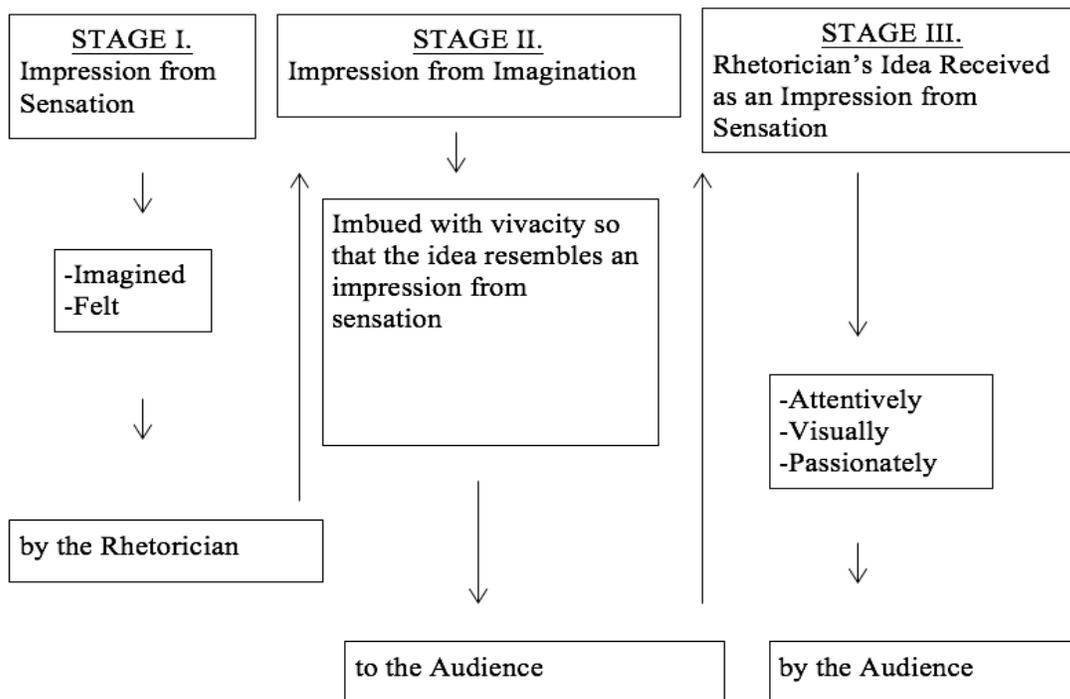

Figure 3. Expanded Three-Stage Strategy with Vivacity

Critiquing Vivacity

Campbell used current theory of the mind to explain how ideas capture attention but he didn't delve deeper into the relationship of how vivacious language causes the mind to respond. This is certainly an improvement, but weaknesses remain, primarily related to Campbell's lack of

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[200] Walzer, *George Campbell*, 108.

definition for vivacity. Campbell's entire theory is dependent on vivacity. Ideas lacking it fail to achieve impression from sensation status in the mind; ideas imbued with it ascend to impression from sensation status in the mind. Yet Campbell did not offer more than a list of terms to signify vivacity. Walzer explains that this is an improvement on what the Greeks and Romans offered, writing, "This [Enlightenment's science of the mind] psychological perspective not only provides Campbell with a lens that focuses on effects, but it also provides him with a list of technical terms more discretely related to effects than terms used such as 'weightiness' or 'impressiveness' of Roman rhetoric."[201] However, technical terms that conceptualize vivacity are not enough. Because vivacity is paramount to the ascension of an idea in the mind, vivacity needs to be clearly articulated. How does vivacious language cause the mind to respond?

Having laid a partial foundation for vivacity in the theories of the mind from Hume and Campbell, the next section looks to Chaim Perelman and Lucie Olbrechts-Tyteca who furthered Campbell's contribution by refining, articulating, and explaining vivacity through their theory of presence.

Enargeia as Presence in Modern Rhetoric

Following George Campbell's eighteenth-century advancement on *enargeia* through his theory of vivacity is twentieth-century theory of presence from rhetoricians Chaim Perelman and Lucie Olbrechts-Tyteca. Perelman and Olbrechts-Tyteca make a direct connection between their theory and Campbell's theory when they write, "In an appendix to his work on rhetoric, Whately reproduces a lengthy note by Campbell dealing with the conditions of time, place, relation, and personal interest by means of which an event affects us: these conditions are also those which determine presence."[202] Alan Gross and Ray Dearin appreciate the connection between Campbell and Perelman and Olbrechts-Tyteca. They write, "Perelman and Olbrechts-Tyteca freely acknowledge that this view [presence] has been anticipated by the eighteenth-century rhetorical theorist, George Campbell. Campbell calls his anticipations of presence 'circumstances in the object presented by the speaker which serve to awaken and inflame the passions of the hearers,' for him an essential ingredient in persuasion."[203] Thus, there is a connection between Perelman and Olbrechts-Tyteca's presence and Campbell's vivacity that, ultimately, connects presence to

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[201] Ibid., 105.
[202] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 118.
[203] Alan G. Gross and Ray D. Dearin, *Chaim Perelman* (New York: State University of New York Press, 2003), 136.

the developing theory of *enargeia*. Throughout the remainder of this section *enargeia* will be referred to as presence.

This section breaks into five parts. The first part explains that Perelman and Olbrechts-Tyteca's presence is the aim of Campbell's vivacity. The second part describes how presence works in the mind. The third part articulates the ways that strategies for presence function to achieve impression from sensation status in the mind. The fourth part summarizes Perelman and Olbrechts-Tyteca' theory of presence. The fifth part offers a critique on the theory of presence.

Presence: The Aim of Vivacity

Perelman and Olbrechts-Tyteca explained that "presence" is, "The displaying of certain elements on which the speaker wishes to center attention in order that they may occupy the foreground of the hearer's consciousness."[204] *Enargeia*, *evidentia*, and vivacity sought to accomplish the same thing. However, Perelman and Olbrechts-Tyteca have the advantage of developing their theory of presence in light of those rhetoricians who went before them who sought to explain a theory of pictorial vividness that wins attention. Standing on their shoulders, Perelman and Olbrechts-Tyteca's presence refines previous theory into a theory that focalizes ideas in the brain. Foss, Foss, and Trapp describe Perelman and Olbrechts-Tyteca's notion of presence by using the metaphor of figure and ground, "A person standing on a mountain top looking into a valley may see trees, a lake, and a stream, along with other objects. When that person focuses on, for instance, a tree, the tree becomes the figure and the rest of the objects become the ground. Perelman might say that, in this case, the tree has achieved presence in that person's perception."[205] Perelman and Olbrechts-Tyteca summarize this concept when they write, "The thing on which the eye dwells, that which is best or most often seen is, by that very circumstance, overestimated."[206] In summary, presence occupies the foreground of the hearer's consciousness by distinguishing a "figure" from the "ground," and by overestimating a thing or idea the "figure" becomes the primary focus of the mind.

Presence is a helpful response to the critique directed at Campbell's vivacity. Whereas Campbell conceptualized vivacity with a list of technical terms such as force, energy, lustre, and

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[204] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 142.
[205] Sonja K. Foss, Karen A. Foss, and Robert Trapp, *Contemporary Perspectives on Rhetoric*, 3rd ed. (Long Grove, IL: Waveland, 2002), 95.
[206] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 116–17.

liveliness, Perelman and Olbrechts-Tyteca went further by delineating what causes vivacious language to capture the mind's attention. Rather than focusing on vivacious language, Perelman and Olbrechts-Tyteca focused on what it is that causes language to be vivacious—presence. For them, endowing ideas with presence is what makes ideas vivacious. In other words, presence is the intended outcome of vivacity.

How Presence Works in the Mind

Ideas achieve presence by becoming the primary focus in consciousness. This happens by directing the mind's eyes toward a specific thing or idea. To support this point Perelman and Olbrechts-Tyteca reference Piaget. They write:

> As Piaget shows, it is a psychological datum operative already at the level of perception: when two things are set side by side, say a fixed standard and things of variable dimensions with which it is compared, the thing on which the eye dwells, that which is best or most often seen, is, by that very circumstance, overestimated.[207]

Based on Piaget, Perelman and Olbrechts-Tyteca explain that whatever idea or thing is made present to consciousness is that which becomes most important in consciousness.[208]

Theory on attention appears to verify this point. In Louise Karon's article titled, "Presence in The New Rhetoric," she explores theory on attention and affirms Perelman and Olbrechts-Tyteca's rhetorical theory of presence. Karon explains:

> Wundt concludes that "Attention means a redistribution of clearness in consciousness, the rise of some elements and the fall of others, with an accompanying total feeling of a characteristic kind." Similarly, Dewey holds that "In attending, we fixate the mental content in the center of the mind's activity, and allow all else to become dim and indistinct. So the mind, instead of diffusing consciousness over all the elements presented to it, brings it all to bear upon some one selected point, which stands out with unusual brilliancy and distinctness."[209]

Karon then concludes, "By definition, presence accomplishes the same thing as attention."[210] And, "It is quite probably that the feeling of vivacity or liveliness inhering to presence accounts

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[207] Ibid., 116.
[208] Ibid., 117.
[209] Louise A. Karon, "Presence in 'The New Rhetoric,'" *Philosophy & Rhetoric* 9, no. 2 (1976): 104.
[210] Ibid., 105.

for this urgency: that impelling idea, which draws and fixes our attention, is the consequence of the feeling or sensation imparted by the impression of presentness."[211] "The impression of presentness" is a phrase that captures much of what *enargeia, evidentia,* and vivacity championed but were unable to articulate. When the impression of presentness is created, it centers attention on an idea in the mind's eyes and makes that idea so present to the mind that it ascends from an impression from imagination to an impression from sensation.

Strategies for Creating the Impression of Presentness

How is the impression of presentness created? Perelman and Olbrechts-Tyteca offer three primary strategies: objects, presentation of data, and figures of speech.

Creating Presence through Objects

Perelman and Olbrechts-Tyteca believed that presence is created through objects, which form impressions from sensation in the mind. Furthermore, they believed that presence created through objects can make that which is distant, in either time or space, more present. To support this claim Perelman and Olbrechts-Tyteca drew from Clarence Lewis, an American philosopher and logician, who explained that presence is able to make things that are distant appear closer.[212] To demonstrate the validity of this notion they referred to Richard Crossman's book, *The God That Failed*. Crossman explains that the primary reason for the atrocities committed during the civil war in Spain was the loss of the enemy's presence. He writes, "Your friends are allies and therefore real human beings. Your opponents are just tiresome, unreasonable, unnecessary theses, whose lives are so many false statements which you would like to strike out with a lead bullet."[213] Thus, Perelman and Olbrechts-Tyteca write, "The individual whom one is ready to sacrifice is not only unreal *de jure* because he has lost his ontological status, but also *de facto* because he is not present."[214]

Perelman and Olbrechts-Tyteca offer two examples to demonstrate how things that are absent can become more present through the use of physical objects. First, Perelman and Olbrechts-Tyteca explain how Marc Antony waved Caesar's bloody tunic in front of the Roman

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[211] Ibid., 106.
[212] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 118.
[213] Ibid., 119.
[214] Ibid., 118.

populace. They then make the point that by waving a tunic that had blood on it from a murder that the populace was being told about, a past event became more present in the populace's consciousness.[215] A second example that Perelman and Olbrechts-Tyteca offer is that of a lawyer bringing the children of the accused before a judge prior to the judge's judgment. By doing this, they write that the accused's children increases their presence in the judge's mind, which ideally, affects the judge's judgment.[216]

Creating presence is not limited to physical objects. Perelman and Olbrechts-Tyteca write, "It should also be observed that the effort to make something present to the consciousness can relate not only to real objects, but also to a judgment or an entire argumentative development."[217] According to Perelman and Olbrechts-Tyteca, selection and presentation of certain elements elevate their pertinence to the discussion thereby endowing them with presence.[218] The following sections describe how the selection and presentation of certain elements are able to increase presence in oration.

Creating Presence through Presentation of Data

Perelman and Olbrechts-Tyteca explain the important role that the presentation of data has in creating presence when they write, "In examining the form of discourse, insofar as we find it possible to distinguish the form from the content, we shall direct attention to the means whereby a particular presentation of the data establishes agreement at a certain level, impresses it on the consciousness with a certain intensity, and emphasizes certain of its aspects."[219] Following this statement Perelman and Olbrechts-Tyteca delineate four kinds of data that can be presented to increase presence in oration: dwelling, common cultural heritage, concrete terms, and illustration.

Dwelling on an idea is one way to increase presence in oration. Perelman and Olbrechts-Tyteca write, "A speaker will do well sometimes to expatiate at length on the significance and importance of certain unquestionable elements, instead of implying or merely mentioning them. By dwelling on them longer, the speaker increases their presence in the minds of his hearers."[220]

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[215] Ibid., 117.
[216] Ibid.
[217] Ibid.
[218] Ibid., 116.
[219] Ibid., 143.
[220] Ibid., 144.

By way of example they quote Quintilian who admonished dwelling on a point and drawing out an idea.[221] While time spent on an idea is one way to dwell on a point, there are other ways to increase dwelling in oration. Repetition, accentuation, even accumulating stories, are means to dwelling. About these, repetition repeats something that has already been said in exact or almost exact words. Accentuation, either by tone of voice, pause, or pace is an aspect of dwelling. Perelman and Olbrechts-Tyteca also mention accumulating stories as a kind of dwelling. They write, "accumulating stories, even contradictory ones, on a given subject may create the impression that it is an important one."[222]

Common cultural heritage is another way to increase presence in oration. Perelman and Olbrechts-Tyteca write, "Collective myths, legendary tales, which are part of a common cultural heritage, have this advantage over hypotheses and utopias that they can much more readily take advantage of presence."[223] To support this point Perelman and Olbrechts-Tyteca refer to Plato who employed Greek mythology to make his point before his Greek audience. They believe that the shared mythology between Plato and his audience functions to increase presence by making Plato's words less arbitrary and less abstract.[224]

Concrete terms are another way to increase presence in oration. Perelman and Olbrechts-Tyteca write, "General notions and abstract schemes have hardly any effect on the imagination."[225] In place of abstract schemes, Perelman and Olbrechts-Tyteca propose the use of concrete terms. A concrete term refers to specifying things such as time and place, but it also refers to describing things in concrete actions. As an example of this they use Antony's speech in *Julias Caesar* to show how the conspirators are not referred to as those who "killed Caesar" but as those "whose daggers have stabbed Caesar." Thus, Perelman and Olbrechts-Tyteca conclude, "The concrete term increases the sense of actuality."[226]

Illustration is another way to create presence in oration. Perelman and Olbrechts-Tyteca explain that illustrating a standard can be used as a starting point for a line of argument.[227] In this way, an illustration is able to make a discourse visually accessible to the mind's eyes. They explain, "Because an illustration seeks to increase presence by making an abstract rule concrete

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[221] Ibid.
[222] Ibid.
[223] Ibid., 146.
[224] Ibid., 147.
[225] Ibid.
[226] Ibid.
[227] Ibid., 166.

by means of a particular case, there is a tendency to see an illustration as 'a vivid picture of an abstract matter.'"[228] To exemplify this, Perelman and Olbrechts-Tyteca quote Aristotle who lauded periodic style over free-running style because, according to him, free-running style had the disadvantage of having no definite end point. To endow this "rule" with presence, Aristotle illustrates, "One always likes to sight a stopping-place in front of one: it is only at the goal that men in a race faint and collapse; while they see the end of the course before them, they can keep on going."[229]

Creating Presence through Figures of Speech

In Perelman and Olbrechts-Tyteca's theory of presence, figures of speech play an integral role. Their list is not intended to be exhaustive. Instead it serves as an example of the kind of figures that foster presence. About these figures they write, "The effect of figures relating to presence is to make the object of discourse present to the mind."[230] They follow this statement by offering eight figures. Of the eight, three of those figures stand out.

The first figure of speech that stands out in its ability to create presence is onomatopoeia. Onomatopoeia is the creation of a word or the unusual use of words that evoke the actual noises of people, animals, and things.[231] Perelman and Olbrechts-Tyteca explain that the word, used to imitate the sound of something else, helps to increase the presence of that which is being imitated.[232]

A second figure of speech that stands out in its ability to create presence is hypotyposis, which is the same figure that the Roman rhetoricians applied to *evidentia*.[233] Hypotyposis describes the attendant circumstances of something in such a way that the matter seems to unfold before the audience's eyes. The specific details are what make the thing being described more present to the mind. Hume wrote about this when he compared being in his study to thinking about being in his study.[234] The similarity between the real and the imagined is what makes that which is absent more present in consciousness.

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[228] Ibid., 360.
[229] Ibid.
[230] Ibid., 174.
[231] Ibid.
[232] Ibid.
[233] Ibid., 177.
[234] Hume, *Treatise of Human Nature*, 1-2.

A third figure of speech that stands out in its ability to create presence is imaginary direct speech. Perelman and Olbrechts-Tyteca write, "Imaginary direct speech increases the feeling of presence by the fictitious attribution of words to a person (*sermocinatio*) or to a group of persons involved in conversation (*dialogism*)."[235]

A Summary of the Modern Theory of *Enargeia*

Two significant questions were asked at the end of the section on *evidentia* in Roman rhetoric. First, how do images of real objects and experiences actually impact the mind? Second, what exactly is the connection in the mind between words and images? As a philosopher, Campbell's primary contribution to rhetorical theory was an explanation of why techniques of rhetoric work. Campbell applied eighteenth-century theory from philosophy and science of the human mind to explain. Campbell responded to the first question with his theory of impressions, which explains that ideas can make one of three different kinds of impressions in the mind. To the second question, Campbell responded with his theory of vivacity, which explains that an idea imbued with force, steadiness, energy, brightness, brilliancy, lustre, and liveliness are what cause an idea to ascend from an impression from imagination to an impression from sensation in the mind. The primary critique of Campbell's theory of vivacity is the lack of definition for and explanation of vivacity, which is limited to a list of terms.

Perelman and Olbrechts-Tyteca's theory of presence offers a theoretical explanation for what is happening when language reaches the height of vivacity that Campbell's technical terms describe: an idea has been endowed with presence. Perelman and Olbrechts-Tyteca's theory of presence is the culmination not only of Campbell's vivacity, but also of the theory of *enargeia* as a whole. Perelman and Olbrechts-Tyteca explain that when an idea is endowed with presence in the mind, that idea becomes the forceful, steady, energetic, bright, brilliant, lustrous, and lively idea that Campbell claimed results in ideas ascending from impressions from imagination to impressions from sensation in the mind. Following this theory, they connect similar strategies to what the Greek and Roman rhetoricians promoted in their theories, to explain how some rhetorical strategies function to create presence in the mind.

The figure below depicts the theory of presence in its attempt to achieve impression from sensation in oration:

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[235] Ibid., 176.

| STAGE I. Impression from Sensation	STAGE II. Impression from Imagination	STAGE III. Rhetorician's Idea Received as an Impression from Sensation
-Imagined -Felt	Endowed with presence Using Greek, Roman, and modern rhetorical theories for pictorial vividness	-Attentively -Visually -Passionately
by the Rhetorician	to the Audience	by the Audience
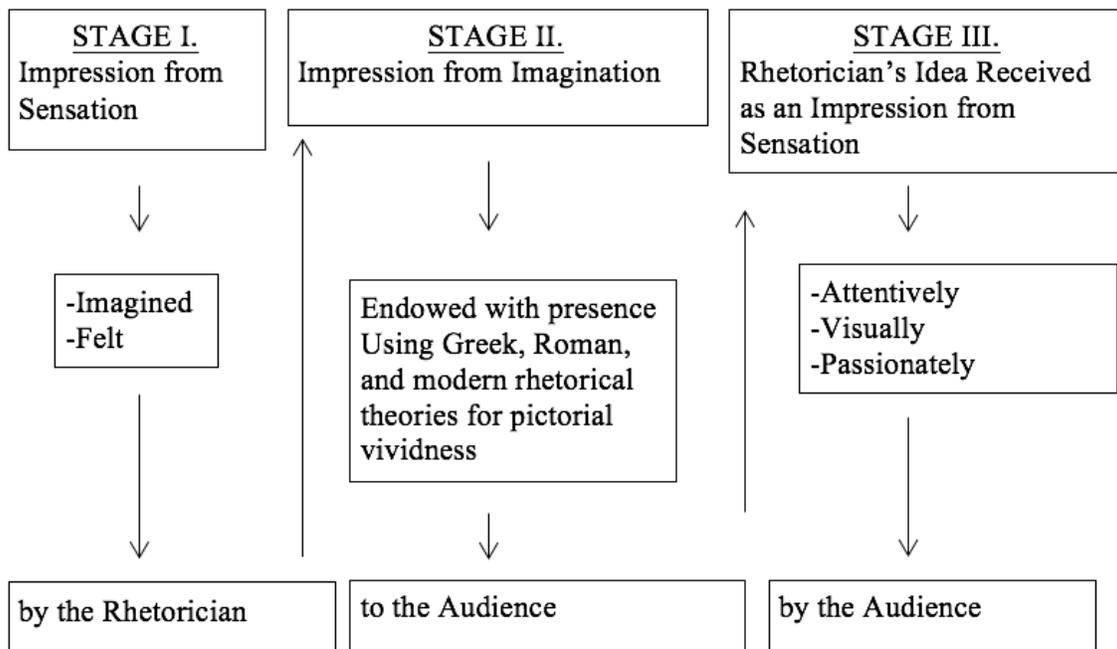
Figure 4. Expanded Three-Stage Strategy with Presence

Critiquing Presence

Although Perelman and Olbrechts-Tyteca significantly improve on the theory of *enargeia* through presence, there remains critique. Karon articulates a primary critique of presence when she writes:

> We are told that "presence, and efforts to increase the feeling of presence, must . . . not be confused with fidelity to reality." This implies that its suasory force comes not from any verisimilitude of nature; instead it comes from the elements of the discourse. However, are these connections not based on processes of association and dissociation, and are these not psychological processes? And are not the conditions producing these associations allied with, if not the same as, those conditions for creating presence?[236]

Karon's critique is grounded in one sentence in which Perelman and Olbrechts-Tyteca laud the ability of presence to cause an impression from sensation without resembling reality. However, Perelman and Olbrechts-Tyteca do not say that presence is altogether absent from reality. Instead, the statement that they make is part of their larger argument. They believe that presence is able to cause an impression from sensation in the mind without resembling reality within the

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[236] Karon, "Presence," 98.

framework of *enargeia* that the Roman rhetoricians establish. Within that framework, resembling reality is limited to displaying actual events that happened in the past by making them happen in the present through oration. Perelman and Olbrechts-Tyteca argue that there are other ways to cause impression from sensation—specifically through the creation of presence. Clearly, presence is a psychological process based on association and dissociation. That reality is just not limited to resembling a past event in present terms.

A better critique for the theory of presence is that it lacks empirical proof. The modern rhetoricians understood this. That is why Campbell drew on Hume's science of the mind, while Perelman, and Olbrechts-Tyteca drew on Piaget and attention theorists. They understood that more proof was necessary to validate and explain their theories on pictorial vividness. Of course it is possible that no one fully understands how language affects the mind. Yet, other disciplines may help to illuminate that which the Greeks, Romans, and modern rhetoricians offer in regards to the creation of presence that captures the brain's attention.

A Rhetorical-Theoretical Basis for Presence That Wins Attention

This chapter began with the question: What rhetorical-theoretical basis explains language that grasps attention? One answer to this question is found in the theory of *enargeia* as a rhetorical concept. Now that this chapter has surveyed, summarized, and critiqued *enargeia* (*evidentia*, vivacity, and presence), it offers the following rhetorical-theoretical basis for how language grasps the brain's attention.

A theory of impressions explains two things about how ideas function in cognition. First, it explains that an idea is able to cause one of three kinds of impressions in the mind: an impression from imagination, an impression from memory, and an impression from sensation. Second, a theory of impressions explains that there is a hierarchy to the three kinds of impressions that occur in the mind. An impression from imagination is the weakest kind of impression whereas an impression from sensation is the strongest kind of impression.

A theory of vivacity explains that ideas are dynamic when it comes to the kind of impressions that they are able to cause in the mind. A languid idea causes little more than an impression from imagination whereas an energetic idea is able to ascend the hierarchy of impressions so that it becomes an actual impression from sensation in the mind. Terms used to

signify an energetic idea that ascends the hierarchy of impressions are force, steadiness, energy, brightness, brilliance, luster, and liveliness.

A theory of presence articulates what happens in the mind when an idea is imbued with the terms used to signify an energetic idea: that idea is endowed with presence. Presence makes one idea more present to the mind than any other idea. This focalization of an idea in the mind is what makes an idea energetic enough so that it forms an impression from sensation in the mind.

A theory of presence employs the arsenal of Greek, Roman, and modern rhetoric's strategies for making language vivid. Strategies are selected based on their ability to endow an idea with presence in the mind. Concrete objects, presentation of data, and figures of speech are a few of the categories offered for strategies that create presence but these are not exhaustive. There is opportunity to explore other strategies that may function to endow ideas with presence in the mind.

Conclusion

This chapter explored a theoretical basis for grasping attention in terms of rhetoric. Beginning with Aristotle who admonished orators to bring an idea "before the eyes" of the listener [*pro ommaton poiein*, 'visualization'],[237] Longinus and Demetrius of Phalerum delineated the beginning of a theory of presence and display called *enargeia*. They prescribed two strategies— "exact narration" and "attendant circumstances"—as means to producing *enargeia*. The Roman rhetoricians developed *enargeia* as *evidentia* and they extended the Greeks' strategies into a three-stage process. They then offered figures of speech, specifically metaphor and hypotyposis, as literary devices that are capable of recreating reality in the second stage. At this point in the development of *enargeia*, strategy is strong but theory is weak. George Campbell followed the Roman rhetoricians and applied Enlightenment theory on the human mind to explain how recreating ideas in oration work in cognition. He argued that an idea makes a sensory impression in the mind if it is imbued with enough energy and he calls this process "vivacity." Although his explanation is helpful, vivacity is limited because it is not defined or explained beyond a list of terms used to describe vivacity. Perelman and Olbrechts-Tyteca followed Campbell by explaining that presence is the aim of vivacity. Presence is "The displaying of certain elements on which the speaker wishes to center attention in order that they may occupy the foreground of

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[237] Brackets supplied by Kennedy.

the hearer's consciousness."[238] According to Perelman and Olbrechts-Tyteca, presence may be created by any means that makes an idea more present in the mind. This advancement is the culmination of theory that began as "*enargeia*" and grew into "presence." The theory of presence may effectually guide the rhetorician who is looking to understand *why* certain language grasps attention and *what* possible strategies best win attention by causing an impression from sensation in the mind. The next chapter explores neuroscience's findings on attention, which support and constrain a theory of *enargeia*/*evidentia*/vivacity/presence.

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[238] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 142.

Chapter 3

Explaining Neuroscience's Findings on Attention

Chapter 2 traced a rhetorical theory called *enargeia* from Greek and Roman rhetoric to the eighteenth and twentieth centuries with Campbell's theory of vivacity and Perelman's theory of presence. The chapter suggests why discourse is able to make an impression in the mind similar to actual sensory experience. According to this theory, sensory impression arises from actual experience, and oration that utilizes presence—created through the use of concrete language, presentation of data, and figures of speech—imbues an idea with enough vivacity that it causes a sensory impression in the mind. This theory is the basis for my thesis.

Campbell drew on Hume's science of the mind and Perelman and Olbrechts-Tyteca drew on Piaget's science of the mind to support their claims; however, modern cognitive science has much to contribute to the central question that the previous chapter explored: What theoretical basis explains language that grasps attention?

This chapter explores neuroscience's theory on attention to contribute to the rhetorical-theoretical basis that the previous chapter began.[239] As will be seen, current theory both validates and limits the theory of presence. This chapter proceeds through three sections. The first explains how attention works in the brain according to modern cognitive theory. The second section explains how visual mental imagery created through discourse functions to win the ongoing competition for attention. The third section compares this chapter's findings with the previous chapter's conclusions and then offers its own conclusions. The result is a theoretical basis for

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[239] This chapter depends on works by Edward E. Smith, Stephen M. Kosslyn, and Joel Pearson who also, at times, collaborate with each other and with other neuroscientists. A potential weakness of such dependence is the lack of broader perspective, which could nuance or constrain findings by Smith, Kosslyn, and Pearson. Another potential weakness of such dependence is the avoidance of challenging findings. Three reasons justify, as far as possible, the risk of depending, for the most part, for a picture of attention in the neuroscience field by these researchers. First, these researches are favorably sourced by other neuroscientists. For example, Posner and Peterson, who are sourced in this chapter, refer to a study by Kosslyn to explain the controversy over attention in the left and right hemispheres of the brain (Joel Pearson and Stephen M. Kosslyn, "The Heterogeneity of Mental Representation: Ending the Imagery Debate," *Proceedings of the National Academy of Sciences* 112, no. 33 (2015): 29.) Second, although this chapter depends on works by Smith, Kosslyn, and Pearson, several other neuroscientists who do not collaborate with Smith, Kosslyn, and Pearson are sourced. Their findings help to provide a broader perspective for this chapter's conclusions. Furthermore, their findings do not conflict but rather coalesce with what is sourced by Smith, Kosslyn, and Pearson. Third, based on my research, Smith, Kosslyn, and Pearson's findings are not controversial but representative of contemporary perspectives on how attention occurs in the brain.

cynosure, which draws from classical and contemporary rhetoric, and neuroscience's theory on attention.

Attention in the Brain: Current Cognitive Theory on Attention

Broad consensus exists in the field of attention on the definition of attention. Smith and Kosslyn describe this consensus, "Attention involves selecting some information for further processing and inhibiting other information from receiving further processing."[240] Thus, attention is the mental operation in the brain choosing what to focus on. To be clear, attention is not the star being looked at; instead, attention is the telescope being used to look at the star. Scientific theory on attention, therefore, seeks to understand why certain stimuli (stars) achieve the brain's attention over other stimuli, and it attempts to explain how stimuli are processed in the brain.

Over the last fifty years, two prominent theories on attention have culminated in a third theory that has gained wide-ranging support among theorists on attention. The first theory, known as the "filter model," began with E. Colin Cherry's experiments on the recognition of speech with one and with two ears.[241] In this experiment, one audio clip played into one ear, and a second, different audio clip played into the other ear. Cherry instructed participants to follow one of the audio clips and when evaluated it was found that the participants could detail what was happening in the audio clip that they were attending to but that they could only explain that undefined sounds were occurring in the other audio clip.[242] Building on these findings, British psychologist Donald Broadbent introduced the "filter model," which explains that the brain cannot process all incoming stimuli at once and so it selectively filters information.[243] This theory initially gained support among theorists on attention. However, this conclusion was challenged by an important finding known as "the cocktail party effect," which made it clear that unattended but high priority information is able to interrupt early selection and gain a person's attention. Smith and Kosslyn write, "Hearing your name at a loud party is such a good example of this phenomenon that it's known as the cocktail party effect. By early-selection views, the cocktail party effect should not be possible; but there it is. Because it now seemed that unattended inputs were able to intrude and capture attention, Broadbent's ideas had to be

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[240] Smith and Kosslyn, *Cognitive Psychology*, 104.
[241] Cherry, "Some Experiments on the Recognition of Speech," 975-979
[242] Ibid., 977-978.
[243] Donald E. Broadbent, *Perception and Communication* (London: Pergamon Press, 1958), 297.

modified."[244]

The necessary modification came in the form of "spotlight theory." Spotlight theory argues that, like a spotlight, the brain attends to information within its beam or range of awareness, and it ignores, or is incapable of attending to, any information outside of its range.[245] That is to say, everything within the spotlight has the potential to gain the brain's attention. This theory resolves the problem that the cocktail effect finding caused for the filter model by broadening attention's range to include unattended inputs of stimuli. However, spotlight theory creates a new problem, which is explaining how the brain selectively brings information within a circumscribed region of space—the spotlight—to awareness. About this, Smith and Kosslyn write, "Rather than thinking about attention as a spotlight where information outside the selected region is simply ignored, more recent studies have begun to characterize attention as a dynamic process in which information selection is automatically accompanied by active inhibition of other information."[246] In other words, attention is less about selective information being processed—the filter model—and less about a range of awareness—spotlight theory—and more about an ongoing dynamic competition for attention in the brain that these theories do not account for.

A further development in theory on attention arrived in the form of "biased competition theory." This theory has gained wide-ranging support among theorists on attention. Biased competition theory was developed by Desimone and Duncan, and remains the eminent theory on attention to this day, and is now the basis from which theorists build. These conclusions are well supported by today's most prominent theorists on attention. After surveying the previously mentioned theories, Smith and Kosslyn ask, "Is there a general theory of attention that embraces the findings from neural studies and observed behavior?"[247] They write, "The answer is yes. This is the theory of *biased competition*, or *integrated competition*."[248] Graziano and Kastner go as far as to assume that biased competition is axiomatic when they write that it is now possible to detail an account of attention, through a process in which one stimulus representation wins a neuronal competition among other representations."[249] Kastner and Ungerleider also assume the theory of

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[244] Smith and Kosslyn, *Cognitive Psychology*, 129.
[245] Ibid., 130.
[246] Ibid., 131.
[247] Ibid., 139.
[248] Ibid.
[249] Michael S. A. Graziano and Sabine Kastner, "Human Consciousness and Its Relationship to Social Neuroscience:

biased competition as the unassailable explanation of how a multitude of stimuli function in the brain to gain attention. They write, "Hence, because of limited processing resources, multiple objects present at the same time . . . *compete for neural representation*."[250] Because biased competition theory is the state of the art in attention theory, and thus the paradigm this chapter explores, a more detailed explanation is offered.

An Explanation of the Dominant Paradigm: Biased Competition

In the biased competition model, stimuli compete for processing capacity.[251] This competition occurs because the brain cannot process all the sensory input it receives. As Smith and Kosslyn explain, "Competition occurs because it is impossible to process everything at once; attention acts as a bias that helps resolve competition between inputs."[252] The term "bias" is virtually synonymous with "attention." While the brain can attend to more than one piece of information at a time, the more the information increases, the less the brain can give attention to any one piece of information. Smith and Kosslyn illustrate:

> If you are presented with only two sources of information simultaneously (say, a drama on television and a story in the newspaper) and are required to process both, you will not be able to do them both full justice. The ability to attend to two sources is impaired compared to the ability to process information from one source alone: there is a cost associated with doing both tasks together. When you try to do both things at once, there are two possibilities: either you will follow the television plot perfectly and lose the news story altogether (or the other way around), or you will lose parts of both show and story.[253]

This conclusion appears to confirm Perelman's theory of "presence." The brain cannot attend to all stimuli—just as you are now paying attention to the words before you and are *not* paying attention (presumably) to your left ankle even though the nerves there are sending signals to the brain—so the brain selects a very small range of stimuli to focus on.

The biased competition model goes on to explain that there are two kinds of stimuli that compete for attention in the brain. "Bottom-up" stimuli, also called "exogenous" stimuli, refer to

A Novel Hypothesis," *Cognitive Neuroscience* 2, no. 2 (2011): 101.

[250] Kastner and Ungerleider, "Mechanisms of Visual Attention," 315.

[251] Robert Desimone and John Duncan, "Neural Mechanisms of Selective Visual Attention," *Annual Review Neuroscience* 18 (1995): 199.

[252] Smith and Kosslyn, *Cognitive Psychology*, 140.

[253] Ibid., 107.

sensory input that are perceived by sight, hearing, taste, smell, and touch. "Top-down" stimuli, also called "endogenous" stimuli, refer to value and affect. That is, bottom-up stimuli come from without and affect physical senses, and top-down stimuli come from our desires within. These two kinds of stimuli can compete with each other; or they can work together. For example, imagine that you are looking for your friend to sit by at church, just as the worship service is about to begin. Top-down stimuli (your goals) are directing the information that you are attending to—your desire to find your friend. Then, as you are looking for your friend, you hear her call your name and you turn to see her sitting in the fourth row. Bottom-up stimuli—hearing the sound of your friend's voice—and top-down stimuli—desiring to sit by your friend—are working in harmony. Then competition sets in. As you begin to walk toward your friend, the service begins and the worship band begins to play. This bottom-up stimulus—the music—causes you to pause to look at the stage. The music draws your attention, yet, because your top-down stimuli—your desire to sit by your friend—is stronger than the bottom-up stimuli you choose to ignore the latter and resume walking to your friend.

What ultimately wins the competition for attention is relevance. We give our attention to what we perceive as being the most useful. Kastner and Ungerleider call this "biasing signals."[254] That is to say, top-down and bottom-up stimuli are categorized by the brain for relevance and then selected or discarded. We have a bias toward that which we believe to be relevant to our needs.

Kastner and Ungerleider offer a couple of conclusions on biased competition. Their conclusions are based on evidence from functional brain imaging studies in humans and are further supported by single-cell studies in monkeys. They write, "First, there is competition among multiple stimuli for representation."[255] "Representation" refers to certain stimuli winning the competition for attention in the brain. "Second, competition among multiple stimuli can be biased by both bottom-up [stimuli] and top-down [stimuli]."[256] Desimone and Duncan are in agreement: "This competition is biased in part by bottom-up neural mechanisms that separate figures from their background (in both space and time) and in part by top-down mechanisms that select objects of relevance to current behavior."[257] In summary, attention starts as something a

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[254] Kastner and Ungerleider, "Mechanisms of Visual Attention," 315.
[255] Ibid., 332.
[256] Ibid.
[257] Desimone and Duncan, "Neural Mechanisms," 216.

person does not choose. Top-down and bottom-up stimuli gain the brain's attention. Then the brain chooses to attend to certain stimuli based on bias. Bias is synonymous with relevance. Finally, that which is most relevant is then selected by the brain for further processing because it wins the competition for attention.

Application of Biased Competition Theory to Visual Mental Imagery

Now that biased competition has been explained, an important question yet remains: How can the competition for attention be biased toward the discourse in a sermon? To answer this question, we turn to how biased competition theory applies to this thesis. While the impact of goals, beliefs, knowledge, and expectations (top-down stimuli) on attention may be a worthwhile homiletical exploration to consider, this chapter is exploring a theoretical basis for language that wins attention. Thus, bottom-up stimuli, particularly visual mental imagery created in the brain through discourse, is the focus of the remainder of this chapter.

The following section explains why the use of discourse to create mental images in the brain wins the ongoing competition for attention. The reason for this is threefold. First, the brain processes imaginative discourse in a way that resembles how it processes sensory data. Second, sensory impression is a very strong bias for attention. Third, visual imagery facilitates long-term memory; in fact, visual imagery is more easily recalled than other kinds of bottom-up stimuli—hearing, smelling, and so forth.

Images for Seeing

Mental images can cause the brain to behave as if it were seeing actual images. This is an incredible phenomenon. Theory on attention now proves that the brain processes a mental image in a way that is physiologically similar to the way it processes something observed by the naked eye. Kastner and Ungerlieder write, "Attentional modulation of activity in the visual cortex can occur not only in the presence but also in the absence of visual stimulation."[258] That "absence" might occur during a dream, while listening to a radio drama, or—the interests of this thesis—as a preacher preaches. Pearson, Naselaris, Holmes, and Kosslyn agree. They write:

Brain imaging work has demonstrated that neural representations of mental and

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[258] Kastner and Ungerleider, "Mechanisms of Visual Attention," 332.

perceptual images resemble one another as early as the primary visual cortex (V1). Activity patterns in V1 encode mental images and perceptual images via a common set of low-level depictive visual features.[259]

In other words, imaginatively seeing and visually seeing are processed in the same part of the brain, as if they are the same kind of sensory experience. According to this finding, one could hypothesize that if a discourse causes a listener to imaginatively stand on a dock and see the sun's rays refracting off of the water, that image will be processed in the same area of the brain as if the listener were actually being blinded by the sun. Furthermore, this hypothesis suggests that autonomic physical reactions such as an alteration in the listener's pupils will also occur. Pearson and Kosslyn confirm that this is more than mere hypothesis when they write, "Researchers showed that magnetic pulses delivered to the medial occipital lobe, compared with another location, impaired both visual mental imagery and visual perception, and did so to a comparable extent."[260] Findings like this signify a strong connection between visual mental imagery and visual perception. They produce results that are physiologically similar. Going further, they write, "There is now strong evidence that when one visualizes (i.e., forms a mental image of) how something looks in darkness or with eyes closed, there is activity in area V1. Because area V1 is depictive, these findings alone suggest that visual mental images involve depictive representations."[261] Pearson, Naselaris, Holmes, and Kosslyn are in agreement. Writing about recent findings linking mental imagery and mental perception, they conclude, "This finding again supports the hypothesis of a shared representational format in imagery and perception."[262] That is to say, things imagined to be seen (imagery) and things actually seen (perception), are represented as similar experiences, perhaps even identical experiences, in the brain.

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[259] Joel Pearson, Thomas Naselaris, Emily A. Holmes, and Stephen M. Kosslyn, "Mental Imagery: Functional Mechanisms and Clinical Applications," *Trends in Cognitive Science* 19, no. 10 (2015): 592.
[260] Joel Pearson and Stephen M. Kosslyn, "The Heterogeneity of Mental Representation: Ending the Imagery Debate," *Proceedings of the National Academy of Sciences* 112, no. 33 (2015): 10090.
[261] Ibid.
[262] Joel Pearson et al., "Mental Imagery," 595.

Images for Seeing Evoke a Strong Bias for Attention

Thus far, theory on attention makes clear that imaginative seeing and visual seeing function similarly in the brain. However, the question, "How can the competition for attention be biased toward the discourse in a sermon?" remains. Does "seeing," both imaginatively and visually, increase the chances of winning the ongoing competition for attention in the brain? Theory on attention offers a resounding "Yes."

The brain is biased toward seeing, whether that seeing is imaginative—created in the brain by discourse—or visual—seeing through the eyes—because both forms of depictive representations are fundamental to the way the brain processes information. In Pearson and Kosslyn's article, "The Heterogeneity of Mental Representation: Ending the Imagery Debate," they explain why the brain has a bias toward depictive stimuli as opposed to other kinds of stimuli. They offer three explanations for such bias.

The first explanation for the brain's bias toward seeing is that depictive maps minimize the length of connections between neurons.[263] A depictive map is an image-based representation that contains multiple points of information, which minimizes the distance that information must travel between neurons. In other words, the brain prefers to collate information visually because using that sense, compared to using other senses, requires the least amount of effort. According to this information, a grocery list containing three words: celery, carrots, and radishes requires more work from the brain than celery, carrots, and radishes imagined in the mind's eyes. Furthermore, "seeing" the vegetables is easier to remember than remembering the list. Since image-based representations require less neurological work for the brain, the brain is biased toward depictive stimuli.

A second explanation for the brain's bias toward depictive representations is that the brain prioritizes depictions in memory recall.[264] For example, when people are asked, "What shape are a cat's ears?" they most often visualize a cat's ears in order to answer."[265] Since the brain is inclined to recall implicit and explicit information pictorially, the brain has a bias toward depictive stimuli.

A final explanation for the brain's bias toward depictive representations is that, because of the previous two explanations, the brain often bridges or associates propositional information

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[263] Pearson and Kosslyn, "Heterogeneity of Mental Representation," 10091.
[264] Ibid.
[265] Ibid.

into depictive information.[266] Pearson and Kosslyn write, "Depictive mental representations . . . functionally bridge propositional information to depictive perception."[267] Returning to the example used in the first explanation, even if a person reads a grocery list containing the words "celery, carrots, and radishes," it is possible, and maybe even probable, that the brain will create its own visual images of the words on the list.

For these reasons—less neurological effort, ease in memory recall, and the brain's tendency to transform propositions into images—the brain is biased toward paying attention to stimuli grounded in images, whether those images are visually seen or simply imagined. Thus, a sermon that presents information pictorially, either imaginatively or visually, increases the chance of winning the ongoing competition for attention in the brain.

Seeing Enhances Memory

Not only do images for seeing evoke a strong bias for attention, but they are also more easily retained than other kinds of stimuli, because they are stored in long-term memory. The ancient rhetoricians discovered this and developed mnemonic techniques based on what they called a "memory palace." This name derives from a story in the fifth century BCE in which Simonides of Ceos attended a banquet. An earthquake caused the entire banquet hall to crumble and kill everyone except Simonides. The bodies were so disfigured that rescue workers could not tell who had been at the banquet. Yet, when asked who had attended, Simonides was able to recall each person by visualizing them sitting around the table. This unconscious memory surprised Simonides and inspired him to invent a technique—now referred to as "a memory palace"—that is employed to this day to help people perform remarkable feats of memory.[268]

What Simonides accidentally happened upon—that seeing something produces a long-lasting image in the brain—is scientifically proven today. Pearson, Naselaris, Holmes, and Kosslyn explain: "Brain imaging work has demonstrated overlap in the neural representation of visual working memory and mental imagery."[269] In other words, that which is visually seen with the eye, and that which is only imagined in the mind, are both stored in the visual memory part

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[266] Ibid.
[267] Ibid.
[268] Joshua Foer, *Moonwalking with Einstein* (New York: Penguin, 2011), 93–94.
[269] Pearson et al., "Mental Imagery," 594.

of the brain. According to Pearson and Kosslyn, visual memory, is in fact, long-term memory.[270] According to Posner and Peterson, another benefit associated with long-term memory is that visual memory is easily inspected. They write, "It is possible to instruct human subjects to take information from their long-term memories and construct a visual representation (image) that they might then inspect."[271] This is what was happening in Simonides' mind. He recalled the image of the banquet that had been stored in his memory. His brain discarded many pieces of visual data such as the oil lamps, musicians, and food, in order to select only the guests for recall. Thus, not only is the brain biased toward paying attention to information grounded in images, but it more easily remembers and analyzes information contained in images. Kastner and Ungerleider agree. They write, "Finally, the stimulus that wins the competition for representation in the visual cortex will gain further access to memory systems for mnemonic encoding and retrieval and to motor systems for guiding action and behavior."[272]

In conclusion, neuroscience findings on attention supports the efficacy of employing discourse to evoke imaginative "seeing" because it increases the chance of winning attention in the brain. This is possible because imaginative seeing through discourse causes the brain to behave as if it were seeing actual images. The brain is biased toward paying attention to and remembering those images. Allow me to offer an actual visual image to aid the reader's comprehension and recall of the abstract theory on attention. The following figure, originally constructed by Kastner and Ungerlieder, displays the theory discussed in the first two sections of this chapter:[273]

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[270] Pearson and Kosslyn, "Heterogeneity of Mental Representation," 10091.
[271] Steven E. Peterson and Michael I. Posner, "The Attention System of the Brain," *Annual Review of Neuroscience* 13 (1990): 32.
[272] Kastner and Ungerleider, "Mechanisms of Visual Attention," 332.
[273] Ibid., 333.
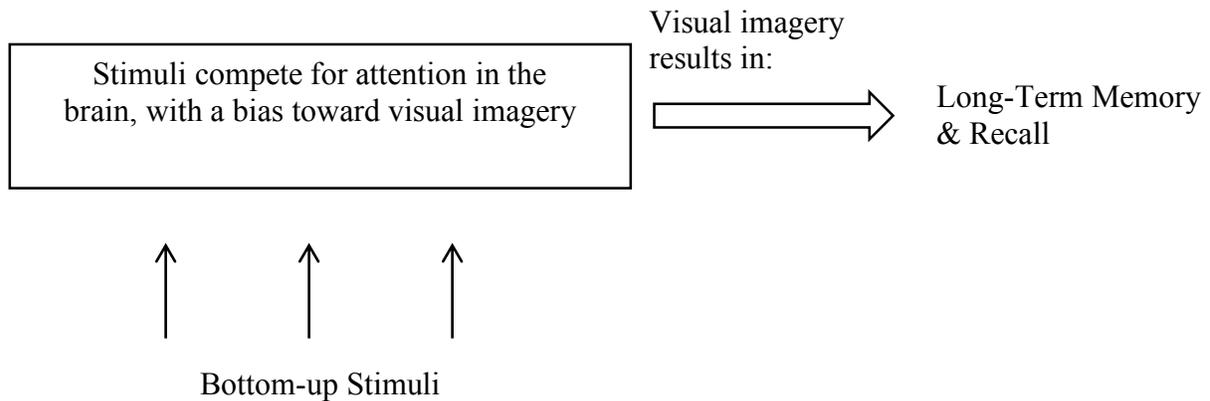
Figure 5. Stimuli Competition

Connections with *Enargeia*, Summary, and Conclusions

Aristotle was the first to advise orators to use language which shows things "as being done." He meant that discourse works best when it is vivid, concrete, and describes action. In essence, he advised orators to bring the actors on stage and let them perform in the imaginations of the audience so that the action occurred before the "eyes" of the audience.[274] Longinus called the technique *enargeia* and the Romans called it *evidentia*. But the ancient rhetoricians simply described the phenomenon and suggested how to use it. Not until Campbell in the eighteenth-century did the theory receive a theoretical grounding. Campbell used the term "vivacity" and drew from Hume's theory of the mind.

Campbell's eighteenth-century explanation of *enargeia/evidentia* is supported by neuroscience's theory on attention. His genius can be seen in his prescient conclusions that are validated today with hard science. Campbell's primary claims were two-fold. First, he argued that impressions from imagination are experienced in the mind as impressions from sensation if they have enough vivacity.[275] Modern science shows this to be accurate. Verbal images can cause the brain to behave as if it were seeing actual images. Using Campbell's language, words can be used to create mental images that cause an impression from sensation in the brain.[276] Second, Campbell argued that impressions are hierarchical in their efficacy.[277] He explained that

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[274] Aristotle, *On Rhetoric*, trans. Kennedy, 222.
[275] Campbell, *Philosophy of Rhetoric*, 119.
[276] Ibid.
[277] Ibid., 81.

an impression from direct sensation has the greatest impact in the mind while an impression from imagination has the weakest impact.[278] Although theory on attention does not use the word "hierarchy" to explain the brain's preference for sensory impression, it does validate Campbell's point. As the previous two sections of this chapter explain, images, whether seen or imagined, evoke a bias for attention in the brain that is more substantive than other forms of stimuli. Furthermore, images, whether they are seen or imagined, are more easily remembered and analyzed than other kinds of information that the brain processes. Thus, the brain is biased toward depictive stimuli. In summary, theory on attention affirms Campbell's theory. Impressions from imagination are experienced as impressions from sensation and the brain is biased toward depictive imagery because depictive representations are fundamental to the way in which the brain processes information.

Following in Campbell's footsteps, in the twentieth-century, were Perelman and Olbrechts-Tyteca with their theory of "presence"—"the displaying of certain elements on which the speaker wishes to center attention in order that they may occupy the foreground of the hearer's consciousness."[279] The orator highlights in the listeners' consciousness a figure which stands out from the ground just as the friend at church stood out from the music, lights, and stage. According to Perelman and Olbrechts-Tyteca, the means which orators use to separate the figure from the ground is "presence," just as the Roman rhetoricians taught with their theory of *evidentia*. Theory on attention validates Perelman and Olbrechts-Tyteca's strategy for creating presence through the use of concrete objects, carefully presented data, and figures of speech to make ideas pictorially visible in the brain. However, Perelman and Olbrechts-Tyteca's theory of presence goes beyond the findings found in modern theory on attention.

Neuroscience's current theory on attention limits Perelman and Olbrechts-Tyteca's theory to pictorial presence. In other words, if their strategies for employing concrete objects, carefully presented data, and figures of speech are correctly appropriated, they believed that attention-winning presence is achieved. For them, attention-winning presence could result from a well-crafted proposition, fact, line of argument, figure of speech, etc. While such a thing is certainly possible, such a claim is beyond the scope of theory on attention substantiated by this chapter. According to this chapter, the stimuli that holds the greatest potential for winning the

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[278] Ibid.
[279] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 142.

ongoing competition for attention in the brain are particularly pictorial. Therefore, the application of Perelman and Olbrechts-Tyteca's strategies for presence should result in imaginative seeing if they are to have the greatest potential for winning attention in the brain. Thus, the objects, data, and figures of speech employed in oration must uniquely function to make ideas pictorially present to the mind's eyes. This finding necessarily limits the kinds of objects, data, and figures of speech that are selected for winning attention and it guides their appropriation. They must be selected for their ability to make an idea pictorially visible and they must be applied with all of the oratorical skill that is possible to imbue an idea with pictorial presence.

The support and constraint that findings in neuroscience provide Perelman and Olbrechts-Tyteca's theory of presence result in a theory that I am calling "cynosure." According to the theory of cynosure, opportunity to win the ongoing competition for the brain's attention increases if language is made to be pictorially present in the mind's eyes. This theory explains why pictorial language is an efficacious means to winning attention. It also grounds strategies used for winning attention in sermons. The next two chapters turn to Christian rhetoric—the Bible and sermons—to identify and analyze pictorial presence.

Chapter 4

Identifying and Analyzing Strategies for Pictorial Presence That Grasp Attention: The Gospel of John

Chapter 1 argued that the field of homiletics is in need of coherent theory for pictorial language that results in strategies for attention that are theoretically grounded, which raises the primary question this thesis pursues: what theoretical basis explains language that grasps attention? To answer this question, chapter 2 traced a rhetorical theory called "*enargeia*" from Greek and Roman rhetoric to the eighteenth and twentieth centuries with Campbell's "vivacity" and Perelman's "presence," which are further developments of *enargeia*. This theory suggests that a speaker is able to achieve attention by creating presence, which causes the brain of the listener to experience a sensory impression through the use of words. According to this theory, strategies such as the use of concrete objects, presentation of data, and figures of speech function to make ideas lively and active in the brain, thus capturing attention.

This theory, which is the basis for this thesis, is then validated and constrained in chapter 3 by examining neuroscience's findings on attention. Chapter 3 concluded that creating presence through the use of concrete objects, carefully presented data, and figures of speech, does indeed help to win the ongoing competition for the brain's attention insofar as the presence created includes mental pictures. Presence therefore must be pictorial. In other words, presence must function to create imagery that causes the brain to imaginatively "see" an idea as a sensory experience in order to win the ongoing competition for the brain's attention.

The current chapter demonstrates the use of pictorial language in Christian rhetoric. It supports the theory proposed in chapters 1 to 3 by validating pictorial presence as an important means in Christian oration to achieving attention. Furthermore, by identifying and then analyzing the use of the rhetorical strategies that achieve pictorial presence, this chapter begins to illuminate implications and implementation for achieving attention-winning pictorial presence in homiletics. These strategies will then be further identified and analyzed in sermons, in chapter 5, and chapter 6 will quantitatively test the theory of cynosure.

It would be possible to survey the entire Bible in order to identify the creation of pictorial presence. For example, such a survey might demonstrate how the story about Jacob's wrestling

with a divine being as the sun begins to rise is a means to *exhibit* Israel's wrestling relationship with God. Another example is the story about Jeremiah replacing a broken wooden yoke with an unbreakable iron yoke upon his shoulders. This is a means to *show* Israel's certain exile. A final example is David's use of imagery in Psalm 23 to *depict* God as a caring Shepherd. Rather than attempting the impracticable task of surveying the entire Bible, this chapter is limited in its scope. It examines the Gospel of John as a test case to identify and analyze the rhetorical strategies that create pictorial presence.[280] At first consideration, the Bible may not strike the reader as an appropriate form of rhetoric to analyze for this thesis because the Bible is read not heard. However, for many generations, the majority of humans experienced the Bible aurally; engaging the Bible was an oral event. Thus, it is beneficial to identify and analyze language that, according the theory of cynosure, encourages attention on a biblical author's words.

The Gospel of John is chosen because it is exemplary in its creation of pictorial presence. This occurs in at least three ways. First, some of Jesus' discourses are carefully presented as signs. Second, some of Jesus' "I am" statements conjure up concrete objects in the mind's eyes. Third, the Word is described as dwelling among us. Whether it be Jesus' discourses, self-statements, or the person of Jesus himself, the evangelist imbues each with pictorial presence, which according to this thesis, centers attention. This chapter therefore, breaks into four sections. The first section identifies and analyzes the evangelist's use of discourse as carefully presented signs. The second section identifies and analyzes the evangelist's use of "I am" to conjure up

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[280] The evangelist employs many strategies to persuade his audience to believe that Jesus is the Christ, the Son of God (John 20:30–31). This chapter is interested in one aspect of persuasion, defined broadly, which is the evangelist's use of strategies that function to achieve attention. Debate ensues regarding the New Testament authors' awareness and application of classical rhetorical strategies in New Testament writings. Selby points to George Kennedy's *New Testament Interpretation through Rhetorical Criticism* as a work that "represented a welcome shift" to a rhetorical reading of scripture. (Gary S. Selby, *Not with Wisdom of Words* [Grand Rapids: Eerdmans, 2016], 3.) Since then, an abundance of works on the New Testament as rhetoric have been produced. Some examples are Ben Witherington's *New Testament Rhetoric*, Burton L. Mack's *Rhetoric and the New Testament*, Vernon Robbin's *Rhetography: A New Way of Seeing the Familiar Text*, Greg Cary's *How to Do Things with (Apocalyptic) Words: Rhetorical Dimensions of Apocalyptic Discourse*, and Eric Eve's *Writing the Gospels: Composition and Memory* and *Behind the Gospels: Understanding the Oral Tradition*. Rather than engaging the conversation about the awareness and application of classical rhetorical strategies in the New Testament, this chapter is particularly interested in analyzing texts in the Gospel of John that create—with or without awareness of classical rhetorical strategies—pictorial presence. Therefore, this chapter seeks to understand how the evangelist created pictorial presence to help accomplish his rhetorical goals, rather than attempting to demonstrate that he wrote according to the conventions of classical rhetoric.

concrete objects in the mind's eyes. The third section identifies and analyzes the evangelist's use of word as figure.[281] The final section offers a conclusion.

Discourse as Carefully Presented Signs: Allusion and Illustration

Chapter 2 explained that discourse can be imbued with presence through the careful presentation of data. Two strategies that were highlighted as a means to achieving presence through the careful presentation of data were common cultural heritage and illustration. The following section identifies and analyzes the use of these strategies to imbue Jesus' discourses with pictorial presence. More specifically, it identifies and analyzes two signs, carefully presented alongside two discourses, to illuminate the efficacy of these strategies that achieve attention through the creation of pictorial presence.[282]

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[281] One final point must be made prior to beginning the body of this chapter: attention is not an end in itself; it is a means to an end, which is persuasion. Therefore, as this chapter identifies and analyzes pictorial presence that achieves attention, it will be connected to a particular idea that the evangelist promotes for persuasion. For example, his use of "Discourse as Signs" intends to center attention on the meaning of Jesus' discourses; his use of "'I Am' as Concrete Objects" intends to center attention on Jesus' particularities; his use of "Word as Figure" intends to center attention on the evangelist's central figure, Jesus. However, for the purpose of this thesis, the particular point that the evangelist is making is subsidiary to identifying and analyzing the creation of pictorial presence that functions to achieve attention.

[282] Much could be said about the relationship between the seven signs and seven discourses in the Gospel of John. Some commentators, such as Witherington, note that the correlation between sign and discourse is not very clear (Ben Witherington, *John's Wisdom: A Commentary on the Fourth Gospel* [Louisville: Westminster John Knox, 1995], 42), but others, like Leon Morris, state that there are times when the signs and discourses are intimately related (Leon Morris, *The Gospel according to John*, New International Commentary on the New Testament [Grand Rapids: Eerdmans, 1995], 184). Morris establishes an outline to show how the signs and the discourses relate (ibid., viii–ix):
A. First Sign—Water into Wine (2:1–11)
B. First Discourse—The New Birth (3:1–36)
C. Second Discourse—The Water of Life (4:1–42)
D. Second Sign—Healing the Nobleman's Son (4:46–54)
E. Third Sign—The Healing of the Lame Man (5:1–18)
F. Third Discourse—The Divine Son (5:19–47)
G. Fourth Sign—Feeding the Multitude (6:1–15)
H. Fifth Sign—Walking on the Water (6:16–21)
I. Fourth Discourse—The Bread of Life (6:22–66)
J. Fifth Discourse—The Life-Giving Spirit (7:1–52)
K. Sixth Discourse—The Light of the World (8:12–59)
L. Sixth Sign—Healing the Man Born Blind (9:1–41)
M. Seventh Discourse—The Good Shepherd (10:1–42)
N. Seventh Sign—The Raising of Lazarus (11:1–57)
Morris' outline confirms what Witherington states—that the connection between signs and discourses is not always clear. For example, Morris' outline shows that signs four and five precede discourses four and five. Thus, a reader or hearer of the Gospel of John must work hard to connect the fifth discourse with the fifth sign that comes after the fourth discourse. However, most commentators agree that two signs and discourses are intimately related (Witherington, *John's Wisdom*, 41–43; Rudolph Bultmann, *The Gospel of John: A Commentary*, trans. G. R.

Identifying and Analyzing Common Cultural Heritage as Allusion to Achieve Attention

The evangelist uses the fourth sign, in John 6:1–15, to create pictorial presence that wins attention. In his fourth discourse, in John 6:22–66, the discourse begins with Jesus scolding the crowd for chasing after him because he filled their stomachs with food (John 6:26). Jesus' scolding is a reference to the fourth sign, which the evangelist places prior to the discourse. This reference to feeding the crowd at the beginning of this discourse intentionally connects the forthcoming discourse to the sign that occurs just seven verses prior. After making this connection to the sign, the evangelist then records the discourse in which Jesus and the crowd discuss Moses and manna in the wilderness. In this discourse, Jesus contrasts the physical nature of Moses' manna in the wilderness with his own feeding of the masses, in order to make the theological point that he offers spiritual manna through his body and blood. According to Jesus, it is belief in his spiritual food—his body broken and blood shed—that results in eternal life (John 6:56–58). Jesus' disciples however, found this discourse difficult to understand: "This teaching is difficult; who can accept it?" (John 6:60)

To achieve attention on and understanding of Jesus' difficult discourse, the evangelist describes a sign to make his point visually present in the mind.[283] A primary way in which the evangelist accomplishes this is through the use of "common cultural heritage," described in chapter 2 as a means to creating presence through carefully presented data. According to this strategy, collective stories, which are part of common cultural heritage, have an advantage over discourse if they create pictorial presence.[284] Plato's *Laws* affords an illuminating example of common cultural heritage being used to create presence. Plato desired to combat the notion that the right hand was superior to the left hand. To accomplish this, he referred to Geryon (the one-headed, three-bodied, four-winged giant) and Briareus (the hundred-armed, fifty-headed Hecatoncheires) who had many hands.[285] Alluding to these mythological characters, which

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Beasley-Murray, R. W. N. Hoare, and J. K. Riches [Philadelphia: Westminster, 1976], 203, 330–50; George Beasley-Murray, *John*, 2nd ed., Word Biblical Commentary [Dallas: Word, 2000], 90–91, 148–49; Raymond Brown, *The Gospel according to John i–xii*, Anchor Bible [Garden City, NY: Doubleday, 1966], 260–94; and Morris, *Gospel according to John*, 300–301, 422–23). Those include the fourth sign and discourse and the sixth sign and discourse, which are what this section identifies and analyzes.

[283] Witherington concurs. He writes, "The physical is meant to be seen as an icon of the spiritual, a window on a larger truth, a means to a greater end." (Witherington, *John's Wisdom*, 155.)

[284] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 146.

[285] Plato, *Laws*, trans. Benjamin Jowett (n.p., n.d.), Kindle edition, 6343.

Plato's fellow Greeks would have been well aware of, the audience would have not simply "heard" names, they would have "seen" in their mind's eyes two fantastical and powerful beings with no superior hand. A modern equivalent is how we "hear" names such as Batman, Ironman, or Superman. In our mind's eyes, we do more than simply "hear" those names; we actually "see" these characters because of their place in our common cultural heritage. By doing this, Plato endowed his argument—that the right hand was not superior to the left hand—with pictorial presence. Presumably, his audience's bias toward the right hand was overcome by imagining, even seeing, two fantastical and powerful beings with no superior hand.

This particular use of common cultural heritage is called "allusion." Cuddon defines allusion as "an implicit reference, perhaps to another work of literature or art, to a person or an event."[286] Ryken concurs, "An allusion is a reference to past literature or history."[287] More important for this thesis, however, is the rhetorical function of allusion. It creates a shared experience.[288] Although shared experience accomplishes the presence lauded by Perelman and Olbrechts-Tyteca, it falls short of the pictorial presence that chapter 3 insists is necessary for the brain experience an idea as a sensory experience that wins the ongoing competition for the brain's attention. Ryken goes further than Cuddon to note another rhetorical benefit to allusion. He explains that allusion requires an audience to transfer the qualities of that which is being alluded to, onto that which is being said.[289] In this way, if the qualities being alluded to are pictorial, then that which is being said is infused with pictorial presence.

To demonstrate how this works, Ryken analyzes Psalm 133's allusion to the Old Testament worship that is mandated in Exodus 30:22–33. In the Exodus passage, the Lord commanded Moses to have a perfumer create a sacred anointing oil. The oil was to be a particular mix of myrrh, cinnamon, cane, cassia, and olive oil. Then, it was supposed to be poured over the Tent of Meeting and everything within it. Furthermore, the priests who worked in and around the Tent of Meeting were supposed to be anointed by this sacred anointing oil, and Moses was instructed to pour it over Aaron and his sons so that they could serve the Lord as priests. According to Ryken, the psalmist's allusion to this process for making the anointing oil

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[286] J. A. Cuddon, *The Penguin Dictionary of Literary Terms and Literary Theory* (London: Penguin, 1998), s.v. "allusion."

[287] Leland Ryken, *How to Read the Bible as Literature: . . . And Get More Out of It* (Grand Rapids: Zondervan, 1984), 97.

[288] *Penguin Dictionary of Literary Terms*, s.v. "allusion."

[289] Leland Ryken, *Words of Delight: A Literary Introduction to the Bible* (Grand Rapids: Baker, 1987), 231.

and the anointing of the priests would have been transferred to the group of traveling pilgrims joining together in the worship of God.[290] In this way, the psalmist's audience would imaginatively "see" the preparation of the anointing oil at the hand of the perfumer; they would imaginatively "see" Moses pouring the oil over Aaron and his sons. Thus, through allusion, the process for anointing would be seen in the mind's eyes of pilgrims and transferred to their experience of unity.

The evangelist appears to be doing something similar with the fourth sign and discourse. He provides a "sign," which employs allusion to create pictorial presence that grasps attention. Beginning by writing that Jesus crossed the sea of Galilee (John 6:1)—which awakens latent memories of Israel passing through the Red Sea—and after writing that Jesus sat down on the side of a mountain (John 6:3)—which arouses latent memories of Moses and Israel at Sinai after their departure from Egypt[291]—the evangelist writes that the Jewish Passover Feast was near. Passover is a clear allusion to Israel's common cultural heritage. This statement calls to mind Israel's exodus from Egypt through the slaughtering of a lamb, which was followed by the inauguration of a Passover meal that commemorated this eminent moment of liberation in Israel's history.[292] Following this prologue to the fourth sign, the evangelist then tells a story about Jesus feeding bread to the masses in the wilderness.[293] Finally, in case these allusions are not clear enough to make the connection to Israel's exodus from Egypt, the evangelist makes his own direct connection at the conclusion of the sign by writing, "When the people saw the sign that he had done, they began to say, 'This is indeed the prophet who is to come into the world'" (John 6:14). About this connection, Beasley-Murray writes, "The statement as to the nearness of the Passover (v 4), [and] the identification of Jesus as the prophet who should come (cf. Deut.

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[290] Ibid., 231–32.

[291] Talbert points out that this image of Jesus sitting down portrays, if not Moses, at the very least a Jewish rabbi who is ready to teach his disciples. (Charles H. Talbert, *Reading John: A Literary and Theological Commentary on the Fourth Gospel and the Johannine Epistles* [Macon, GA: Smyth & Helwys, 2005], 137.)

[292] Köstenberger offers an interesting insight about Jesus, the Passover Lamb, being imaged in this text as the host of the meal: "The feeding of the multitude also conveys the image of Jesus presiding as a host over an abundant meal (Andreas J. Köstenberger, *Encountering John: The Gospel in Historical, Literary, and Theological Perspective* [Grand Rapids: Baker Academic, 1999], 100.)

[293] Talbert notes the intentional pictorial presence that is created through Israel's common cultural heritage, writing, "One memory ingrained in Jewish consciousness is that of the manna from heaven by which the people were fed in the wilderness." (Talbert, *Reading John*, 138.)

18:15), . . . combine to indicate that the feeding miracle is understood as falling within the fulfillment of the hope of a second Exodus."[294]

Based on this analysis, when the evangelist begins the fourth discourse, the allusions to Israel's common cultural heritage—Passover, exodus, manna, and Moses—are well established in the mind's eyes of his audience, ready to endow the forthcoming discourse with pictorial presence. More so, based on the theoretical grounding of this thesis, the pictorial presence that is created through the allusion functions to grasp the attention of the evangelist's audience as he proceeds to the forthcoming discourse that is difficult to understand: exodus (salvation from bondage) is possible for those who feast on Jesus, the Passover Lamb. Thus, the evangelist's audience is able to "see" the discourse: Jesus is the Passover Lamb, who hosts a Passover feast, and invites participation in the meal, which is his very own body.

Identifying and Analyzing Didactic and Action Peaks as Illustration to Achieve Attention

The evangelist uses the sixth sign to grasp attention. In the sixth discourse, in John 8:12–59, the evangelist begins propositionally with his theological point: Jesus is "The light of the world. Whoever follows me will never walk in darkness but will have the light of life" (John 8:12). The Pharisees however do not believe this proposition, which leads to multiple conflicts between their sect and Jesus. The conflicts culminate in the Pharisees attempting to stone Jesus, but he slips away (John 8:59). Immediately following this discourse, the evangelist offers a sign, in John 9:1–41: Jesus heals a man who was born blind. About this, the evangelist writes that the now-healed blind man believes in Jesus and worships him (John 9:38), but the Pharisees do not, and so Jesus calls them blind (John 9:39–41).

Analyzing Peaks as Illustration

The evangelist's sixth sign pictorially depicts the ramifications of believing or not believing in the theological point of the sixth discourse—Jesus is the light of the world. A primary way in which the evangelist accomplishes this is through the use of illustration. Chapter 2 identified illustration as a means to creating presence through carefully presented data. According to Perelman and Olbrechts-Tyteca, illustration can be used as a starting point for a line of

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[294] Beasley-Murray, *John*, 88.

argument.[295] Conversely, it could also be used as an ending point for a line of argument. That is what John does, and by doing so, the illustration makes the discourse visually accessible to the mind's eyes. Perelman and Olbrechts-Tyteca explain, "Because an illustration seeks to increase presence by making an abstract rule concrete by means of a particular case, there is a tendency to see an illustration as 'a vivid picture of an abstract matter.'"[296] Quintilian offers a helpful example. Beginning by stating the central point of his discourse, "A man has been murdered," he asks, "Shall I not bring before my eyes everything that is likely to have happened when the murder occurred?" He then goes on to describe in great detail how the murder took place. After this, Quintilian explains that this is called "illustration" or "evidentness," which seems not so much to narrate as to exhibit.[297] According to the ancient rhetoricians, exhibition or illustration, is a way to endow a discourse's central idea with pictorial presence.

The evangelist appears to be doing something similar when he intentionally provides his sixth sign right after the sixth discourse. By his doing this, the sign functions as an illustration that pictorially depicts the ramifications of believing or not believing in the theological point of the discourse. In other words, the discourse, which states that Jesus is the light of the world and whoever follows him will never walk in darkness but will have the light of life (John 8:12), is depicted by the illustration of Jesus healing the blind man who, in turn, believes. The blind man who believes, then becomes a "seeing" man who stands in stark contrast to the "blind" Pharisees, who do not believe.

The creation of pictorial presence in the sixth sign occurs through what Booth calls "selected peak meanings."[298] "Peak" refers to the climactic end of a literary pericope that is uniquely marked by turbulence.[299] According to Booth, two kinds of "peaks" exist. The first kind is called a "didactic peak." Booth explains that a didactic peak is "a zone of turbulence in the otherwise placid flow of discourse."[300] The second kind is called an "action peak." An action peak is "the excitement of tension in the event-line of a story."[301] Simply put, an action peak is the climax of a story.

[295] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 166.
[296] Ibid., 360.
[297] Quintilian, *Institutes of Oratory*, ed. Honeycutt, 6423–26.
[298] Steve Booth, *Selected Peak Marking Features in the Gospel of John* (New York: Peter Lang, 1996), 16.
[299] Ibid.
[300] Ibid., 19.
[301] Ibid., 61.

Booth's theory helps to analyze how the evangelist's rhetoric centers attention on the theological point of the sixth discourse because there clearly is turbulence in both the discourse and the sign, which result in what Booth calls "peaks." The didactic peak builds in turbulence. It begins by Jesus stating that he is the light of the world and whoever follows him will never walk in darkness but will have the light of life (John 8:12). This point is then followed by a series of increasingly turbulent didactic statements. The Pharisees declare that Jesus' testimony is not valid (John 8:13–30); Jesus declares that they are children of the devil (John 8:31–47); the Jews declare that Jesus is demon possessed (John 8:48–53); Jesus declares that Abraham rejoiced in the thought of seeing him, saw him, and was glad (John 8:54–56); the Jews declare with utter exasperation that he could not possibly have seen Abraham (John 8:57). The didactic peak then occurs at the end of all of these statements, when Jesus declares, "Very truly, I tell you, before Abraham was, I am," which results in the Jews attempting to stone Jesus to death (John 8:58–59).

The action peak also culminates in turbulence. In the inciting incident Jesus heals a man who was born blind (John 9:6–7). Then, throughout the rising action, the now-seeing man's neighbors had difficulty believing that Jesus made him see (John 9:8–12); the Pharisees had the same difficulty believing that Jesus made him see (John 9:13–17); his parents had the same difficulty believing that Jesus made him see (John 9:18–23); the Pharisees had difficulty a second time believing that Jesus made him see (John 9:24–34). In the action peak—the climax of the story—Jesus finds the now-seeing blind man and asks him if he believes. He responds to Jesus' question by saying, "Lord, I believe." And he worshiped him (John 9:38).

With these peaks in mind, Booth explains that didactic peaks and action peaks are sometimes combined to visually depict hortatory aim.[302] That is the case here. The evangelist's placement of the sixth sign immediately after the sixth discourse visually depicts the hortatory aim of the didactic peak. This happens in two ways. The first is through "contrast." In the didactic peak, the Pharisees do not believe that Jesus is the light of the world that precedes and supersedes Abraham, and their unbelief results in anger, rage, and desire to kill Jesus. In stark contrast, through the action peak, the now-healed blind man believes in Jesus and worships him. Thus, the action peak depicts a man born blind who receives his sight from "the light of the world," whereas the didactic peak depicts Pharisees, supposedly enlightened, but actually blind

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[302] Ibid., 62.

because they do not believe that Jesus is the light of the world. The didactic peak and the action peak contrast each other like a bright diamond placed on a black velvet cloth.

Contrast is a powerful means to creating pictorial presence that grasps attention. By contrasting the didactic peak with an action peak, the evangelist's central idea—Jesus is the light of the world for those who believe—becomes pictorially present. Furthermore, this now "visible" rhetoric prompts the evangelist's audience to not doubt like the Pharisees, but to believe like the now-healed blind man. Without having to say that the Pharisees' response is the wrong response, the evangelist visually depicts it. The Pharisees are filled with anger, rage, and a desire to murder; The blind man now sees and worships.

A second way that the sixth sign and discourse function to create pictorial presence is by "synthesizing" didactic and action peaks. Longacre posits that inserting an action peak into a didactic peak, and then returning to the didactic peak, can visually emphasize hortatory aim.[303] That is what happens with the sixth discourse and sign. The evangelist begins with discourse, which reaches its didactic peak when Jesus declares, "Very truly, I tell you, before Abraham was, I am," and the Jews attempt to stone Jesus to death (John 8:58–59). Following this, the evangelist tells the story of a blind man receiving his sight that culminates in the action peak: the now-seeing blind man believes in and worships Jesus (John 9:38). Then, following the action peak, the Pharisees—the first characters to challenge Jesus' discourse when he said that he is the light of the world—return. Here the didactic peak and the action peak are synthesized into one literary unit (John 8:12—9:41). The Pharisees, who from the beginning did not believe in the theological point of Jesus' discourse, and intended to kill him at its peak, return at the end of the sign, still unbelieving. This synthesis of peaks functions to endow both faith and doubt with pictorial presence: The blind man now sees by virtue of his faith; the Pharisees are now blind by virtue of their doubt. Attention grasped by these two images, the evangelist invites his audience to believe like the now-healed blind man.

Through the contrast and synthesis of didactic and action peaks the evangelist grasps attention and centers it on his theological point—that Jesus is the light of the world—by endowing his language with pictorial presence. The angry and murderous Pharisees embody unbelief while the now-healed and worshipping blind man embodies belief; the angry and

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[303] Joseph Longacre, "A Spectrum and Profile Approach to Discourse Analysis of Translation," *Text & Talk* 1, no. 4 (1981): 358.

murderous Pharisees embody blindness while the now-healed and worshipping blind man embodies sight; the angry and murderous Pharisees embody life lived in darkness without Jesus while the now-healed and worshipping blind man embodies life lived in light with Jesus.

Summary

The internal relationships between the evangelist's fourth and sixth discourses and their respective signs function to endow discourse with pictorial presence that wins attention. This occurs in different but equally efficacious ways. In the fourth sign and discourse, the sign functions to visually depict the discourse through allusion. Through allusion to Israel's common cultural heritage, the evangelist depicts Jesus—the bread of life—as the new Moses, the Passover lamb, and manna in the wilderness. In the sixth sign and discourse, the sign functions to visually depict the discourse through contrast and synthesis. Through the narrative of the now-healed blind man who worships Jesus and the now-blind Pharisees who try to kill him, the evangelist urges his readers to believe in Jesus, the light of the world.

"I Am" Conjuring Concrete Objects: Metaphor

The evangelist employs three kinds of "I am" (*ego eimi*) statements in the Gospel of John, but only the third use is pertinent.[304] It is the use of the phrase *ego eimi* with a predicate nominative. For example, Jesus says, "I am the good shepherd" (John 10:11). Using this third formulation, Jesus speaks of himself figuratively seven times. Of those seven times, five are of particular interest to this section because they uniquely function to create pictorial presence.[305]

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[304] I am indebted to Brown's clear categorizing of scholarship's numerous categorizations of "I am" in the Gospel of John. The first use that is not pertinent to this section is the use of the absolute with no predicate. This means that the "I am" statement stands alone. It does not continue, for example, with "I am *the way*," or "I am *the resurrection and the life*." These usages of *ego eimi* are employed passively in the Fourth Gospel as the Divine name, as it is expressed in the Hebrew Scriptures. For example, Jesus says, "You will die in your sins unless you believe that I am he [*ego eimi*]" (John 8:24). The second use that is not pertinent to this section is the use where a predicate may be understood even though it is not expressed. For example, Jesus declares to his disciples, "It is I [*ego eimi*]; do not be afraid" (John 6:20). (Brown, *Gospel according to John i–xii*, 533–34.)

[305] Witherington argues that all seven of these "I am" statements belong in one category (Witherington, *John's Wisdom*, 157). Brown, however, distinguishes between two of these "I am" statements, and the other five (Brown, *Gospel according to John i–xii*, 534). According to Brown, John 11:25 and 14:6 are primarily usages of identification because Jesus is declaring that he is "the resurrection and the life," and "the way, the truth, and the life." The other five usages (John 6:35; 8:12; 10:7; 10:11; and 15:1), however, are usages of recognition. Brown notes that the primary difference between the "identification" usages and the "recognition" usages is that in the identification usages Jesus is describing himself, whereas in the recognition usages Jesus is describing who he is in relation to humankind: bread to eat, light to walk in, gate to pass through, shepherd to follow, and vine to be

Identifying and Analyzing "I Am" to Conjure Up Physical Objects That Achieve Attention

Chapter 2 explained that discourse can be imbued with presence through objects, which form impressions from sensation in the mind. This can happen in one of two ways. The first is through the use of actual physical objects. For example, they explain how Marc Antony waved Caesar's bloody tunic in front of the Roman populace. By waving a tunic that had blood on it, a past event (the murder) became more present in the populace's consciousness.[306] Similarly, an example that Perelman and Olbrechts-Tyteca offer is that of a lawyer bringing the children of the accused before the bar prior to the judge's judgment. By doing this, the accused's children come powerfully before the judge's mind, which ideally, affects the judge's judgment.[307]

It is possible that Jesus spoke his "I am" statements using physical objects to endow them with presence through propinquity. That is, when he said "I am the good shepherd" (John 10:11), he may have pointed to a near-by shepherd who was tending the flock, and when he said "I am the true vine" (John 15:1), he may have been passing through a vineyard. We know that he did so at other times. For example, in Matthew 19 he uses children to show what a person must be like to enter the kingdom of heaven (Matthew 19:13–15). Similarly, Jesus breaks bread and pours wine to show through propinquity his broken body and blood poured out (Matthew 26:26–29). Recognizing that this supposition is an argument from silence, some contextual clues do suggest that it is at least possible that physical objects accompanied Jesus' "I am" statements. For example, when Jesus declared, "I am the bread of life" (John 6:35), he may have actually been holding bread for everyone to see because, a few verses earlier, the evangelist writes about Jesus feeding the five thousand (John 6:1–15). Also, when Jesus says, "I am the light of the world" (John 8:12), he may have been pointing to temple lamps or to a sunrise, because just a few verses earlier the evangelist notes that Jesus appeared at dawn in the temple courts (8:2). It is impossible to know for certain that this was indeed the case. Perhaps Jesus stood at a gate with sheep and shepherds passing by when he declared, "I am the gate" and "I am the good shepherd." Perhaps he sat in a vineyard and ran his fingers through a vine's branches when he declared, "I am the vine." The evangelist does not provide this amount of detail. However, if

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connected to (Brown, *Gospel According to John i–xii*, 535). This section proceeds with Jesus' five "recognition" statements, because they uniquely function to create pictorial presence in the mind's eyes.

[306] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 118.

[307] Ibid., 117.

Jesus did indeed incorporate physical objects into his self-statements, that would have had the rhetorical effect of endowing them with pictorial presence through propinquity that centered attention on his self-statements.

Identifying and Analyzing "I Am" to Conjure Up Metaphorical Object That Achieve Attention

The creation of objects in oration however, is not relegated to the use of the physical. According to Perelman and Olbrechts-Tyteca, a second way that discourse can be imbued with presence is through non-physical objects created by language.[308] A primary strategy that is lauded for its ability to elevate the pertinence of an idea without the benefit of a physical object is the use of metaphor. Aristotle explained that metaphor is a means of bringing an idea before the eyes.[309] *Rhetorica Ad Herennium* concurred, "Metaphor is used for the sake of creating a vivid mental picture."[310]

<u>Metaphor as Representation</u>

Metaphor functions to create presence in at least two ways. First, metaphor creates presence by associating one thing with another thing. Jakobson called this "a theory of binary opposition."[311] In other words, metaphor affirms that one thing *is* another thing. Bullinger calls this "representation" and argues that although metaphor is variously defined to mean many things, it is always meant to represent.[312] He explains, "We have recourse to metaphor when we say of a picture, 'This is my father,' or 'This is my mother.' The verb 'is' means in this case *represents*. . . . The verb 'is' always has this meaning and no other when used as a metaphor."[313]

The use of *ego eimi* in John 6:35, 8:12, 10:7, 10:11, and 15:1 reflects Bullinger's explanation of metaphor functioning as a representation of something else through the use of the verb "is" because *eimi* is a state of being verb that translates literally as "be," "am," or "is." BDAG places the clause *ego eimi* within the second definition for *eimi*, which is defined as "to

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[308] Ibid., 118.
[309] Aristotle, *On Rhetoric*, trans. Kennedy, 245.
[310] *Rhetorica ad Herennium*, trans. Caplan, 343.
[311] *Penguin Dictionary of Literary Terms*, s.v. "metaphor."
[312] E. W. Bullinger, *Figures of Speech in the Bible* (Mansfield Centre, CT: Martino, 2011), 735.
[313] Ibid.

be in close connection (with), is, freq."[314] Thus, when the evangelist writes that Jesus used the clause *ego eimi* in his self-statements, it reflects Bullinger's explanation that Jesus *is* represented by the metaphors of bread, light, gate, shepherd, and vine.

A combination of common day experience and association with the Hebrew Scriptures would have endowed Jesus' "I am" statements with pictorial presence.[315] To better appreciate how representation functions rhetorically to create pictorial presence, the following paragraphs briefly explain the combination of everyday experience and association with the Hebrew Scriptures.

The evangelist records Jesus saying, "I am the bread of life" (John 6:35). Bread was a common staple in Jesus' day. It was a part of most meals and many families made it on their own.[316] Furthermore, bread had a prominent role in Israel's history. A prominent association would have been Exodus 16. In Exodus 16, Israel had just been rescued from bondage in Egypt and while on her way to worship the Lord at Mt. Sinai, the people became hungry and grumbled. God listened to Israel's complaint and sustained Israel in the wilderness with manna. Thus, when Jesus said, "I am the bread of life." personal experience and association with the Hebrew Scriptures would have functioned to rouse imagery in the mind's eyes. Jesus' audience would have been able to "see" bread, "feel" bread, and maybe even "smell" bread baking. More so, stories about manna in the wilderness would have functioned to depict in the mind's eyes imagery of wilderness, hunger, and the Lord's provision.

The evangelist records Jesus saying, "I am the light of the world" (John 8:12). Light, spoken about literally, would have quickened attention through pictorial presence in Jesus' day. It would have denoted the radiance of the sun, of a lamp, of a torch, or of a candle. Furthermore, this statement would have been associated with the Feast of Tabernacles.[317] The feast of tabernacles was a time of celebrating that the work of harvest was completed. During postexilic observances, this celebration included the lighting of menorahs in the temple courtyard, all-night dancing to flutes by torchlight, and dawn processions ending with libations of water and wine at the bronze altar.[318] Thus, when Jesus said, "I am the light of the world." personal experience and

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[314] Danker and Bauer, *Greek-English Lexicon*, s.v. "*eimi*."

[315] Brown, *Gospel according to John i–xii*, 535.

[316] David Noel Freedman, ed., *Eerdmans Dictionary of the Bible* (Grand Rapids: Eerdmans, 2000), s.v. "bread" (entry written by Stephen Alan Reed).

[317] Brown, *Gospel according to John i–xii*, 343; Beasley-Murray, *John*, 127; Morris, *Gospel according to John*, 387.

[318] *Eerdmans Dictionary of the Bible*, s.v. "tabernacles, feast of" (Timothy P. Jenney).

association with the Hebrew Scriptures would have functioned to create pictorial presence in the mind's eyes. Jesus' audience would have been able to "see" a lit candle or perhaps "feel" the sun on their faces, and the Feast of Tabernacles would have aroused imagery of giant menorahs, dancing by torchlight, and sunrise processions in the mind's eyes.

The evangelist records Jesus saying, "I am the gate for the sheep" (John 10:7) and "I am the gate" (John 10:9). Sheep were abundant during Jesus' day. Along with goats, sheep were the most common domesticated animals during biblical times.[319] This means, of course, that sheep pens with gates were abundant as well. Thus, when Jesus said, "I am the gate for the sheep" the readers would have been able to imagine a gate at a sheep pen. According to Unger, a sheepfold was an enclosure especially constructed to give the sheep reprieve from the weather and safety from wild animals and robbers.[320] Furthermore, Morris explains that Jesus' reference to a gate at a sheep pen represents "secure pasturage," which promises to meet the needs of those who enter into the fold.[321] Thus, Jesus' words would most likely encourage his audience to "see" Jesus as a gate that promises reprieve, safety, and sufficient provision.

The evangelist records Jesus saying, "I am the good shepherd" (John 10:11). A prominent association to this statement by Jesus is found in Ezekiel 34 in which God states that he is going to replace the selfish and unloving shepherds with his own generous and loving self. Thus, when Jesus said, "I am the good shepherd," the readers would have very likely understood this statement based on more than just everyday experience with shepherds. Biblical connotations from the Hebrew Bible would have also filled their imagination so that they could "see" Jesus as a shepherd who is generous and self-giving.

Finally, the evangelist records Jesus saying, "I am the true vine" (John 15:1). Vineyard horticulture was extensive during Jesus' day.[322] Cole explains that clearing stones, hoeing ground, planting vine stock, and harvesting were everyday experiences, or at least, observances.[323] Of course, the Hebrew Scriptures are laden with vine, branch, and vineyard imagery. Köstenberger explains that the paradigmatic text for this vine metaphor is Isaiah 5.[324] In this passage, Israel is depicted as the vineyard that God—the gardener—planted and grew, but

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[319] *Eerdmans Dictionary of the Bible*, s.v. "sheep" (Oded Borowski).
[320] Merrill F. Unger, ed., *Unger's Bible Dictionary* (Chicago: Moody, 1976), s.v. "sheepcote, or sheepfold."
[321] Morris, *Gospel according to John*, 452.
[322] *Eerdmans Dictionary of the Bible*, s.v. "vine, vineyard" (R. Dennis Cole).
[323] Ibid.
[324] Köstenberger, *Encountering John*, 159.

the vineyard failed to flourish. Thus, when Jesus said, "I am the true vine," everyday experience and biblical imagery would have pictorially depicted Jesus as the vine through whom God's blessings—the bearing of much fruit—flows.

In summary, metaphor functions to create presence in at least two ways. The first is through metaphor that functions to create presence by associating one thing with another thing. Thus, when Jesus makes his "I am" statements, he is saying that bread, light, gate, shepherd, and vine are representations of himself. The evangelist's everyday experience and association with the Hebrew Scriptures were in abundant supply to sufficiently endow Jesus' self-statements with pictorial presence, which impacts the brain as a sensory impression that wins attention. Jesus *is* bread, light, gate, shepherd, and vine.

Metaphor as Activity

A second way that metaphor functions to create presence is by making an idea active. Aristotle explained that metaphor brings an idea before the eyes as something that should be "seen" as being done.[325] He provides several examples for how this occurs. For example, when Pericles said that the men killed in the war vanished from the city as though someone took the spring from the year.[326] Similarly, Aristotle offers, when Leptines speaks about the Lacedaimonians, he said that he would not allow the Athenians to stand by while Greece was deprived of one of its two eyes.[327] While imbuing an idea with action may not be the case for every metaphor, it is most certainly the case for the metaphors being discussed in this section. In Jesus' self-statements, the evangelist depicts metaphors doing more than simply *representing* Jesus, he depicts these metaphors *inviting* activity. Jesus' self-statements are an invitation to *eat* Bread, to *walk* in Light, to *pass* through Gate, and to *abide* in Vine. After declaring, "I am the bread of life" (John 6:35a). Jesus goes on to say, "Whoever comes to me will never be hungry, and whoever believes in me will never be thirsty" (John 6:35b). After declaring, "I am the light of the world" (John 8:12a). Jesus adds action to the metaphor by saying, "Whoever follows me will never walk in darkness but will have the light of life" (John 8:12b). After declaring, "I am the gate" (John 10:9a). Jesus goes on to say, "Whoever enters by me will be saved, and will come in and go out and find pasture" (John 10:9b). Lastly, after declaring, "I am the vine and you are the

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[325] Aristotle, *On Rhetoric*, trans. Kennedy, 245.
[326] Ibid., 246.
[327] Ibid.

branches" (John 15:5a). Jesus goes on to say, "Those who abide in me and I in them bear much fruit, because apart from me you can do nothing" (John 15:5b).

More than activity however, is the way that these metaphors function to invite *relationship*. Brown notes that the "recognition" usages of Jesus' "I am" statements that are being discussed in this section, function to describe who Jesus is in relation to humankind.[328] Therefore, the act of eating Bread, walking in Light, passing through Gate, following Shepherd, and abiding in Vine are more than mere invitation to activity, they are an invitation to relationship that is made pictorially present in the mind's eyes. Jesus is inviting his hearers into a relationship that is visually depicted in the mind's eyes through images of eating Bread, walking in Light, passing through Gate, following shepherd, and abiding in Vine.

Summary

Discourse can be imbued with presence through objects, which form impressions from sensation in the mind. One way to accomplish this is through the use of actual physical objects. It is possible that Jesus spoke his "I am" statements using physical objects to endow his self-statements with presence through propinquity. However, if these representations were not physically present in Jesus' self-statements as concrete objects, then a combination of common day experience and association with the Hebrew Scriptures would have endowed Jesus' "I am" statements with pictorial presence, through the use of metaphor. This occurs in at least two ways. First, the metaphors of bread, light, gate, shepherd, and vine function in the brain as actual representations of who Jesus is. Second, the metaphors function in the brain as active invitation to relationship. Both of these functions form impressions from sensation in the mind through pictorial presence that centers attention on the person of Jesus.

Word as Figure: Allusion

At the beginning of John's gospel, the evangelist is careful to grasp attention that is centered on his main character, Jesus. Several strategies are employed to accomplish this aim, and one in particular is unique in its ability to create pictorial presence: allusion.

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[328] Brown, *Gospel according to John i–xii*, 535.

Identifying and Analyzing Figure as Allusion to Achieve Attention

The evangelist employs allusion two times in the prologue to imbue "the Word" with pictorial presence. First, the evangelist writes:

> In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came into being through him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it. (John 1:1–5)

In these opening words, the evangelist recalls the creation in Genesis 1, "In the beginning."[329] Furthermore, the words "light" (John 1:4) and "darkness" (John 1:5) call to mind the first acts of God in creation: "Then God said, 'Let there be light'; and there was light. And God saw that the light was good; and God separated the light from the darkness. God called the light Day, and the darkness he called Night. And there was evening and there was morning, the first day" (Genesis 1:3–5). Thus, when the evangelist begins his gospel with "In the beginning was the Word" (John 1:1a) and "What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it," (John 1:3b–5) the evangelist is alluding to the creation account in Genesis.

The second instance of allusion occurs when the evangelist writes about the Word, that it "lived among us" (John 1:14). About this clause, most commentators note that the Greek, ἐσκήνωσεν ἐν ἡμῖν may be rendered, "Pitched his tent among us," which is an allusion to the presence of the Divine in the tabernacle.[330] If the hearer somehow misses this allusion, a second clause—"and we have seen his glory"—helps to make it abundantly clear. The word "glory," from the Greek δόξαν, brings to mind stories from the Hebrew Scriptures in which the presence use of God is displayed.[331] Morris suggests that the connection between "pitched his tent" and "glory" would have called to mind the imagery of Exodus 40:34 when the cloud covered the tent

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[329] Beasley-Murray, *John*, 10; Witherington, *John's Wisdom*, 55; Morris, *Gospel according to John*. 64.

[330] Beasley-Murray writes, "The language is evocative of the revelation of God's glory in the Exodus—by the Red Sea, on Mount Sinai, and at the tent of meeting by Israel's camp." (Beasley-Murray, *John*, 14.) Morris explains, "The term had come to be used in a conventional fashion of settling down permanently in a place. But in Jewish ears the word might arouse other associations. The place of worship during the wanderings of Israel in the wilderness, the place where God had vouchsafed his presence, was 'the Tabernacle,' and that noun corresponds to the verb used here. That John wants us to recall God's presence in the tabernacle in the wilderness seems clear from the immediate reference to 'glory,' for glory was associated with the tabernacle." (Morris, *Gospel according to John*, 91.)

[331] Exod 16:7, 10; 33:18–23; 34:5–7; 40:34–35; 2 Chr 5:11–14; 7:1–3; Ezek 10; 43:1–6; Isa 32:2; 40:5 NRSV.

of meeting and the glory of the LORD filled the tabernacle.[332] Thus, when the evangelist introduces the Word pitching his tent among us that displays the glory of God, allusions to God's presence above and within the tabernacle are being made.

Since this chapter has already offered a definition for allusion, along with an explanation of its rhetorical function, a brief summary of allusion will suffice. Allusion is a reference to a past work of art, person, event, literature, or history.[333] The rhetorical function of allusion is that it creates a shared experience.[334] More importantly for this thesis, however, is that allusion can function to help an audience imaginatively "see" an idea in the brain, by requiring an audience to transfer the qualities of the thing alluded to onto the idea or object being discussed.[335] This appears to be what the evangelist is doing in his prologue.

The first allusion, located in John 1:1–5, refers to the creation story in Genesis 1. The earth is formless and void, and the Spirit of God hovers over the face of the waters, waiting to fashion chaos into creation. Then, over a six-day period, God speaks the world into existence: light, sky, land, vegetation, heavenly bodies, creatures, and humans. This creation story would likely have been front and center in the mind's eyes of the evangelist's audience when they heard the words, "In the beginning." Therefore, Morris concludes, "John is writing about a new beginning, a new creation, and he uses words that recall the first creation."[336] Morris however misses the central function of allusion. More than simply introducing a new beginning like Genesis 1, the evangelist is depicting the Word as the agency that created the cosmos. Thus Beasley-Murray explains, "The divine nature of the *Logos* is *seen*[337] in his activity in creation (1–5)."[338] By writing, "In the beginning," the evangelist makes pictorially present the Word that spoke the light, sky, land, vegetation, heavenly bodies, creatures, and humans into existence. The evangelist's use of allusion prompts the hearers to *associate* Jesus with the Word that God spoke the creation into existence in their mind's eyes. A similar dynamic occurs in the next allusion— became flesh and lived among us.

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[332] Witheringon, Beasley-Murray, and Köstenberger agree with Morris that "pitched his tent" and "glory" would have called to mind this Exodus passage. (Witherington, *John's Wisdom*, 91; Beasley-Murray, *John*, 14; and Köstenberger, *Encountering John*, 52.)

[333] Cuddon, *Penguin Dictionary of Literary Terms*, s.v. "allusion"; Ryken, *How to Read the Bible*, 97.

[334] Ibid.

[335] Ryken, *Words of Delight*, 231.

[336] Morris, *Gospel according to John*, 64.

[337] Italics added to emphasize how allusion functions here to make the Word pictorially present in the mind's eyes.

[338] Beasley-Murray, *John*, 11.

The second allusion, located in John 1:14a-b, refers to the glory of the Lord filling the tabernacle. A primary text for this allusion is found in Exodus 40:34–38:

> Then the cloud covered the tent of meeting, and the glory of the LORD filled the tabernacle. Moses was not able to enter the tent of meeting because the cloud settled upon it, and the glory of the LORD filled the tabernacle. Whenever the cloud was taken up from the tabernacle, the Israelites would set out on each stage of their journey; but if the cloud was not taken up, then they did not set out until the day that it was taken up. For the cloud of the LORD was on the tabernacle by day, and fire was in the cloud by night, before the eyes of all the house of Israel at each stage of their journey.

About the evangelist's allusion to the glory of God being "pitched," Witherington writes, "The word translated "tabernacled" or "set up tent" seems to allude more remotely to the tabernacles period of Jewish history, when God's presence was to be found in the tent of meeting. Just as the Israelites saw the Shekinah glory, so the believers now have seen an even greater glory, *the* glory, the bright and shining presence of the only begotten son."[339] Thus, according to the evangelist's second allusion, the Word is not just the agency that created the cosmos in Genesis 1, the Word is also the glory of God abiding with Israel, in the tabernacle.

If the rhetorical function of the allusion worked, and there is no reason to believe it did not work, the evangelist's audience would have imagined in their mind's eyes the presence of God as a cloud by day and as fire in the cloud by night. They would have then transferred this imagery onto the Word that the evangelist is introducing in the prologue. This pictorial presence is attention winning. All eyes and ears are now centered on God's glory pitched among them.

Summary

The evangelist is careful to center attention on his main character, Jesus, by employing allusion in his prologue to endow him with pictorial presence. Allusion is used to draw on stories from the Hebrew Scriptures that depict the creation and the glory of God in the tabernacle. These images that win attention are then transferred onto the Word, endowing it with pictorial presence.

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[339] Witherington, *John's Wisdom*, 55.

Conclusion

This chapter supports the theory of cynosure by identifying the creation of pictorial presence as an important means to grasping attention in Christian oration. The evangelist employs that which Perelman advises in order to create presence: carefully presented signs, concrete objects, and figures of speech. Also, by analyzing the use of allusion, illustration, and metaphor, the rhetorical strategies employed by the evangelist to create pictorial presence begin to ground strategies theoretically. Furthermore, the analysis of these strategies begins to illuminate ways in which strategies may be implanted to achieve attention-winning pictorial presence in preaching.

The next two chapters continue to explore the theory of cynosure. Chapter 5 will look to a second form of Christian rhetoric—sermons—to further identify and analyze the creation of pictorial presence that grasps attention. Chapter 6 will quantitatively test the theory of cynosure.

Chapter 5

Identifying and Analyzing Strategies for Pictorial Presence That Grasp Attention: Case Studies

Chapter 4 demonstrated the practice of pictorial language in the Bible, and more specifically, in the gospel of John. Thus, chapter 4 demonstrated the creation of pictorial presence as an important means to achieving attention in Christian rhetoric. Furthermore, by analyzing attention-winning pictorial presence, strategies for creating it in sermons were illuminated. This chapter takes the next step to identify similar strategies in sermons. Using four sermons as case studies, this chapter further examines this thesis' theory. Additionally, by analyzing the creation of pictorial presence in sermons, this chapter expands the scope of strategies for attention detailed in chapter 4, which may be implanted to achieve attention-winning pictorial presence in preaching.

In this chapter I focus on attention in Jonathan Edwards' "Sinners in the Hands of an Angry God," Charles Spurgeon's "Compel Them to Come In," Martin Luther King Jr.'s "I Have a Dream," and Fred Craddock's "Doxology." The section on Edwards' sermon is longer than the other sections for a few reasons. First, more than the other sermons, Edwards' sermon is rich with pictorial presence from beginning to its end. Second, many of Edwards' strategies for creating pictorial presence are employed by the other preachers, which allows the analysis in the following three sermons to refer back to and to build on the analysis that occurs in the section on Edwards' sermon. Finally, Edwards' sermon is simply much longer than the other sermons, which requires more space for adequate analysis.[340]

Each of the following sections begins by explaining why the sermon chosen for analysis is an exemplar for winning attention. Of course, each sermon has a rhetorical aim more substantial than mere attention. For example, Jonathan Edwards' sermon means to persuade its listeners to repent and believe; similarly, Charles Spurgeon's sermon also aims at conversion; Martin Luther King's sermon means to evoke hope for and participation in racial equality; Fred Craddock's sermon means to encourage gratitude in every circumstance. Attention serves these

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[340] "Sinners in the Hands of an Angry God" is almost two thousand words longer than "Compel Them to Come In." It is almost five thousand words longer than "I Have a Dream" and "Doxology."

larger rhetorical aims, and yet, this chapter is particularly interested in understanding how each sermon grasps attention by creating pictorial presence.

This chapter is sensitive to the rhetorical situation of each sermon because attention is dependent on the circumstances and perceptions of the audience. This is true in everyday circumstances as well as in listening to sermons. For example, a tourist visiting a village in France may be interested in visiting a quaint family-owned bakery, but a convict on the run visiting that same village might be interested in the best place to hide. According to Bitzer, a "rhetorical situation" is any imperfection marked by urgency that rhetoric can modify.[341] To be clear, not every exigence marks a situation as "rhetorical." For example, death and winter are exigencies, but they cannot be modified by rhetoric.[342] But sorrow over death, and the adoption of strategies to survive the harsh winter can be modified with rhetoric. As situations marked by "urgency," rhetorical situations tend to rouse attention because the exigency is felt by the audience who is in need of a remedy.[343] Accordingly, as each section begins by explaining why the sermon is an exemplar for winning attention, a description of each sermon's rhetorical situation is provided to contextualize why the sermons achieved attention on the level and scale that they did. Then each section proceeds to analyze the strategies that create pictorial presence.

Jonathan Edwards' "Sinners in the Hands of an Angry God"

On July 8, 1741, Jonathan Edwards stood in Enfield, Connecticut, to preach "Sinners in the Hands of an Angry God."[344] The rhetorical situation for this sermon came just after the height of revival in New England, in 1740.[345] This revival, part of the Great Awakening, occurred during a time in which morals and religion were languishing. According to Cairns, this was caused by frontier living, a dynamic population on the move, and a series of brutal wars.[346] This context gave rise to a series of spontaneous, unorganized, and congregational awakenings as a result of sermons preached by pastors such as Jonathan Edwards.[347]

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[341] Lloyd F. Bitzer, "The Rhetorical Situation," *Philosophy & Rhetoric* 1, no. 1 (1968): 6.
[342] Ibid.
[343] Ibid.
[344] See appendix A for full sermon text.
[345] Perry Miller, *Orthodoxy in Massachusetts, 1630–1650* (Cambridge: Harvard University Press, 1993), 214–21.
[346] Cairns, *Christianity through the Centuries*, 367.
[347] Ibid., 365.

Into that rhetorical situation stepped one of the Colonies' most powerful and effective preachers whose sermon captured attention in 1741, and continues to garner attention today.[348] We can imagine Jonathan Edwards, the six-foot one-inch, emaciated figure ascending the pulpit. With one hand, he holds his sermon notes close to his eyes because of nearsightedness. In his other hand, he holds a candle. With a monotone voice he begins with these words, "Deuteronomy 32:35, Their foot shall slide in due time."[349] Cady notes that when listening to Edwards' sermon listeners broke down into a storm of distress that caused them to shudder with terror.[350] It is recorded that as the sermon progressed, many in the audience cried so loudly that it could be scarcely heard and that by its conclusion, numerous people converted.[351] Of course, spiritual conversion is a highly complex phenomenon that includes a confluence of spiritual, psychological, and sociological motives resulting in repentance and faith.[352] Conversion cannot be reduced to the gaining and maintaining of attention, yet conversion is unlikely to occur, perhaps is impossible to occur, without attention.

Although "Sinners in the Hands of an Angry God" is no longer preached in churches and no longer causes modern day audiences to grab pillars, it continues to receive scholarly and popular attention. Larsen observes that Edwards is generally recognized as the most powerful and effective preacher ever heard in America.[353] Crisp limits Larsen's observation by noting that Edwards is the most famous preacher within Puritanism. However, Crisp does confirm Edwards' ability to garner modern-day attention by explaining that when people hear the words "hellfire preaching" or "Puritan preaching" that they very often think of Edwards. Furthermore, Crisp notes that out of all of his sermons, "Sinners in the Hands of an Angry God" is Edwards' most famous.[354] Thus, the attention that this sermon captured in the past, and in the present, makes it a worthwhile case study for attention.

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[348] Larsen, *Company of Preachers*, 1:374.

[349] Ibid., 376.

[350] Edwin H. Cady, "The Artistry of Jonathan Edwards," *New England Quarterly* 22, no. 1 (1949): 61–72.

[351] Larsen, *Company of Preachers*, 1:376.

[352] William James, *The Varieties of Religious Experience* (New York: Penguin, 1982), 196–202.

[353] Larsen, *Company of Preachers*, 1:374.

[354] Oliver Crisp, "Jonathan Edwards on Preaching," lecture for the Carl F. H. Henry Center for Theological Understanding, April 17, 2013, http://henrycenter.tiu.edu/resource/jonathan-edwards-on-preaching/, accessed March 2018.

Identifying and Analyzing Pictorial Presence in Four Images

The main idea of Edwards' sermon is that the sinner is in danger of hell and must repent before it is too late. His point was common among Puritan preachers, however, through imaginative oration, Edwards makes the fires of hell, the wrath of God, the sinner's predicament, and the sinner's response pictorially vivid in the mind's eyes.[355] Simply put, Edwards' lucid language riveted attention. The remainder of this section expounds aspects of how that is accomplished.

<u>Images of Hell</u>

Edwards' insistence that the sinner will go to hell is made present by imaging hell pictorially. This is accomplished through the use of metaphor, simile, and hypotyposis. A metaphor is a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable. Thus, when Edwards refers to hell as a "pit," "fire," "furnace," "flames," and "mouth," he employs metaphor, and this heightens attention. As Quintilian observes, "Metaphor has been invented for the purpose of exciting the mind, giving a character to things, and setting them before the eye."[356] Edwards' metaphors for hell function accordingly: they imbue the concept of hell with everyday (albeit frightening) images that his audience knew and could imagine. Through metaphor, hell is no longer simply a word referring to a place where none in the audience had gone. Rather, hell becomes visible in the mind's eyes. The New Englanders of the 1700s probably had seen a smelting furnace and felt its heat; they probably had smelled the pit where wood was transformed into charcoal. Language that compares something distant and abstract to something near and concrete secures attention.

Another aspect of metaphor that can increase its vividness in the mind is its activity. For example, Aristotle explains that metaphor brings an idea before the eyes as something that should be seen as being done.[357] In other words, metaphors should bring to mind activity and action. In this way Edwards proclaims, "The Devil is *waiting* for them, hell is *gaping* for them, the flames *gather* and *flash* about them, and would fain *lay hold* on them, and *swallow them up*."[358] In this sentence, Edwards moves beyond nouns to describe an active hell through the use of verbs. In contrast to a painting that hangs on a wall, Edwards' language evokes the activity of

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[355] Ralph Turnbull, *Jonathan Edwards the Preacher* (Grand Rapids: Baker, 1958), 189.
[356] Quintilian, *Institutes of Oratory*, trans. Watson, 128.
[357] Aristotle, *On Rhetoric*, trans. Kennedy, 245.
[358] The use of italics shows the reader what language is being highlighted, unless otherwise noted.

a play in which the actors writhe, lament, and cry out. Thus, according to Edwards, hell is dynamic, energetic, and full of activity, which encourages the listener to "see" that which Edwards is warning them about.

Edwards also uses simile to depict the Devil, who in his previous metaphor, "is waiting for [the sinner.]" A simile uses the words "like" or "as" to liken one thing to another. Cuddon explains that a rhetorical function of simile is to clarify and enhance an image.[359] This is certainly how Edwards uses simile when he declares, "The devils watch them; they are ever by them, at their right hand; they stand waiting for them, *like greedy hungry lions* that see their prey, and expect to have it, but are for the present kept back."[360] In this simile, devils do more than simply "wait" because they are metamorphosed into lions, thereby filling the mind's eyes with the image of a large tawny-colored cat with overpowering strength. Furthermore, in this simile the lion is endowed with intense emotion and expectation. It is *greedy*, *hungry*, and *expects* to have the sinner. Thus, Edwards' audience is now encouraged to "see" the Devil as an impatient lion, ready to consume its prey. Because the human mind is attracted to movement and activity, Edwards' active figures likely encouraged audience attention. With the audience therefore attending to his depictions of the devil and hell, Edwards continues to bear down.

He does this with a third figure of speech: hypotyposis. Chapter 2 of this thesis explains that hypotyposis is a figurative device by which something is represented as if it were present. This happens by using words to depict something in all its attendant circumstances. According to Quintilian the result of hypotyposis is that it functions "to set things before the eyes."[361] As an example, *Rhetorica Ad Herennium* refers to a story about the murder of Gracchus that is depicted in vivid detail. Describing the assassin, the author writes, "In a sweat, with eyes blazing, hair bristling, toga awry, he begins to quicken his pace, several other men joining him."[362] The author then describes the murder: "But this fellow, frothing crime from his mouth, breathing forth cruelty from the depth of his lungs, swings his arm, and, while Gracchus wonders what it means, but still does not move from the place where he stood, strikes him on the temple."[363] A depiction of the scene following the murder concludes the hypotyposis, "The assassin, bespattered with the pitiable blood of the bravest of heroes, looks about him as if he had done a most admirable deed,

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[359] Cuddon, *Penguin Dictionary of Literary Terms*, s.v. "simile."
[360] All quotations of this sermon are from the version located in appendix A.
[361] Quintilian, *Institutes of Oratory*, trans. Watson, 163–64.
[362] Cicero, *Rhetorica ad Herennium*, trans. Caplan, 407.
[363] Ibid.

gaily extends his murderous hand to his followers as they congratulate him, and betakes himself to the temple of Jupiter."[364] With hypotyposis the event is described in words that cause it to pass vividly before an audience's eyes. That is the rhetorical effect of hypotyposis.

Although Edwards' hypotyposis does not make the fate of the doomed as pictorially present as Gracchus' murder, he succeeds in endowing hell with the pictorial presence of a celestial courtroom:

> You shall be tormented in the presence of the holy angels, and in the presence of the Lamb; and when you shall be in this state of suffering, the glorious inhabitants of heaven shall go forth and look on the awful spectacle, that they may see what the wrath and fierceness of the Almighty is, and when they have seen it, they will fall down and adore that great power and majesty.

With hypotyposis, Edwards depicts a future in which his audience is able to "see" what it will be like to live in hell. According to Edwards, while sinners are being tormented, holy angels, the Lamb, and the glorious inhabitants of heaven will witness the fierceness of God's wrath unleashed on the sinner. Furthermore, Edwards depicts an eternal state in which the sinners' torment is provocation for the saints to worship God. Cady notes that Edwards' imagery sometimes reflects New England juridical imagery.[365] That appears to be the case in this hypotyposis. Colonial court scenes and punishment were almost always public, for the aim was to humiliate the wayward and to teach a lesson to the commonwealth.[366] The genius of Edwards' depiction here is its ability to draw on common experience to create a scene in which his audience can "see" the tormented sinner observed by heavenly beings who are moved to fall down and adore the great power of the Lord who executes justice.

In conclusion, according to the theory of cynosure, Edwards very likely captures attention by making hell pictorially present. He does this by fashioning hell into a visibly concrete reality in the mind's eyes. Using metaphor, hell becomes a pit, fire, furnace, flame, and mouth in which the Devil is waiting, hell is gaping, and flames are gathering. Using simile, Edwards makes lucid an impatient Devil. Like a hungry and greedy lion, the devil longs to pounce on his prey. Finally, using hypotyposis, Edwards draws on juridical imagery to cast hell as a celestial courtroom that

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[364] Ibid.
[365] Cady, "Artistry of Jonathan Edwards," 68.
[366] James A. Cox, "Bilboes, Brands, and Branks: Colonial Crimes and Punishments," *Colonial Williamsburg*, Spring 2003, http://history.org/Foundation/journal/spring03/branks.cfm, accessed July 2018.

illumines eternal torment and provokes humiliation for the wicked and worship for the righteous. With hell visible in the mind's eyes, Edwards then takes up the question, "Why is such wretchedness pronounced on sinners?" The answer is "God's wrath." However, rather than simply state the answer, Edwards chooses to endow God's wrath with pictorial presence that wins attention.

Images of God's Wrath

Edwards explains why sinners go to hell—because of the holy wrath of God. However, rather than concluding with bland statements such as "God is angry" or "The Lord will eternally punish the wicked," Edwards masterfully imbues his discourse with pictorial presence through simile, hypotyposis, personification, and anthropomorphism.

Five similes picture God's disgust toward and inclination to destroy the sinner. The first two similes are part of the same sentence: "His wrath towards you burns like fire . . . [and] you are ten thousand times so abominable in his eyes as the most hateful venomous serpent is in ours." The fire simile was well adapted to New Englanders of that day because the hearth burned nearly every day of the year, even in summer. The only means of illumination and the only means of heating a house was fire. Thus, fire was an easily imagined yet also poignant image for Edwards to draw from.

The second simile in this sentence likens the wrath of God to a person's hatred of venomous serpents. This is effective rhetorically. As Edwards pictorially depicts the wicked as slithering snakes, he draws on his audience's spite for serpents to declare that that is how God feels about the wicked, but ten thousand times more! This simile encourages the audience to "see" God's disgust toward the sinner, by rousing the audience's own experience with snakes. The artistry of this simple simile, brief and unadorned, serves as an available means of creating imagery in the mind's eyes.

The third and fourth similes visualize God's wrath being much worse than a king's wrath: "The greatest earthly potentates, in their majesty and strength are but feeble despicable worms of the dust, in comparison of the great and almighty Creator and King of heaven and earth." Then Edwards says, "All the kings of the earth before God are as grasshoppers, they are nothing and less than nothing." In these two similes, Edwards draws on the imagery of powerful kings, which

reflects the covenant traditions of New England theology and politics.[367] Edwards then applies these images in two directions—to earthly kings and to the heavenly King. By likening the kings of the earth to negligible worms and grasshoppers, Edwards diminishes the power of human authority. He then uses the same imagery as a contrast to God, whose kingly wrath is magnified in comparison to worms and grasshoppers.

The fifth simile imagines the wrath of God rising like water: "The wrath of God is like great waters that are dammed for the present; they increase more and more, and rise higher and higher, till an outlet is given, and the longer the stream is stop'd, the more rapid and mighty is its course, when once it is let loose." New Englanders were familiar with the use of water power at the mill. The mill pond was dammed to allow for the collection of water and then opened at times. With a powerful rush of water, the heavy wheel creaked and turned. Furthermore, the experience of floods, not just the mill pond, made the power of water both familiar and threatening.[368] Thus, Edwards takes images and experiences already existing in his audience's minds and he applies them to God's pent-up wrath. The result is an idea, made into a picture, that wins attention by touching the audience's fright in relation to the awesome power of water, dams, and floods.

In addition to the use of simile, a second strategy employed by Edwards is the combination of personification and hypotyposis. Hypotyposis was explained earlier in this chapter, and here personification is briefly explained. Personification attributes human characteristics to something nonhuman. A primary rhetorical function of personification is to make an idea pictorially visible. Aristotle lauds the use of personification to speak of inanimate things in animate ways, which increases their actuality.[369] By "actuality," Aristotle means that a "thing" increases in existence, which according to this thesis means that its presence increases. For example, Aristotle quotes a funeral speech by Lysias, "Greece should cut her hair at the tomb of those who fell at Salamis, since her freedom was buried along with their valor."[370] Greece is transfigured into a woman who mourns the loss of freedom. Similarly, to increase the rhetorical presence of God's wrath, Edwards personifies it as a foot and then through hypotyposis, he brings the future judgment of the wicked into the present:

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[367] Cady, "Artistry of Jonathan Edwards," 61–72.
[368] Ibid., 66.
[369] Aristotle, *Art of Rhetoric*, vol. 22, trans. Freese, 407.
[370] Ibid., 403.

> If you cry to God to pity you, he will be so far from pitying you in your doleful case . . . that he'll only *tread you under foot*: And tho' he will know that you can't bear the weight of omnipotence treading upon you, yet he won't regard that, but he will crush you *under his feet* without mercy; *he'll crush out your blood, and make it fly, and it shall be sprinkled on his garments, so as to stain all his raiment.*

By combining personification with hypotyposis, the Divine foot becomes active in judgment, which crushes the blood of the wicked so violently that the blood *flies*, *sprinkles*, and *stains*. Although there was no cinema when Edwards preached his sermon, he creates a cinematic moment for his audience. It is likely that they were able to see in the mind's eyes the wrath of God, violently punishing the wicked.

Edwards combines hypotyposis and personification a second time when he says, "The bow of God's wrath is bent, and the arrow made ready on the string, and Justice bends the arrow at your heart, and strains the bow." Through hypotyposis, Edwards' audience is able to see a Divine archer, holding a taut bow. Through personification, the audience is able to see Justice aiming the arrow at their heart. In a climactic finale, Edwards concludes that the arrow will be "made drunk with your blood." Similar to the previous image of the divine foot crushing the wicked, this image depicts God piercing their heart. However, this image goes further by endowing God's wrath with the shocking image of satisfaction. God is drunk, not with alcohol, but with blood—the justice that results from punishing the wicked.

In addition to imbuing God's wrath with pictorial presence, Edwards employs anthropomorphism to explain that creation, like God, is sickened by the wicked. "Anthropomorphism is the attribution of human characteristics and qualities to animals or other non-human beings."[371] Similar to Aristotle's appreciation for personification, he also lauds anthropomorphism's ability to enter into the mind's eyes. By referencing Homer, he offers a few examples: "Again the *ruthless* stone rolled down to the plane; the arrow *eager* to fly; the spears were buried in the ground, *longing* to take their fill of flesh."[372] Here, inanimate non-human objects such as stones, arrows, and spears are given human desire, which increases their presence. Similarly, according to Edwards, the earth does not *want* to bear the wicked because

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[371] PEDIAA, Difference Between Personification and Anthropomorphism, February 18, 2016, http://pediaa.com/difference-between-personification-and-anthropomorphism/, accessed January 2017.
[372] Ibid., 407.

they are a *burden*, and creation *groans* because it is *subject* to the corruption of the wicked. Furthermore, the sun does not *willingly* shine on the wicked, nor does the earth *willingly* yield increase for them, nor does the air *willingly* maintain the life of the wicked. Finally, Edwards says that if it were not for the sovereign hand of God, the world would *spew* out the wicked. The result of Edwards' anthropomorphism is that creation's disgust and desire are animated: creation is terribly sickened by wickedness so it desires to open its mouth and spew them out of the world and into hell. This mode of communication is much more graphic than simply saying, "The wicked do not deserve to abide in the world," or "The world is not a place for the wicked to live." Edwards' anthropomorphism creates mental images that, according to the theory of cynosure, grasp attention.

The previous section of this chapter concluded with the horrors of hell graphically depicted for Edwards' audience, and it raised the question, "Why is such wretchedness pronounced on sinners?" The sermon answers that question with images depicting a burning, sickened, and raging God, which function to win attention. With God's wrath established in the mind's eyes, Edwards proceeds to imbue yet another idea pictorially: the sinner's predicament.

Images of the Sinner's Predicament

Up to this point in the sermon, Edwards has implied that the sinner is in danger of hell due to God's wrath, but now he goes further to state plainly and categorically that the sinner is in a dangerous predicament. However, rather than making plain statements, he festoons his statements with pictorial presence through the use of simile, metaphor, hypotyposis, and personification.

Beginning with simile, Edwards likens the sinner's predicament to New Englanders' experiences with slipping. The images combine kinesthetic and visual sensations. Any New Englander can readily imagine walking to their neighbor's house on snow that has lasted for so many months that it has become ice. Thus, he explains:

> *As* one that stands or walks in slippery places is always exposed to fall; *as* he that walks in slippery places is every moment liable to fall; *as* he that stands or walks on slippery ground, needs nothing but his own weight to throw him down; *as* he that stands in such slippery declining ground on the edge of a pit that he can't stand alone, when he is let go he immediately falls and is lost.

By likening the sinner's predicament to that which was familiar and sensory, Edwards heightened the attention-holding power of his discourse. Accordingly, the sinner, like the New Englander throughout winter, proceeds slowly through the world, teetering once in a while, and falling every now and again. However, rather than merely falling onto the ground, the sinner falls into hell.

Another aspect that gives Edwards' similes pictorial presence is their activity. In the section on "Images of Hell" it is explained that rhetoricians laud active metaphors. The same is true for similes. Aristotle believes that active similes achieve brilliance.[373] According to Aristotle, a simple simile goes no further than comparison. For example, a flute player is like a monkey, or a shortsighted man's eyes are like a lamp flame. In comparison to simple similes, Aristotle lauds active similes such as: "a shield is like the drinking bowl of Ares."[374] To ancient Greeks hearing this simile, the figure would have prompted the image of the Greek war god and son of Zeus and Hera, Ares, who is so large that he could grip a shield filled with wine, bring it to his lips, and drink from it as if it were a goblet. Perelman and Olbrechts-Tyteca concur that active similes win attention as illustrated from Bossuet's oration at Conde's funeral: "In his bold leaps and light steps, like to those vigorous, bounding animals, he advances only in lively and impetuous spurts, and neither mountains nor precipices can stop him."[375] In Bossuet's speech, the active simile attracts the mind to "see" Conde leaping, stepping, and bounding. Similarly, Edwards encourages his audience to "see" the sinner's predicament by filling it with liveliness: "As he that *walks* in *slippery* places . . . as he that *stands* or *walks* on *slippery* ground . . . as he that *stands* in such *slippery* declining ground on the edge of a pit." With active similes, the sinner's predicament is made dynamic, and this likely prompts attention: in every moment, with every step, the sinner risks slipping from transient life in the world, to eternal life in hell.

Edwards also uses hypotyposis to intensify the sinner's predicament: "Unconverted men walk over the pit of hell on a rotten covering, and there are innumerable places in this covering so weak that they won't bear their weight." In this hypotyposis, Edwards transports his audience from the icy ground of New England that depicts the sinner's risk of slipping, to a rotten covering over hell that is so weak that it is not able to bear their weight. Now, the audience is

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[373] Aristotle, *On Rhetoric*, trans. Kennedy, 218.
[374] Ibid., 225.
[375] Perelman and Olbrecths-Tyteca, *New Rhetoric*, 290.

able to "see" that even if they walk carefully over the icy ground they may still fall, because, as Edwards explains pictorially, they walk on a rotten covering over hell.

With the horrors of hell, God's wrath, and the sinner's predicament depicted pictorially, Edwards brilliantly moves toward his crescendo with personification. Beginning with a didactic statement, Edwards asserts, "There is nothing that keeps wicked men at any one moment, out of hell, but the mere pleasure of God." How does this didactic point take shape in the mind's eyes? Throughout his sermon, Edwards personifies God's pleasure as a "hand" that actively keeps the sinner from hell. He does this twelve times. For the sake of brevity, five are analyzed.

In the first three examples, God's pleasure, personified as hands, is worked into succinct metaphors. In the first example, Edwards states, "You are thus in the hands of an angry God; 'tis nothing but his mere pleasure that keeps you from being this moment swallowed up in everlasting destruction." With this metaphor, God's hands *hold* the sinner, which invites the audience to "see" the wicked cradled in divine hands. In the second example, "The sword of divine Justice is every moment brandished over their heads, and 'tis nothing but the hand of arbitrary mercy, and God's mere will, that holds it back." Here God's pleasure is imagined to be a hand *holding back* the sword of Justice which is brandished over the heads of the wicked. In this metaphor God's personified hands are no longer holding the wicked, rather, God's hands are now holding back justice, which is transfigured into a sword. This metaphor encourages the audience to "see" justice as a sword swinging over their heads that God's hand holds back. In the third example, Edwards describes, "There are the black clouds of God's wrath now hanging directly over your heads, full of the dreadful storm, and big with thunder; and were it not for the restraining hand of God it would immediately burst forth upon you." God's pleasure *holds back* a dreadful storm. As New Englanders, Edwards' audience is no stranger to gale force winds and torrential rains. This metaphor prompts the audience to "see" such storms hanging over their heads and, yet, God's restraining hand holds it back. God's personified hands keep sinners from hell. Those hands are busy at work cradling the sinner, holding back the brandishing sword of justice, and restraining a dreadful storm that resounds with thunder.

In addition to the use of metaphor, Edwards employs two hypotyposes to create pictorial presence with language so lucid that the sinners' attention is seized and centered on their predicament:

> O sinner! Consider the fearful danger you are in: 'Tis a great furnace of wrath, a wide and bottomless pit, full of the fire of wrath, that you are held over in the hand of that God, whose wrath is provoked and incensed as much against you as against many of the damned in hell: You hang by a slender thread, with the flames of divine wrath flashing about it, and ready every moment to singe it, and burn it asunder; and you have no interest in any mediator, and nothing to lay hold of to save yourself, nothing to keep off the flames of wrath, nothing of your own, nothing that you ever have done, nothing that you can do, to induce God to spare you one moment.

And:

> The God that holds you over the pit of hell, much as one holds a spider, or some loathsome insect, over the fire, abhors you, and is dreadfully provoked; his wrath towards you burns like fire; he looks upon you as worthy of nothing else, but to be cast into the fire; he is of purer eyes than to bear to have you in his sight.

In the first hypotyposis, sinners are depicted as being held by God's hand over a great furnace of wrath. However, this situation is not a comfort because the wrath being depicted in the hypotyposis belongs to God who holds them in his hands. To make matters worse, Edwards' second hypotyposis portrays the wicked as loathsome insects that provoke God to hold sinners over the pit of hell much like humans hold insects over fire. This is brilliant rhetoric. Edwards draws on the audience's negative feelings toward insects and applies their loathing to the way that God feels about the wicked. Thus, through hypotyposis, attention and emotion are fixed on the abominable sinner, precariously held over hell by God's personified hand—his mere pleasure.

Through simile and metaphor audience members "see" themselves slipping on ice and fleeing from storms. Through hypotyposis and personification, they "see" God's hands holding back storm and suspending the sinner above a flaming hell. Imagery established, attention very likely grasped, Edwards continues toward his conclusion.

Image of the Sinner's Response

The purpose of Edwards' rhetoric is to incite response: the wicked must repent and believe or experience eternal torment in hell. Therefore, near the conclusion of his sermon, Edwards returns to his image of the sinner suspended above hell: "Let everyone that is yet out of Christ, and hanging over the pit of hell, whether they be old men and women, or middle aged, or young

people, or little children, now hearken to the loud calls of God's word and providence." Having thus depicted the hell to which the wicked will go and their precarious suspension above it, a central question for Edwards' audience was, no doubt, "How are we to be saved?" In Edwards' final words, he does more than tell his audience what to do, he uses allusion to show them:

> Therefore let every one that is out of Christ, now awake and fly from the Wrath to come. The Wrath of almighty GOD is now undoubtedly hanging over great Part of this Congregation: Let every one fly out of Sodom: Haste and escape for your Lives, look not behind you, escape to the Mountain, least you be consumed.

In chapter 4, allusion was identified as a figure of speech that alludes to literature or history that an audience then transfers to the orator's point. Here Edwards alludes to the story of Sodom and Gomorrah from Genesis chapter 19. In this story, God decides to destroy Sodom, but warns Lot through angels, who tell him to take his family and flee. According to the story, when Lot hesitated, the angels grasped his hand and the hands of his wife and of his two daughters, and led them safely out of the city. Once they were out, one of the angels spoke to them the words which Edwards quotes, "Haste and escape for your lives, look not behind you, escape to the mountain, least you be consumed." In the end, God rained down burning sulfur on Sodom and Gomorrah destroying all living things. Furthermore, Lot's wife looked back, which she was not supposed to do, and so she became a pillar of salt.

It is impossible to know with certainty how each listener needed to "awake" and "fly." Perhaps some needed to stop consuming alcohol. Perhaps others needed to begin regularly attending church. Perhaps others needed to commit to sexual purity. Perhaps others needed to place their faith in Christ for salvation. The brilliance of Edwards' allusion is that it makes "visual" the need for each sinner to flee from God's wrath, without being prescriptive in what action to take. In whatever way a person needs to change, they are able to "see" themselves waking up and flying away from the wrath of God. Conversely, if they choose to not wake and fly, Edwards' allusion makes their damnation "visual."

Summary

Edwards' sermon is filled with pictorial presence from beginning to end; it is a visually imaginative masterpiece that, according to the theory of cynosure, captures attention. By imbuing familiar Puritan concepts such as hell, God's wrath, the sinner's predicament, and

conversion with pictorial presence, Edwards enlivens his ideas and makes them "visible" to his audience. He does through discourse that uses various rhetorical devices to make his language pictorial: metaphor, hypotyposis, simile, personification, anthropomorphism, and allusion. In the next section, I analyze a sermon by the "Prince of Preachers," Charles Haddon Spurgeon, for its ability to create pictorial presence.

Charles Spurgeon's "Compel Them to Come In"

The rhetorical situation for Spurgeon's sermon helps to explain why "Compel them to Come In" grasped the attention of his audience. On December 5, 1858, Charles Haddon Spurgeon stood in the Surrey Gardens Music Hall to deliver "Compel Them to Come In."[376] Prior to preaching there, Spurgeon had preached in Exeter Hall, and before that he had preached for two years at New Park Street Church. However, due to Spurgeon's preaching, the congregation at New Park Street Church grew from less than one hundred weekly attenders to regularly filling the entire twelve hundred seat sanctuary.[377] Similarly, attendance grew at Exeter Hall, and so he transferred to the larger Surrey Gardens Music Hall while the Metropolitan Tabernacle, which would seat six thousand people, was being built.[378]

At least two factors contributed to the exigencies of Spurgeon's day and his ability to use discourse to positively modify his rhetorical situation is one reason for his widespread fame. One exigency during mid-Victorian years was Sabbath days that encouraged church attendance and discouraged entertainment.[379] Spurgeon was dramatic and humorous, he used witty titles and excellent illustrations.[380] These aspects of his preaching helped to fill the void of games and theater on Sabbath days as a kind of sanctified diversion. A second exigency early in Spurgeon's ministry in London came during a period of economic and social distress throughout Britain. In 1854 twenty thousand people died with cholera. In that same year, the Crimean war broke out. In 1857 the mutiny of the Seypoys instigated rage and grief that culminated in a National Day of Fasting and Humiliation in which Spurgeon addressed a crowd of more than twenty-four thousand. Such events brought suffering and economic ruin to many, which incited the desire for

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[376] See appendix B for full sermon text.
[377] Michael Duduit, ed., *Handbook of Contemporary Preachers* (Nashville: Broadman and Holman, 1992), 422.
[378] Larsen, *Company of Preachers*, 2:585.
[379] Patricia S. Kruppa, "The Life and Times of Charles H. Spurgeon," *Christian History* magazine, issue 29, 1991, 9, https://christianhistoryinstitute.org/uploaded/5633e142bc3171.62510932.pdf, accessed May 2018.
[380] Lewis A. Drummond, *Spurgeon: Prince of Preachers* (Grand Rapids: Kregel, 1992), 283.

the kind of comfort and hope that Spurgeon articulated in his sermons.[381] Spurgeon was uniquely

adept at communicating solid doctrine with clarity that connected to people's lives.[382] Beyond

these exigencies into which Spurgeon spoke, a third factor contributed to his fame: his sermons

were published and distributed beyond London, thus making him nationally and internationally

known.[383] Due to these elements Kruppa's assessment is widely shared: he was the greatest

preacher in the nineteenth century.[384] Furthermore, Spurgeon continues to be recognized as one

of the greatest preachers in the Protestant tradition. This point is supported by the fact that today

more than three hundred million copies of his printed works, mostly his sermons, are in

circulation.[385]

Although a full discussion of Spurgeon's rhetorical situation is beyond the scope of this

section, it is from within this situation that Spurgeon preached and it is an important element to

the attention that his sermons garnered. Another important element of his preaching that this

section does pursue is his language, which created the pictorial presence that this thesis lauds for

winning attention. While it would be possible to analyze nearly any sermon from Spurgeon's

vast output to better understand his ability to capture attention, I have chosen the sermon about

which Spurgeon himself declared, "I think I never preached another sermon by which so many

souls were won to God."[386] This is an astonishing statement from a man who preached the gospel

to over one million people and personally baptized fifteen thousand who were converted under

his ministry.[387] Of course, as stated earlier in this chapter, spiritual conversion is a highly

complex phenomenon that cannot be reduced to the gaining and maintaining of attention. Yet,

conversion is unlikely to occur without attention, and Spurgeon was a master at capturing

attention by using words to create pictorial presence.[388] Thus, I have chosen "Compel Them to

[381] Kruppa, "Life and Times of Charles H. Spurgeon," 9.

[382] Craig Skinner, "The Preaching of Charles Haddon Spurgeon," *Baptist History and Heritage*, October 1984, 16–26.

[383] Larsen, *Company of Preachers*, 2:585.

[384] Kruppa "Life and Times of Charles H. Spurgeon," 11.

[385] Larsen, *Company of Preachers*, 2:585.

[386] Jake Hovis, "Spurgeon's Greatest Sermon," Spurgeon Center, February 1, 2018, https://www.spurgeon.org/resource-library/blog-entries/spurgeons-greatest-sermon, accessed May 2018.

[387] Phillip Ort, "Who Is Charles Spurgeon?," Spurgeon Center, June 6, 2018, https://www.spurgeon.org/resource-library/blog-entries/who-is-charles-haddon-spurgeon, accessed June 2018.

[388] Lewis A. Drummond, "The Secrets of Spurgeon's Preaching: Why Would Thousands Come to Hear Him Speak?," *Christian History* magazine, issue 29, 1991, 14, https://christianhistoryinstitute.org/uploaded/5633e142bc3171.62510932.pdf, accessed May 2018.

Come In" as a case study to better understand how Spurgeon created pictorial presence for winning attention.

Pictorial Presence in Three Images

Unlike Edwards, Spurgeon does not thoroughly lace his discourse with imagery. Instead, he didactically develops three points and punctuates those points at key moments with imagery to move the audience toward conversion. His first point is that unbelievers live their lives outside of Christ. His second point is that Christ died for unbelievers, and his third is that unbelievers should become believers. Although "Compel them to Come In" uses less imagery than Edwards' astounding and fulsome "Sinners in the Hands of an Angry God," Spurgeon's three points are punctuated with pictorial presence that helps his audience to "see" his discourse.

<u>"Seeing" the Unbeliever's Life Outside of Christ</u>

In order for Spurgeon to compel his audience to "come in," he needs them to understand what life is like for those who are "not in." He spends the majority of his sermon communicating this point didactically. However, he also employs metaphor and hypotyposis to create seven images in the mind's eye that depict a horrifying situation for those who are outside of Christ.

The first image is of tarrying: "I feel in such a haste to go out and obey this commandment this morning, by compelling those to come in who are now *tarrying in the highways and hedges*." By employing metaphor, Spurgeon encourages his listeners to associate themselves with people who dawdle on the road. Part of the power of this metaphor derives from the audience's familiarity with highways and hedges. Highways were scattered throughout the countryside, and hedges often lined the highways. Of course, highways are avenues of transportation, never the destination itself. Thus, to see a person tarrying while on a highway suggests that a person is confused, lost, or possibly lazy. Spurgeon's metaphor implies this conclusion and prompts his audience to "see" themselves tarrying when they should be traveling.

A second image that Spurgeon creates is the destitution of poverty: "Yes, I see you this morning, you that are poor. I am to compel you to come in. You are poor in circumstances, but God hath not exempted from his grace *the man that shivers in rags, and who is destitute of bread*." Although "being poor" is somewhat abstract, it likely would have registered for Spurgeon's audience as a clear image, especially when coupled with the concrete phrases

"shivers in rags," and "destitute of bread." The poor, who were immortalized in Dickens' writings, graphically described the millions of people who lived in unsanitary London slums around the time of Spurgeon's ministry. Again, through the use of metaphor, Spurgeon draws on his listeners' field of experience to see themselves shivering in rags and destitute of bread like the poor that they may have passed on their way to hear Spurgeon preach. Through Spurgeon's rhetoric, those who are "outside of Christ" are miserable like the poor.

In a third image Spurgeon depicts the maimed: "You are not only poor, but you are maimed. . . . The sword of the law *has cut off your hands*." Spurgeon's metaphor is graphic but then he increases the horror: "But you are worse off than that . . . *you are maimed in the feet as well as in the hands*." This depiction implies that unbelievers are incapable of works that will fix their predicament. Their situation is dire—they are tarrying and poor; their attempt to rectify the problem is futile—they have neither hands nor feet.

The fourth image builds on the previous one: "What little progress you do make in religion is *but a limp*. You have a little strength, but that is so little that you make *but painful progress*." This metaphor imagines the maimed as halting and shuffling. Here Spurgeon's metaphors tumble over each other and lack precision because he creates people with no feet who are limping, but listeners were probably not troubled by the ideational incongruity. It is not unreasonable to think that Spurgeon's audience would "see" in their mind's eyes veterans from the Crimean war doing their best to walk down the streets of London with wooden pegs attached to their maimed bodies. Spurgeon calls such people his "limping brother[s]." This affectionate appellation drives home the point that the tarrying, poor, maimed, and limping person is no stranger to Spurgeon. He is a caring "sibling," deeply concerned for every unconverted person listening to his sermon.

The fifth image employs blindness: "And yet I see another class—the blind. Yes, you that cannot see yourselves, that think yourselves good when you are full of evil, that put bitter for sweet and sweet for bitter, darkness for light and light for darkness; to you am I sent. You, *blind souls that cannot see your lost estate. . . .*" This is intriguing rhetoric. Spurgeon's use of pictorial language carries his listeners outside of themselves so that they can see themselves—in this case, they see themselves as blind—as if they are watching a film of themselves. Or, to use an analogy contemporary to Spurgeon, they see themselves like Scrooge in Dickens' *A Christmas Carol* in which the miser is allowed to see his life—past, present, and future—to which he is "blind." Just

so, Spurgeon casts a scene in which his audience is able to "see" that they are blind to their predicament. Thus, after employing four metaphors to depict the wretched predicament of the unconverted, Spurgeon's fifth metaphor reveals that they, like Scrooge, are blind to the pictorially present reality that the first four metaphors created.

By creating sensory impressions in the brain through metaphor, Spurgeon captures attention. He then utilizes hypotyposis to complete his imagery of life outside of Christ: "I cannot help thinking of you. I see you acting the suicide this morning, and I picture myself standing at your bedside and hearing your cries, and knowing that you are dying without hope. I cannot bear that." Again, like Scrooge who visits his own grave, Spurgeon's audience is invited into personal experience of their own dying. They imagine their own bodies on their own deathbeds. Through Spurgeon's ears, they hear their own cries. Through Spurgeon's empathy, they feel overwhelmed by their own predicament. Then, suddenly and without warning, Spurgeon shifts the hypotyposis from a deathbed to a coffin: "I think I am standing by your coffin now, and looking into your clay-cold face, and saying. 'This man despised Christ and neglected the great salvation.'" According to Wilson, the creation of identification is often one of the most compelling features of a speech because it gives the listener the ability to identify with what is being said.[389] Similarly, by inviting the audience to "see," "hear," and "feel" his judgment, the audience is made capable of identifying with what Spurgeon is saying. The rhetorical effect is that the audience "sees," "hears," and "feels" their own judgment upon themselves.

Spurgeon's seventh and final image also utilizes hypotyposis; however, the context is no longer a deathbed and coffin. Spurgeon now carries the listeners to a courtroom scene during which the Lord makes his eternal judgment:

> I picture myself standing at the bar of God. As the Lord liveth, the day of judgment is coming. . . . I see you standing in the midst of that throng, and the eye of God is fixed on you. It seems to you that he is not looking anywhere else, but only upon you, and he summons you before him; and he reads your sins, and he cries, "Depart ye cursed into everlasting fire in hell!" My hearer, I cannot bear to think of you in that position; it seems as if every hair on my head must stand on end to think of any hearer of mine being damned. Will you picture yourselves in that position? The word has gone forth, "Depart, ye cursed." Do you see the pit as

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[389] Paul Scott Wilson, *Setting Words on Fire* (Nashville: Abingdon, 2008), 45.

it opens to swallow you up? Do you listen to the shrieks and the yells of those who have preceded you to that eternal lake of torment?

Through hypotyposis the throng stands in a courtroom with God's eye fixed on "you." Of course, "you" is every person listening to Spurgeon's sermon. They can easily "see" themselves among a large mass of people, perhaps much like the Surrey Gardens in which they were listening to Spurgeon's sermon. Yet, despite the drove, God is eyeing them individually. God then reads their sins and declares their damnation. For a brief moment, Spurgeon breaks from the hypotyposis in which God is speaking to address the listeners personally. He expresses his own bewilderment at their damnation saying, "My hearer, I cannot bear to think of you in that position." Then he returns to the hypotyposis, and continues with God's judgment: "Do you see the pit as it opens to swallow you up? Do you listen to the shrieks and the yells of those who have preceded you to that eternal lake of torment?" By stating his hypotyposis in the form of two questions, Spurgeon is not willing to simply assume that his audience will "see" the images that he is creating with words; he invites his audience to go with him into the picture that he is painting with his words. In other words, through these questions, he encourages his audience to enter into the picture that he has created with hypotyposis. Those who acquiesce are then pastorally guided by Spurgeon himself to "see" the place to which the unbeliever will go and spend eternal life.

As stated above, to compel his audience to "come in," Spurgeon needed them to understand and feel what life is like for those who are "not in." Through metaphor and hypotyposis the Prince of Preachers makes the unbeliever's place in the world, the unbeliever's death, and the Hell to which the unbeliever will go pictorially present in the mind's eyes of the audience. By depicting life in the world, to death, to damnation and entrance into Hell, Spurgeon masterfully illustrates the situation of those who are outside of Christ. According to the theory of cynosure, this pictorial presence creates a sensory impression in the brain that results in a better chance to win attention than does prosaic language. Thus, attention captured, the audience is ready to hear about the work of Christ.

"Seeing" Christ Dying for Unbelievers

Having helped his audience to "see" their situation outside of Christ, Spurgeon then makes the solution—the death of Christ—pictorially present through hypotyposis. This occurs in two

movements. In the first movement, Spurgeon invites, "Will you just for a moment glance at this picture? . . . You *see* that man there on his knees in the garden of Gethsemane, sweating drops of blood?" In the second movement, Spurgeon asks, "You *see* this next: you *see* that miserable sufferer tied to a pillar and lashed with terrible scourges, till the shoulder bones are *seen* like white islands in the midst of a sea of blood?" Lastly, in the third movement, Spurgeon explains, "Again you *see* this third picture; it is the same man hanging on the cross with hands extended, and with feet nailed fast, dying, groaning, bleeding."

This use of vivid language may be the most compelling in the sermon. Rather than settling for phrases like, "Jesus died for sinners," and "Christ suffered on a cross," Spurgeon makes the doctrine of Christ's substitutionary atonement "present" in their hearts by using hypotyposis. With present tense verbs and concrete nouns, Spurgeon transports his listeners from the garden of Gethsemane to the scourging post, until finally, they arrive at Golgotha. Spurgeon shines the spotlight on the horrors of Christ's suffering and crucifixion so that what was present but dark in the hearts of the listeners, now stands out in bright detail.

One particular aspect to Spurgeon's sermon is unique in comparison to Edwards: he often asks his audience to "see" and to "listen." Similar to his invitation in the last section for his audience to see the deathbed, pit, and coffin, here again Spurgeon summons his audience to not just cognitively listen to his sermon, but to enter into the pictures that he is painting. He asks them to "glance at this picture" and to "see the miserable sufferer" whose "shoulder bones are *seen* like white islands in the midst of a sea of blood." Furthermore, at the end of this hypotyposis, Spurgeon invites not only "seeing" but "listening" to the picture that now speaks: "Methought the picture spoke and said, 'It is finished.'" This conclusion functions to draw the audience more deeply into the picture of Christ's death. Not only is Christ savagely executed but at the end of his life, just prior to death, his voice is heard, "It is finished." Attention grasped and interest roused, Spurgeon transitions to his final image.

"Seeing" the Knocking on a Door

At its end, Spurgeon's sermon invites sinners to convert. But how does one make the internal, spiritual, and mysterious process of regeneration vivid with mere words? Spurgeon again employs hypotyposis:

Did you ever notice in that chapter of the Revelation, where it says, "Behold I stand at the door and knock," a few verses before, the same person is described, as he who hath the key of David. So that if knocking will not avail, he has the key and can and will come in. Now if the knocking of an earnest minister prevail not with you this morning, there remains still that secret opening of the heart by the Spirit, so that you shall be compelled.

In this final hypotyposis, the Christ is no longer in agony, no longer bleeding, and no longer declaring, "It is finished." Rather, the Christ is now risen. He is standing at a door and knocking. Furthermore, he holds the key of David so that if his knocking does not prevail, he can and will use the key to come in. Of course, the Christ does not force himself on any person. A person must willingly surrender in order to open the door of the heart to receive the Christ. Thus, the audience has a choice. They can remain outside of Christ and continue in the unbeliever's predicament, which as a result of Spurgeon's sermon is endowed with pictorial presence. Or, they can "see" the Christ suffering, "see" the Christ risen and knocking, and "see" their own hearts, opening like a door and welcoming in Christ.

Summary

This section has sought to identify and analyze how the Prince of Preacher's sermon, "Compel Them to Come In," wins attention. This sermon makes three didactic points to move Spurgeon's audience toward conversion. However, as this section has shown, although the points are primarily prosaic, each is endowed with pictorial presence through metaphor and hypotyposis. Furthermore, Spurgeon urged his listeners "to glance at," "to see," and "to listen to" the pictures that he created through oration. This extra step encouraged his audience to more deeply engage and enter into the imagery that he made pictorially present.

We can picture the crowd of twelve thousand sitting shoulder to shoulder in the Surrey Gardens Music Hall. Some have come looking for comfort and hope in the midst of their despair and uncertainty. Others are looking for Sabbath day entertainment, while others are desiring to simply hear the renowned orator, the prince of preachers. But as Spurgeon preached his sermon, something much more substantial took place for many. Many of the listeners came to "see" their predicament outside of Christ, many came to "see" the Christ who died for them, many came to "see" Christ knocking on the door of their hearts, and many came to "see" their hearts open to the Christ who enters.

Martin Luther King Jr.'s "I Have a Dream"

The rhetorical situation for King's sermon helps to explain why "I Have a Dream" grasped the attention of his audience. On August 28, 1963, Martin Luther King Jr. stood on the steps of the Lincoln Memorial in Washington, DC, and preached his sermon, "I Have a Dream" to thousands of civil rights supporters.[390] The rhetorical situation for this sermon arose in the 1960s, during which a rising tide of civil rights agitation had been building. Many Americans were feeling racial tension and were questioning the nation's Jim Crow laws and the second-class treatment of African Americans.[391] Furthermore, a new generation entering adulthood and college was impassioned by a host of other social issues such as the anti-war movement and the women's movement.[392] Thus, the rhetorical situation King faced was deep social unrest. This was indeed an "imperfection marked by urgency,"[393] and to do battle, like Gandhi thirty years before him, he did not enter the battlefield with sword and spear, but with words of inspiration, hope, and power. King's contemporary, Malcom X, had done battle by ominously warning white people that they must either grant the "ballot" or they would receive the "bullet," but King steadfastly refused to resort to physical force and violence. Instead, as was said of Churchill, "He mobilized the English language and sent it into battle."[394]

Into this rhetorical situation, in front of a quarter of a million people, arose the figure who had garnered international fame with his "Letter from Birmingham Jail." After seven speakers interlaced by four musical performances, during the hottest part of the August day, and to a people scattered far away along the reflecting pools on the mall, King took the stage and spoke what is considered by many as the best oration of the twentieth century.[395] Although King's rhetorical situation cannot be repeated, the following sections analyze aspects of his sermon such

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[390] See appendix C for full sermon text.
[391] "Martin Luther King Jr.: Minister, Civil Rights Activist (1929–1968)," Biography.com, https://www.biography.com/people/martin-luther-king-jr-9365086, accessed March 2018.
[392] Duduit, "The Preaching Tradition in America," ch. 3 in *Handbook of Contemporary Preachers*, 46.
[393] Bitzer, "Rhetorical Situation," 6.
[394] John F. Kennedy, "Proclamation Conferring Honorary U.S. Citizenship on Sir Winston Churchill," April 9, 1963, White House, Washington, DC, http://www.americanrhetoric.com/speeches/jfkchurchillhonoraryuscitizenship.htm, accessed May 2018.
[395] The King Center calls Dr. King's "I Have a Dream" speech "among the most revered orations and writings in the English language" (www.thekingcenter.org/about-dr-king). In a study by researchers at UW–Madison and Texas A&M University, a list reflecting the opinions of 137 leading scholars of American public address ranked speeches on the basis of social and political impact and rhetorical artistry. They listed Dr. King's "I Have a Dream" speech as number one. See Barbara Wolff, "'I Have a Dream' Leads Top 100 Speeches of the Century," December 15, 1999, https://news.wisc.edu/i-have-a-dream-leads-top-100-speeches-of-the-century/.

as its strong imagery and its eloquent vision to better understand the pictorial presence that this thesis lauds for winning attention.[396]

Identifying and Analyzing Pictorial Presence in Three Images

Similar to "Sinners in the Hands of an Angry God" and "Compel Them to Come In," King's sermon is a masterpiece that creates pictorial presence that wins attention. This is accomplished in three ways. First, metaphor functions to transfigure the demonstration from a civil rights demonstration at the Lincoln Memorial to a cash checking experience at a bank. Second, metaphorical clusters are employed to visually depict contrasting realities. Third, with language King transports his audience to a better, and pictorially present, tomorrow.

Image of Cashing a Check

King commences his sermon by stating that while the Emancipation Proclamation was signed nearly one hundred years ago, African Americans are still not free. That point was probably widely understood and believed by his audience, but effective persuasion needs more than this. It also needed to be made "present" to the listeners gathered on that muggy afternoon. To endow his point with pictorial presence, King depicts the African American's dilemma with the image of cashing a check:[397]

> In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness." It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds."
> But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

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[396] Duduit, "Preaching Tradition in America," 47.
[397] The original name of the speech was "Cashing a Cancelled Check," however, Dr. King's repeated use of the clause "I have a dream" caught so much attention it became the title. (D. D. Hansen, *An Extended Metaphor* [New York: HarperCollins, 2003], 70.)

The check-metaphor sets the civil rights movement in a context that can be "seen," and through this context, King makes two points pictorially visible. The context is banking, which, when it relates to cashing a check, involves two parties. The first party is the African American. In King's metaphor, the African American is represented by the payee who walks into the bank to cash his check. The second party is the United States of America. In King's metaphor, the United States is represented by the bank that is responsible to cash the check. Thus, King casts the relationship between the United States of America and the rights of the African American in imagery that creates pictorial presence. His audience is easily able to "see" a person entering a bank with the expectation of cashing a check.

Setting the civil rights movement within the metaphorical context of cashing a check validates the expectation that every American citizen should be granted civil rights. In the 1960s African Americans had experienced two hundred years of slavery, segregation, and inequality. However, upon hearing King's metaphor, the African American at the demonstration, or listening to the radio, or watching on television is able to "see" their unalienable rights as when they entered a bank with reasonable and just expectations that their check be cashed. The Declaration of Independence states that citizens of the United States have unalienable rights, which include life, liberty, and the pursuit of happiness. King's metaphor makes visible these unrealized rights in the life of African Americans. They "hold a check in their hand" and the "bank" is legally bound to cash it. This is skillful rhetoric. Everyone in King's audience, black and white, agreed with the "rightness" that a check represented funds that the bank did not own, but simply stewarded. The listeners supplied meaning and agreement to the image. Thus, when the metaphor was transferred the actual point King was making, the black person "owned" the unalienable rights expressed in the Declaration of Independence, and the United States had a moral obligation to dispense justice. The country could not withhold it based simply on color of skin and cultural norms; the check must be cashed.

Beyond merely affirming the African American's expectations for equality, the check metaphor pictorially depicts government-citizen roles in the United States. King explains that the "bank of justice" and the "great vault of opportunity" are not bankrupt. They have faithfully "cashed the checks" of white Americans for generations. Therefore, on one hand, the role of the "bank" is one of responsible obligation. The United States must cash the African American's check which promises them "the riches of freedom and the security of justice." On the other

hand, the role of the "payee" is one of agitating and demanding. African Americans must take their checks, enter the bank, hand them over, leave with their money, and spend it freely. The result of African Americans and the United States fulfilling their "banking roles" is a "cashed check" that "pays out" the unalienable rights of life, liberty and the pursuit of happiness to every citizen. These propositional points are skillfully couched in images so that attention is fixed and agreement secured in an amalgamation of bank and payee.

Images of Dichotomies

Following the extended check cashing metaphor, King uses a cluster of metaphors. Leff explains that these metaphors are so diverse and densely packed that when examined in detail they tend to bewilder the critic rather than yield insight.[398] However, I follow the lead of rhetoricians who propose a strategy for understanding the metaphors by looking at clusters.[399] In the case of "I Have a Dream" the metaphorical concepts are expressed in the following clusters: dark/light, bound/free, down/up, and backward/forward. Osborn notes that the binary categories of the clusters function to simplify complex situations that facilitate choice.[400] For example, when King exhorts, "Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice" until "the bright day of justice emerges" he is describing reality in only two ways. One can either rise or stay put. The dichotomy leaves the audience with only two choices. Simultaneously, King's dichotomous metaphors facilitate pictorial presence. Rather than simply evoking a cognitive decision, the dichotomous choices are pictorial contrasts. The options are not just conceptually dichotomous, but they are visually dichotomous. For example, the dark/light metaphors depict negative and positive images. Darkness brings to the mind's eyes nighttime, difficulty in seeing, and even blindness, whereas light connotes daytime, sight, even the sensation of the sun's warmth. In "I Have a Dream," King associates segregation, discrimination, and injustice with darkness while likening freedom, equality, and justice to images related to light: "This momentous decree came as a great beacon *light* of hope to millions of Negro slaves who had been seared in the flames of withering injustice"; and, "It came as a

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[398] M. C. Leff , "Metaphoric Action in King's 'I Have a Dream' Speech," paper presented at the annual meeting of the Speech Communication Association, Boston, November 1987, 1–2.

[399] Robert L. Ivie, "Images of Savagery in American Justifications for War 'Idealists,'" *Communication Monographs* 47, no. 4 (1980): 282; Kathleen H. Jamieson, "The Metaphoric Cluster in the Rhetoric of Pope Paul VI and Edmund G. Brown, Jr.," *Quarterly Journal of Speech* 66, no. 1 (1980): 51.

[400] Michael Osborn, "Archetypal Metaphor in Rhetoric: The Light-Dark Family," *Quarterly Journal of Speech* 53, no. 2 (1967): 118.

joyous *daybreak* to end the long *night* of their captivity." Thus, King transfigures the "Emancipation Proclamation" from a dusty and abstract document into a beacon of light. With these metaphors, King endows his message about darkness and light with pictorial presence that wins attention.

Another instance of dichotomous metaphors is the bound/free cluster depicting struggle. King states, "The negro is still sadly crippled by the *manacles* of segregation and the *chains* of discrimination"; and, "With this faith, we will be able to transform the *jangling* discords of our nation into a beautiful *symphony* of brotherhood." These metaphors are densely packed. However, they are packed with imagery that the brain is able to "see" and "hear." "Manacles," "chains," and "jangling" give shape in the mind to "segregation," "discrimination," and "discord." In contrast to these binding metaphors, King paints the picture of "a beautiful symphony of brotherhood." No longer grasping, clinking, and jangling, African Americans are set free to join with white Americans to create a harmonious symphony that performs a united composition.

A final example of dichotomous metaphors is the down/up and backward/forward clusters depicting progress. King explains, "Now is the time to *lift* our nation from the quick sands of racial injustice to the solid rock of brotherhood"; and, "This sweltering summer of the Negro's legitimate discontent *will not pass until* there is an invigorating autumn of freedom and equality"; and, "With this faith, we will be able to *hew out* of the mountain of despair a stone of hope." Through these metaphors the amorphous concept of "progress" is made pictorial. The next metaphor *passes* from "sweltering summer" to "invigorating autumn." By associating the transition from discontent to equality with the changing of seasons, transition is endowed with the pictorial presence of an "invigorating autumn." More so, the association made between equality and autumn functions to evoke a sense of refreshment. Standing at the Lincoln Memorial on a sultry summer day in August, the invitation to "see" leaves changing color and to "feel" the cool air was likely to have elicited a desire for the increase of civil liberties with the refreshment of autumn. In the next metaphor, the "mountain of despair" is *hewn* into "a stone of hope." The spatial movement in this metaphor is the diminishment of size in which a "mountain" associated with "despair" is fashioned into a "stone" associated with "hope."

A final observation about these clustered metaphors is that King's preference for contrasting metaphors functions to cast an elevated vision for a better tomorrow. For instance,

King's dichotomous clusters often begin by depicting the present reality in pictorially tragic images: the dark and desolate valley of segregation; the quick sands of racial injustice; the sweltering summer of the Negro's legitimate discontent; the whirlwinds of revolt; the mountain of despair; the jangling discords of our nation. Then, he concludes each dichotomy by depicting a future reality in pictorially joyful images: the sunlit path of racial justice; the solid rock of brotherhood; an invigorating autumn of freedom and equality; the bright day of justice; a stone of hope; a beautiful symphony of brotherhood. Rhetorically, by beginning with the negative and ending with the positive, King's pictorial future overwhelms the present. Thus, he "visually" eclipses the darkness with the light that promises to rise. Attention captured and set on a pictorially visible tomorrow that is much better than today, King proceeds to transport his audience to God's country.

Images of Transport

Much of the language that King employs in his sermon functions to transport his audience. A rhetoric of transport uses the power of language to take a person out of the place where they are standing in order to set them down in a different place.[401] This is true for the sections of the sermon analyzed above as the orator transports the demonstration from the Lincoln Memorial to an imaginative bank. However, the most stirring instance of the "rhetoric of transport" comes in the climax of the sermon where King states his famous words, "I have a dream," eight times. Following the refrain, the sermon concludes with a second refrain in which King says "let freedom ring" eleven times. Chapter 2 explained that Perelman and Olbrechts-Tyteca believe that repetition functions to accentuate an idea because it helps listeners to dwell on it.[402] That is the case with King's repetition. With purposeful redundancy and cadence, he insists that his listeners dwell on the world he imagines in his oration.

A rhetoric of transport has antecedents in Greek and Roman rhetoric. In fact, chapter 2 explained that Zanker believes "*ecfrasis*," which appeals to the sense of sight, and "*phantasia*," which refers to mental visualization, are rhetorical strategies that cause an idea to enter the mind's eyes.[403] More than simply bringing an idea before the mind's eyes however, *ecfrasis* and

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[401] Selby, *Not with Wisdom of Words*, ix, 17.
[402] Perelman and Olbrechts-Tyteca, *New Rhetoric*, 144.
[403] Zanker, "Enargeia," 301–4.

phantasia have the unique ability to transport listeners to the place that is vividly depicted.[404] For example, in King's dream, his listeners are transported to a "table of brotherhood" and to an "oasis of freedom and justice" and to a nation in which children are not "judged by the color of their skin but by the content of their character." In this way *ecfrasis* and *phantasia* activate the human capacity for visualizing ideas, experiences, and attitudes that are not directly or literally within the experience of the audience.[405] Thus, by appealing to the sense of sight through mental visualization, King imagines a better world and invites his audience to "see" it with him. Such utopia, visualized in the midst of the African American's dystopia, stands out like seeing color television after years of watching it in black and white. King's imagined world bursts forth and sparkles with attention-winning pictorial presence.

Finally, in King's last words in the sermon, he transports all of humanity to a new reality with his "free at last" refrain: "All of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual: Free at last! Free at last! Thank God Almighty, we are free at last!" With this peroration some in the crowd can be heard to declare "yes," until, at the conclusion, many stand to applaud and to offer declarations of affirmation.[406] By describing a future scene that he wants his audience to imagine, feel, believe in, and work toward, King concludes. His audience is left straddling two worlds: the one in which they physically stand and need to strive for equality, and the one which King has created in their mind's eyes that deserves celebration.

Summary

According to the theory of cynosure, King's sermon is likely to win attention because his language makes his ideas pictorially present. He does this by employing metaphor to transfigure the demonstration at the Lincoln Memorial into a bank at which the demonstrators cash a check of justice. By using metaphorical clusters, he imagines a pictorially tragic situation that gives way to a future endowed with hope. Finally, throughout his sermon, but especially at its conclusion he uses the refrains, "I have a dream," "Let freedom ring," and "free at last." With *ecfrasis* and *fantasia* he activates the human capacity for visualizing a better tomorrow. The

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[404] Selby, *Not with Wisdom of Words*, ix.
[405] Ibid., 17.
[406] "'I Have a Dream' Speech," History.com, https://www.history.com/topics/i-have-a-dream-speech/videos/martin-luther-king-jr-s-i-have-a-dream-speech?m=528e394da93ae&s=undefined&f=1&free=false, accessed March 2018.

sermon's strong imagery and eloquent vision create pictorial presence that grasp attention and contribute to one of the best orations of the twentieth century.

Fred Craddock's "Doxology"

In 1996, Baylor University named Fred Craddock as one of the twelve most effective preachers in the English-speaking world.[407] The rhetorical situation for Craddock's preaching helps to explain his ability to win attention. In 1971 Craddock published a book titled, *As One Without Authority*, which became foundational to influencing a movement in homiletics called the "New Homiletic."[408] This movement has roots in the hermeneutical work of Gerhard Ebeling and Ernst Fuchs who alleged that the separation between the theology of the pulpit and the people in the pews was a threat to preaching.[409] Gibson explains that the New Homiletic has antecedents in the work of Bultmann who wrote even before Ebeling and Fuchs. Bultmann asserted that the risen Christ comes to listeners in the words of preaching.[410] Thus, the New Homiletic is a turn away from the kerygmatic preaching of Barth who prioritized transmission, to focus on mediation, which is more concerned about preaching as "event" and "encounter."[411]

While Craddock's work was certainly an attempt to modify these exigencies in the world of scholarship, his work was also grounded in pragmatic exigencies. As one who preached and who taught preaching, Craddock noticed that the authority of the pulpit was in the midst of a sea of change. The authority of the pulpit could no longer be assumed as might have been true in middle class America in the 1950s. Therefore, his book title rightly names his concern, "As One Without Authority." The preacher was no longer granted the authority that was common in a past era, so he or she must come to the listeners as a storyteller and fellow-explorer on an inductive journey of discovery. In the beginning pages, Craddock explains his pragmatic worry: "It is the sober opinion of many concerned Christians, some who give the sermon and some who hear it, that preaching is an anachronism."[412]

Although a full discussion of the New Homiletic and its rhetorical situation is beyond the scope of this section, one of its key concerns accords with this thesis: How can the sermon win

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[407] "Baylor Names the 12 Most Effective Preachers," February 28, 1996, https://www.baylor.edu/mediacommunications/news.php?action=story&story=1036, accessed May 2018.
[408] See appendix D for full sermon text.
[409] Scott Gibson, "Defining the New Homiletic," *Journal of the Evangelical Homiletics Society* 5, no. 2 (2005): 19.
[410] Ibid.
[411] Eugene L. Lowry, *The Sermon: Dancing the Edge of Mystery* (Nashville: Abingdon, 1997), 31.
[412] Craddock, *As One Without Authority*, 2.

the interest and keep the attention of the audience? At the conclusion of his book, Craddock offers an answer to this question with a sermon titled, "Doxology," about which he writes, "In this sermon I have sought to implement suggestions in the preceding essays, especially those dealing with movement, imagery, concrete life situations, and listener identification and participation."[413] Although Craddock does not use the word "attention," it is inherently associated with the New Homiletic. Earlier in his book, Craddock explains that an inductive form, embodied in concrete images, results in superior sustained attention.[414] He writes, "Particular concrete experiences are ingredient to the sermon, not just in the introduction to solicit interest as some older theories held but throughout the sermon."[415] Craddock was a master at gaining and maintaining attention. The focus of the final case study of this chapter is on Craddock's use of movement, imagery and concrete life situations that create attention-winning pictorial presence.

Identifying and Analyzing Pictorial Presence in One Extended Image
This section begins by summarizing "Doxology." Unlike the other sermons used as case studies, this is necessary because of this sermon's form, which is an extended first person hypotyposis that employs personification. Familiarizing oneself with the sermon in its entirety, therefore, is requisite prior to analysis because the whole helps to contextualize how the parts create pictorial presence.

<u>A Summary of the Sermon</u>
Craddock's sermon, "Doxology," is grounded in Romans 11:33–36. In this passage Paul breaks into doxology in the midst of a larger section filled with dense theology that is difficult to understand. Craddock therefore decides to make his homiletical point as follows: doxology belongs in the parts of life that are easy to appreciate and understand *and* in the parts of life that are difficult to appreciate and understand. To communicate this homiletical point, Craddock personifies Doxology who then accompanies him through the ups and downs of his life.

The sermon commences with Craddock sitting alone, outside, on the patio in his back yard when an idea enters his mind. The idea is uplifting and interesting, so he declares, "I

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[413] Ibid., 163.
[414] Ibid., 61.
[415] Ibid.

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claimed it for myself and exercised an owner's prerogative by giving it a name. I named it, Doxology." Then, throughout the sermon, Doxology joins Craddock as he goes about his life. For example, Doxology is with Craddock at his family supper table; the next day Doxology laughs with Craddock as they observe "a child losing a race with an ice cream cone;" Doxology participates with Craddock in studying "the face of a homeless man staring in a jewelry store;" Doxology engages in Craddock's conversation with a banker, "standing with thumbs in vest before a large plate glass window." However, at times, Craddock does not involve Doxology in his life. For example, when he goes to see Betty at St. Mary's hospital, he leaves Doxology in the car. Then, after returning to the car, Doxology asks, "Should I have been there?" To which Craddock replies, "Yes, I'm sorry. I did not understand." Doxology then joins Craddock in his summer vacation, but as he returns to teaching in the fall, he concludes, "We do not need Doxology when we are heavily engaged in theology." But then, in the midst of that theology, Craddock is astounded to find Doxology in Paul's letter to the Romans. However, he quickly forgets about Doxology when his class is interrupted with word that his brother has died. Stunned and hurting, Craddock drives through the night to see his sister-in-law. When he arrives at her house, she meets him outside of his car saying, "I hope you brought Doxology." Craddock responds, "Doxology? No, I had not. I had not even thought of Doxology since the phone call. But the truth is now clear: If we ever lose our Doxology, we might as well be dead. For from him, and through him, and to him are all things. To him be glory forever. In the Name of the Father, and of the Son, and of the Holy Spirit. Amen."

Having summarized the sermon, I now turn to analysis.

<u>"Seeing" Doxology</u>

To communicate his homiletical point—doxology belongs in the parts of life that are easy to appreciate and understand *and* in the parts of life that are difficult to appreciate and understand—Craddock implements personification throughout an extended first person hypotyposis. This accomplishes attention-winning pictorial presence in at least three ways. First, as previously explained, hypotyposis sets things before the eyes. To better appreciate this rhetoric, consider how different this sermon would be had Craddock simply said, "I find it easy to take Doxology with me into the good parts of my life, but I tend to leave Doxology out of the difficult parts of my life." Even though such a sentence still personifies Doxology, it lacks the vivid portrayal of

circumstances that hypotyposis encourages. Certainly, a bland approach would communicate that Craddock struggled with his homiletical point, but it lacks the visceral world in which his point is experienced. Ryken's observation about how "concretion" makes language visible is pertinent: "We have a strong impression of the physical reality in which the action occurs."[416] According to the theory of cynosure, impression that makes reality "physical" in the brain has a better chance to win attention than do other kinds of impressions that language can cause the brain. Thus, through concretion, Craddock's scenes are made visible, and those scenes convey the world in which Craddock communicates his homiletical point.

The pictorial presence that the hypotyposis creates is increased through Craddock's use of the first person. This is a second way that he wins and maintains attention. By taking his audience on his personal journey with Doxology, he allows his listeners to join in his particular experience. They walk with him throughout his day. Furthermore, by presenting himself as a person who is learning, his audience is also able to learn vicariously without being the brunt of his sermonic point. This is induction at its finest. Wilson explains that a lot of pulpit time is not available to develop characters, and yet it is the development of characters that functions to make portraits more convincing and real.[417] Craddock's use of first person throughout an extended hypotyposis invites the listener to spend time with him, which assists in making his life and experience with Doxology more pictorially present because his audience is able to "see," "hear," and "feel" his journey with Doxology. Thus, the audience is not simply listening to words spoken, rather, they are along with Craddock, experiencing his reality, which is now theirs.

A third way that Craddock wins attention is by bringing doxology to life with personification. As explained in the section on Edwards' sermon, personification attributes human characteristics to something nonhuman and a primary rhetorical function of personification is to make an idea pictorially visible. Craddock could have chosen to speak about doxology literally as a liturgical formula of praise rather than personifying it as a person with whom he goes through. In other words, he could have said, "Doxology belongs in every circumstance." This would communicate his homiletical point, but such prosaic language does not endow doxology with pictorial presence that wins attention. Thus, by taking the abstract and impersonal theological notion of doxology and endowing it with life, Craddock wins attention by

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[416] Ryken, *Words of Delight*, 56.
[417] Paul Scott Wilson, *Setting Words on Fire* (Nashville: Abingdon, 2008), 45.

inviting his audience to "see" Doxology. As noted in chapter 2, the brain prefers to attend to impressions from sensation. Craddock's use of personification provides that sensation. His audience can "see" Doxology sitting at the supper table and attending the errands. They can "feel" Doxology's joy evoked by the child with the ice cream cone. They can "hear" Doxology conversing with Craddock at St. Mary's hospital. By the end, Craddock's audience may even be able to "see" Doxology included, not just in the good parts of their lives, but also at the hospital, and the theology class, and at the funeral of a sibling.

Summary

Craddock's sermon is an exemplar of the creation of pictorial presence that wins attention. Through an extended hypotyposis, Craddock makes the world in which he learns and grows, "visible." Through first person form, Craddock encourages his listeners to not simply identify with his experience, but to participate in his experience. Finally, through personification, Craddock transfigures the concept of doxology from a liturgical formula into a companion who belongs in all of life's circumstances.

Conclusion

Through four case studies, this chapter has shown how preachers use pictorial language to gain and sustain attention, thus further illuminating the theoretical basis of this thesis. All four renowned preachers employ rhetorical devices that create pictorial presence that make sermonic ideas visible in the mind's eyes. Furthermore, these case studies indicate that the creation of pictorial presence can be diverse. Pictorial presence can be packaged in a variety of structures and approaches. Edwards' sermon is highly theological and doctrinal, yet imbued on every page with hypotyposis, metaphor, simile, anthropomorphism, and personification. Spurgeon is highly didactic, yet he uses key images at key moments through the use of hypotyposis, metaphor, and simile. King's sermon, in contrast, does not use images to punctuate his didactic message, but rather uses an extended metaphor, followed by a series of metaphorical clusters, to depict civil rights "visually." He then concludes with three refrains that transport his audience to a better tomorrow. Craddock's creation of pictorial presence is unique. He personifies Doxology and then implements an extended first person hypotyposis throughout his sermon.

Although the approaches are diverse, two rhetorical devices are uniform. All four preachers use hypotyposis and metaphor. Not surprisingly, these are two devices lauded by the ancient rhetoricians for their ability to make ideas visible. As chapter 2 explained, metaphor and hypotyposis are especially potent figures of speech that create *enargeia*. About these figures Quintilian writes, "Metaphor has been invented for the purpose of exciting the mind, giving a character to things, and setting them before the eye,"[418] and, "[Hypotyposis] sets things before the eyes, [so that] a thing is not simply mentioned as having been done, but is mentioned with a representation how it was done, not merely in a general way, but in all its attendant circumstances."[419] From the evidence of the four case studies, one might conclude that these two devices are the best devices for creating pictorial presence, but such a conclusion is beyond the scope of this thesis. However, it does seem reasonable to conclude that these devices are favored by orators and preachers alike for endowing ideas with pictorial presence. Of course, many other rhetorical devices are able to create pictorial presence that wins attention. At times, Edwards uses anthropomorphism; Edwards and Spurgeon use simile; King uses *ecfrasis* and *fantasia* to visualize a better tomorrow; and Craddock uses personification. Chapter 4 identified yet other rhetorical devices used in the Gospel of John to create pictorial presence: allusion and the interrelationship of didactic and action peaks. Thus, it appears that many rhetorical devices can be applied to the creation of pictorial presence, as long as they are purposefully employed to makes ideas visible, thereby winning attention.

The next chapter continues on the path that chapters 4 and 5 paved. It subjects the theory laid out in chapters 2 and 3 to a primarily quantitative experiment that further validates this thesis.

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[418] Quintilian, *Institutes of Oratory*, trans. Watson, 128.
[419] Ibid., 163–64.

Chapter 6
Research Design, Methods, and Results

Having laid out in chapters 1 through 3 a rhetorical and neuroscience grounding for the attention holding power of pictorial language, and having explored that theory in chapters 4 and 5, this chapter tests this thesis' hypothesis with the Experience Sampling Method.[420] The purpose of this chapter is to explain that method and why I chose it, describe how I adapted it to test the efficacy of pictorial presence to win attention, summarize the results, and provide conclusions based on the results.[421]

The Experience Sampling Method

To test this thesis' hypothesis, I chose a research method called the "Experience Sampling Method." The primary objective of this tool is to assess experience systematically by asking individuals to provide in-the-moment self-reports.[422] These self-reports result in an archival file of experience that is then analyzed to discern patterns and themes.

The Experience Sampling Method includes three components.[423] First, a device emits a stimulus multiple times that signals the respondent to pause from their activity to report on their situation. Second, the respondent fills out an Experience-Sampling Form. The form usually includes two kinds of questions. One kind, asks about the subject's location, social context, and activity to understand the respondent's context. A second kind of question, to understand the respondent's psychological state, includes a number of Likert scales measuring affect, activation, cognitive efficiency, and motivation.[424] Finally, the data from multiple respondents is assessed to discern overall patterns and themes regarding that which is being investigated.

An example of the Experience Sampling Method could be a researcher who wants to gauge what parts of a television show are most interesting to viewers. The participants would

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[420] While a thesis in the hard sciences would demand the use of a fMRI or EEG device, that is not necessary for my research. Additionally, the cost is exorbitant and the expertise needed to safely set up the test, execute the testing, and then assess the outcomes is highly specialized.

[421] See appendix E for an Explanatory Page, which explains that permission for this chapter's testing occurred after the testing was concluded.

[422] Mihaly Csikszentmihalyi, *Flow and the Foundations of Positive Psychology: The Collected Works of Mihaly Csikszentmihalyi* (New York: Springer, 2014), 21.

[423] Ibid., 37–39.

[424] Ibid., 34.

watch an episode of the show and a signal would indicate when they are to pause the video. During the pause, they would answer a series of questions in a form about their psychological state. The goal is to discern the viewers' moment-by-moment experience of the show. They might be highly interested in the first seconds of the show because it starts with a murder, but their attention might flag at minute six, because it is dominated by dialogue they find boring. After collecting the feedback from all of the participants, the researcher would then analyze it to discern patterns and themes to arrive at quantitative conclusions about what parts of a television show are most interesting to viewers.

Justifying the Experience Sampling Method

I chose the Experience Sampling Method for three reasons. First, the method has demonstrated reliable results. Ericsson and Simon explain that the data obtained from in-the-moment experience offers reliable information about cognitive processes.[425] Mischel agrees and explains that in-the-moment studies have provided verifiable data.[426] Beyond the efficacy of in-the-moment research methods, the Experience Sampling Method is used by a wide array of scholars to study issues as diverse as gender differences, adolescent development, energy consumption and leisure, and perspectives on research policy options.[427]

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[425] K. Anders Ericsson, and Herbert A. Simon, "Verbal Reports as Data," *Psychological Review* 87, no. 3 (1980): 215–51.

[426] Walter Mischel, "A Cognitive-Social Learning Approach to Assessment," in *Cognitive Assessment*, ed. Thomas V. Merluzzi, Carol R. Glass, and Myles Genest (New York: Guilford, 1981), 480–82.

[427] As cited by Csikszentmihalyi, *Flow and the Foundations of Positive Psychology*, 30: The Experience Sampling Method has been used for comparisons between the daily experience of men and women (R. Graef, "Behavioral Consistency: An Analysis of the Person-by-Situation Interaction through Repeated Measures," unpublished doctoral dissertation, University of Chicago, 1979); adolescents and adults (R. Larson and M. Csikszentmihalyi, "The Significance of Time Alone in Adolescent Development," *Journal of Current Adolescent Medicine* 2, no. 8 [1980]: 33–40); and African and American graduate students (S. Malik, "Psychological Modernity: A Comparative Study of Some African and American Graduate Students in the Midwest," unpublished doctoral dissertation, University of Chicago, 1981). The Experience Sampling Method has also been used to investigate the daily lives of young adolescents going through puberty (R. Savin-Williams and G. Jaquish, "The Assessment of Adolescent Self-Esteem: A Comparison of Methods," *Journal of Personality* 49 [1981]: 324–36); and of mothers of infants (A. Wells, "Variations in Self-Esteem in the Daily Life of Mothers," doctoral dissertation in progress, University of Chicago, 1982), correlates of self-reported delinquency (M. Csikszentmihalyi, R. Larson, and S. Prescott, "The Ecology of Adolescent Experience," *Journal of Youth and Adolescence* 6 [1977]: 281–94); energy consumption (R. Graef, S. Giannino, and M. Csikszentmihalyi, "Energy Consumption in Leisure and Perceived Happiness," in J. Claxton et al., eds., *Consumers and Energy Conservation: International Perspectives on Research and Policy Options* [New York: Praeger, 1981]); school performance (P. Mayers, "Flow in Adolescence and Its Relation to School Experience," unpublished doctoral dissertation, University of Chicago, 1978); and work satisfaction (B. Rubinstein, M. Csikszentmihalyi, and R. Graef, "Attention and Alienation in Daily Experience," paper presented at the annual convention of the American Psychological Association, Montreal, September 1980).

In stating that the Experience Sampling Method is reliable, this is not to say that it is without shortcoming. In fact, one limitation of the method's reliability is its dependence on respondents' self-reports. However, this limitation is significant only when that which is being explored involves information that may prove harmful to the respondent. For example, if an employer used the Experience Sampling Method to study her employees' private, sensitive, or illegal activities, it is likely that the accuracy of the self-reports would diminish because the information gathered could endanger the employees' jobs. In contrast, when self-reports do not deal with studies that can harm the respondent, the Experience Sampling Method has been found to be a reliable source of data.[428] Thus, in the case of my research, I asked no threatening questions. Rather, as I will explain below, I asked about their moment-by-moment experience of a sermon, gauging how it held their attention.

I chose the Experience Sampling Method for a second reason: its unique ability to quantitatively test attention. That, of course, is the focus of this thesis and the Experience Sampling Method serves my purpose very well, yet studying the internal state of consciousness is not easy. Csikszentmihalyi explains the challenge of studying the psychological state of humans:

> The study of consciousness has lagged behind other fields of psychology. We know little about the structure of emotions and less about how other dimensions of our psychological state (e.g., concentration, involvement, motivation) ebb and flow in daily experience. ESM data allow examination of the magnitude, duration, and sequences of states. For example, one can examine whether concentration is typically associated with positive affect, how long it lasts, and what factors are related to its ending.[429]

While assessing consciousness is difficult, it is not impossible, and the Experience Sampling Method is a useful tool for assessing attention. In fact, Hektner, Schmidt, and Csikszentmihalyi observe that a particular benefit of this method is its ability to examine fluctuations in the stream of consciousness and the links between external context and contents of the mind.[430] I use the Experience Sampling Method for this very thing—testing the links between external context and contents of the mind. In my case, the "external context" is pictorial language delivered orally in a

[428] Csikszentmihalyi, *Flow and the Foundations of Positive Psychology*, 49.
[429] Ibid.
[430] Joel M. Hektner, Jennifer A. Schmidt, and Mihaly Csikszentmihalyi, *Experience Sampling Method: Measuring the Quality of Everyday Life* (Thousand Oaks, CA: Sage, 2007), 6.

sermon, and the "contents of the mind" is attention. The Experience Sampling Method provides a tool to further substantiate, or to modify this thesis' hypothesis that pictorial language wins attention.

A final reason justifies my use of the Experience Sampling Method: its ability to investigate attention in-the-moment. This is helpful for a thesis exploring the immediate impact that pictorial language has on attention. Research suggests that people are not good at reconstructing their experience after the fact.[431] For example, viewers watching television are often unable to recollect the intensity of their attention after the show is finished. They may remember a highlight or two, such as the opening murder scene, but the rest of the show tends to blend and blur in the mind. Furthermore, assessing attention *after* the television show is more likely to test memory than attention. Like listening to a sermon, watching a TV show occurs in time. It is a stream of experience that flows without pause and once it is over testing attention becomes more difficult. Furthermore, studies show that obtaining information about people's experience as it occurs minimizes reliance on memory.[432] Therefore, the Experience Sampling Method is a helpful tool for testing attention as it relates to pictorial language.

Applying the Experience Sampling Method to This Thesis

I applied the Experience Sampling Method to assess the attention of individuals as they listened to one of my own sermons.[433] The sermon was titled "An Ode to Care," and for the purposes of testing, it was broken-up into five parts. Each part employed either pictorial language or prosaic language. Part One utilized a highly visual poem, metaphors depicting God, and a reading from John 10:11–15, which was analyzed in chapter 4 and affirmed for its ability to win attention through the pictorial presence that it creates. Part Two utilized prosaic language to differentiate between Jesus and other hired hands. Part Three described images of the silly things that sheep do, and it utilized hypotyposis to describe sheep jumping off of a cliff. Part Four didactically defined the words "good" and "shepherd." Part Five utilized a second, highly visual poem, and it employed simile and metaphor to depict the love of God.

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[431] Niall Bolger and Jean-Philippe Laurenceau, *Intensive Longitudinal Methods: An Introduction to Diary and Experience Sampling Research* (New York: Guilford, 2013), 17; Csikszentmihalyi, *Flow and the Foundations of Positive Psychology*, 22.
[432] Ibid., 23.
[433] See appendix F for full sermon text.

To obtain self-reports from a representative sample of people, I tested fifty respondents.[434] I obtained these respondents by emailing my church, posting on Facebook, and asking many acquaintances to take the test and to invite their acquaintances to take the test. The invitation explained that the participation would assist with my research in homiletics by taking a test on the internet to help me learn about their sermonic experience. Those who were willing to take the test were granted access to a Google Form that I used to create the test. In the Google Form, respondents began by providing demographic information.[435] Then, the respondents listened to a portion of the sermon until it ended, at which time they filled out a Likert scale questionnaire and one open-ended question before proceeding to the next portion of the sermon. The questionnaire asked the same questions throughout the test.[436] After fifty respondents took the test, I stopped accepting responses and I analyzed the information, which is found in the following section.

Before continuing to the results, it is possible that my bias as the researcher affected the data collected. For example, the sermon that respondents listened to was a sermon that I read. Thus, knowing that Parts I, III, and V were to be more vibrant and Parts II and IV less so, my voice and sermonic pace could have subconsciously been delivered with more energy throughout Parts I, III, and V. To control this former variable, I read the sermon from a manuscript while attempting to maintain a similar pace for each part. To control this latter variable, I read the sermon early in the morning so that my voice was less dynamic, and I consciously attempted a monotone voice throughout. Besides my possible bias as a researcher, the testing includes at least two variables potentially operative in this experiment. The first variable is that the respondents listened to the sermon in various environments, which could have included, for example, a quiet office, a busy kitchen, or a loud coffee shop. Due to this, each respondent may have experienced a varying degree of distraction, depending on what else was happening within their sensory

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[434] The Experience Sampling Method uses data from many individuals to provide an archive of information that is then analyzed to discern patterns and themes. However, no consensus exists regarding how to define "many individuals." In a 2008 test that applied the Experience Sampling Method to understand the context of contingency management for substance abuse treatment, Yale School of Medicine and the University of Connecticut Healthcare Center involved five subjects (Mathilde M. Husky, Carolyn M. Mazure, Kathleen M. Carroll, Danielle Barry, and Nancy M. Petry, "Using the Experience Sampling Method in the Context of Contingency Management for Substance Abuse Treatment," *Journal of Applied Behavior Analysis* 41, no. 4 (2008): 635–44. Explaining one of his largest samples for the Experience Sampling Method, Csikszentmihalyi notes that it included seventy-five subjects (Csikszentmihalyi, *Flow and the Foundations of Positive Psychology*, 25).

[435] See appendix G for the Demographic Form.

[436] See appendix H for the Questionnaire Form.

range of sight, scent, and sound. The second variable is that, although each respondent was asked to take the entire test in one sitting, some respondents may have paused the test only to return to it later. Due to this, some respondents may have been in more attentive mindsets during some portions of the testing and in less attentive mindsets during other portions of the testing. Although these two variables would affect respondents' results, the variation of distraction and the potentially intermittent and diverse breaks of respondents throughout the testing would not significantly skew the results. In fact, it is possible that these potential variables could increase the validity of this experiment's results because the Experience Sampling Method is based on discernable patterns and themes. Thus, discernable patterns and themes, in the midst of various distraction and intermittent and diverse breaks, could in some cases, strengthen results.

Results

The following information provides the results from the test that I administered to better understand how language impacts attention.

Demographics

The test reveals that the respondents were diverse in gender, age, religious affiliation, and church engagement.[437] Gender: 24 females and 26 males. Age: Spanning 30–77 years of age; the average age of respondents was 49.6. Religious affiliation: Baptist, Catholic, Foursquare, Lutheran, Episcopal, Presbyterian, Quaker, non-denominational, and non-religious. Non-denominational respondents had the most involvement, at 12. Church attendance over the course of the last year: 33 respondents attended church weekly, 8 respondents attended church every other week, 2 respondents attended church monthly, 1 respondent attended church more than 6 times a year, 1 respondent attended church less than six times a year, and 5 respondents did not attend church over the last year.

Sermonic Experience

To assist the readers of this thesis in appreciating the impact that language had on listener attention, the sermon text that respondents listened to is provided in the same five parts, followed

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[437] See appendix I for the demographic results.

by a graph that depicts results.[438] At the conclusion of the sermon, those results are further analyzed.

An Ode to Care, Part One

I'll begin with a poem. It's by the great Anne Sexton who had a terribly difficult life, an unhappy childhood, with possible abuse, a life-long struggle with depression, a tumultuous marriage. She writes about her divorce, in this poem:

> I have killed our lives together,
> axed off each head,
> with their poor blue eyes stuck in a beach ball
> rolling separately down the drive.
>
> I have killed all the good things,
> but they are too stubborn for me.
>
> They hang on.
>
> The little words of companionship
> have crawled into their graves,
> the thread of compassion,
> dear as a strawberry,
> the mingling of bodies
> that bore two daughters within us,
> the look of you dressing,
> early,
> all the separate clothes, neat and folded,
> you sitting on the edge of the bed
> polishing your shoes with boot black,
> and I loved you then, so wise from the shower,
> and I loved you many other times
> and I have been for months,
> trying to drown it,
> to push it under,
> to keep its great red tongue
> under like a fish,
> but whenever I look they are on fire,
> the bass, the bluefish, the wall-eyed flounder
> blazing among the kelp and seaweed
> like many suns battering up the waves
> and my love stays bitterly glowing,

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[438] See appendix J for the complete Likert scale results.

> spasms of it will not sleep,
> and I am helpless and thirsty and need shade
> but there is no one to cover me—
>   not even God.

Sad. So, terribly, sad, isn't it? It's filled with a trembling ache brought on by a difficult life. And while this poem is specifically about divorce, I think its conclusion:

> I am helpless and thirsty and need shade
> but there is no one to cover me–
>   not even God,

Is a universal experience. Mental illness. Abuse. A crushed dream. The end of a relationship. Sickness. A career path that crumbles to pieces. A wayward child:

> I am helpless and thirsty and need shade
> but there is no one to cover me–
>   not even God.

To make matters worse, we have these notions about God: Too holy to come near my un-holiness. Too demanding to be pleased by my messiness. God shrouded in a cloud, on a mountain. God behind a curtain, in a tabernacle. God far away, up in heaven. You see we have these images of God as rock, as lightning, as thunder, as warrior, as all-consuming fire. Oh,

> I am helpless and thirsty and need shade
> but there is no one to cover me–
>   not even God.

Of course. How can it be any other way? I mean, the images that we have of God pervasively shape our understanding of God. And yet, there are other images. There are other stories and poems and metaphors, for divinity. Consider John chapter 10:

> I am the good shepherd. The good shepherd lays down his life for the sheep. The hired hand, who is not the shepherd and does not own the sheep, sees the wolf coming and leaves the sheep and runs away—and the wolf snatches them and scatters them. The hired hand runs away because a hired hand does not care for the sheep. I am the good shepherd. I know my own and my own know me, just as the Father knows me and I know the Father. And I lay down my life for the sheep.

Part One utilized a highly visual poem, metaphors depicting God, and a reading from John 10:11–15. The results:

Questionnaire for Sermon, Part I.

Figure 6. Complete Likert Scale Result for Sermon, Part 1

An Ode to Care, Part Two

There are a couple of interesting points being made here, in Jesus' "I am the good shepherd" statement. The first is that he is differentiating between himself, and other people. According to Jesus, he is not like the "hired hands" in the world. Now, "hired hands," in this context, can refer to any person who has responsibility to care for another person. So, this could be: A boss, or a politician, or a friend, or a spouse, or a therapist, or a physician, or a pastor, or a sibling, or a parent, who, even if they are above average in caring for us, also fail us from time to time. And of course, we've all experienced at one time or another, a person, who is supposed to care for us, disappoint us, hurt us deeply, break trust, and cause us pain and anguish and terrible sorrow. And this, especially at a young age, can inflict a wound deep in our soul, that teaches us to be strong, to not have needs, to not ask for help, to hide our tender places, and to overcompensate with strength.

And Jesus is saying here: Those wounds. Those experiences. Those people who have not cared well for you in this life. They do not reflect me. They do not reflect me. This differentiation, between the hired hands and Jesus, has antecedents in Ezekiel chapter 34. In

Ezekiel 34, God is rebuking those who are supposed to care for others—the kings, the prophets, the priests—because, they are being unnecessarily harsh, and brutal. They are taking things that don't belong to them and they are prioritizing themselves at the expense of everybody else.

You see, Jesus is differentiating between himself, and the hired hands who are supposed to care for us, but don't. Jesus is differentiating between himself, and the hired hands who have blown it big time without remorse or concern. Jesus is differentiating between himself, and the hired hands who have hurt us deeply, which, I think, at a very deep place inside of us, can make us feel afraid. Afraid of those who have power. Afraid of those who are in control. Afraid that we are alone and isolate and in danger and surrounded by trouble with no one to care for us, not even God.

Part Two Results, Prosaic Language

Part Two utilized prosaic language to differentiate between Jesus who is a good shepherd and other hired hands. The results:
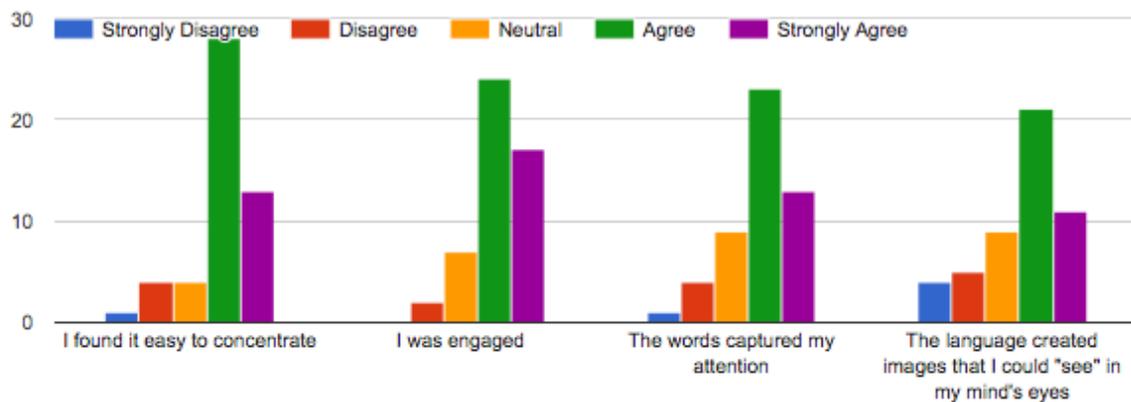
Figure 7. Complete Likert Scale Result for Sermon, Part Two

An Ode to Care, Part Three

And this brings me to my second point about Jesus' "I am the good shepherd" statement: I love that Jesus frames this differentiation between those who fail to care for us, and Jesus who

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promises to care for us, in terms of Shepherd and Sheep.

Have you ever paused to think about sheep? They're not known for being very smart, are they? For example: If sheep get knocked onto their backs it's almost impossible for them to get up from that position. Did you know that sheep don't like to get their feet wet? Because of this, sheep who are unable to reach pools of water without getting their feet wet have been known to dehydrate and even die. Here's an interesting fact about sheep: If sheep sense danger, they tend to walk backwards and not always in a direction that leads them away from the danger. Sheep prefer to climb uphill more than downhill. And sheep have a strong instinct to follow a leader. When one sheep decides to go somewhere, the rest of the flock usually follow, even if it isn't a good decision. Like, if the lead sheep jumps off of a cliff, the others are likely to follow. That's true. The Associate Press, July 8, 2005, and I quote:

> Istanbul Turkey. First one sheep jumped. Then stunned Turkish shepherds, who had left the herd to graze while they had breakfast, watched as nearly 1500 others followed, each leaping off the same cliff. In the end 450 dead animals lay on top of one another in a billowy white pile. Those who jumped later were saved as the pile got higher and the fall more cushioned.

End of quote. See what I mean? Getting knocked over and unable to get back up. Unable to drink water when it's right there in front of them. Taking the difficult uphill path, even when unnecessary. Walking into danger. Following the wrong leader. It appears that sheep are: at best, unwise, and, at worst, just plain dumb. And yet, did you know that a group of behavioral scientists from Cambridge spent a few years studying and testing sheep, and have found them to have reasonable intelligence? It's true. You may be wondering how that is possible. Well, explaining the seeming lack of intelligence that sheep have, lead scientist Keith Kendrick states: "Sheep are scared of just about everything. Any animal, including humans, once they are scared, they don't tend to show signs of intelligent behavior."

This finding is fascinating to me. Because, it illuminates the possibility that, the unwise and illogical things that I do in life may have less to do with a lack of intelligence and more to do with fear. Like, maybe those moments in my life that "hired hands" have failed to tenderly and sacrificially care for me, maybe those moments have quietly, sneakily, and even unnoticeably penetrated my deepest parts with suspicion and overwhelming fear. I mean, let's be honest about it. It is very often fear, not a lack of intelligence, that makes us do crazy things.

Like, hired hands knock us over enough times, and attempting to get back up begins to feel impossible. Like hired hands hurt us enough times, and the water we long for begins to look like poison. Like hired hands trick us enough times, and the difficult path becomes our normative life experience. Like hired hands wound us enough times, and the differences between the good shepherd and the hired hands begin to blur. And so, we sing:

> I am helpless and thirsty and need shade
> but there is no one to cover me–
>   not even God.

Part Three Results, Pictorial Language

Part Three described images of the silly things that sheep do, and it utilized hypotyposis to describe sheep jumping off of a cliff. The results:
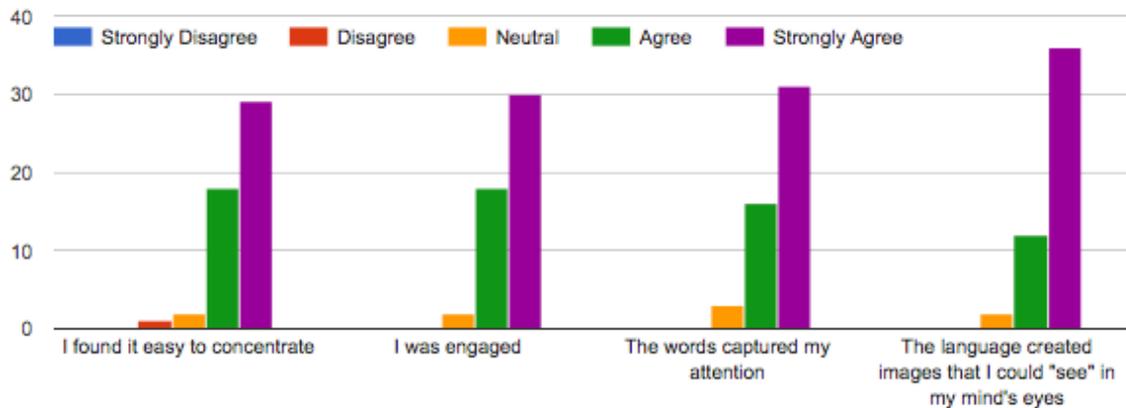
Figure 8. Complete Likert Scale Result for Sermon, Part Three

An Ode to Care, Part Four

What if God isn't anything like a hired hand? What if God is better than our projections of those who have had power and control, but who have failed to care for us, and who have deeply hurt us? What if God is a good shepherd like John chapter 10 declares? Good Shepherd. Good. In English, "good" is an adjective that has six definitions:

Definition number 1: to be desired or approved of. For example, a good quality of life

Definition number 2: having the qualities required for a particular role. For example, the schools here are good.

Definition number 3: possessing or displaying moral virtue. For example, I've met many good people who made me feel ashamed of my own shortcomings

Definition number 4: giving pleasure; enjoyable or satisfying. For example, the streets fill up with people looking for a good time.

Definition number 5: valid. For example, the ticket is good for travel from May to September.

Definition number 6: used in conjunction with the name of God or a related expression as an exclamation of extreme surprise or anger. For example, good heavens!

In the Greek, the word good is καλος, which is usually translated as beautiful or good. This word, in this particular form, is only used five times in the NT: 1 Timothy 1:8 We know that the law is good if one uses it properly; 1 Timothy 4:6 If you point these things out to the brothers, you will be a good minister of Christ Jesus, brought up in the truths of the faith; 2 Timothy 2:3 Endure hardship with us like a good soldier of Christ Jesus. And then of course, it's used in John chapter 10. It's used in this chapter, twice: John 10:11 I am the good shepherd. 10:14 I am the good shepherd; I know my sheep and my sheep know me. So that's the adjective "good" that describes the noun, "shepherd."

In English, the noun "shepherd" can refer to a person who tends and rears sheep. It can refer to a member of the clergy who provides spiritual care and guidance for a congregation. Or, it can also be short for German shepherd. Not that that matters, but it's a little interesting.

In the Greek, the word "shepherd" is ποιμην. This word, in this particular form, is used even less than καλος. It's used only three times in the New Testament: Once in Matthew chapter 25:32 when Jesus tells about the sheep and goats, in which the shepherd separates the sheep from the goats. And then, it's used twice in John chapter 10. Verse 11, I am the good shepherd. And again, in verse 14, I am the good shepherd; I know my sheep and my sheep know me.

And so, the Bible tells us that God, revealed in Jesus, is not simply good, nor simply a shepherd. Rather, God as revealed in Jesus is a shepherd who is good. God, as revealed in Jesus is a good shepherd.

Part Four didactically defined the words "good" and "shepherd." The results:

Questionnaire for Sermon, Part IV.

Figure 9. Complete Likert Scale Result for Sermon, Part Four

An Ode to Care, Part Five

But there are other ways, besides delineating words, to try and comprehend a good shepherd. Other poems, other songs, other images of divinity's shepherding care, that give us courage to get out of bed, to try again, to trust that it isn't all bad, to hope for something better, to believe that, at the heart of it all, is a compassionate, tender, and ever-present shepherd, who cares. In a dazzling poem titled, "Courage," Anne Sexton writes these words in her first two stanzas:

> It is in the small things we see it.
> The child's first step,
> as awesome as an earthquake.
> The first time you rode a bike,
> wallowing up the sidewalk.
> The first spanking when your heart
> went on a journey all alone.
> When they called you crybaby
> or poor or fatty or crazy
> and made you into an alien,
> you drank their acid
> and concealed it.
>
> Later,

if you faced the death of bombs and bullets
you did not do it with a banner,
you did it with only a hat to
cover your heart.
You did not fondle the weakness inside you
though it was there.
Your courage was a small coal
that you kept swallowing.
If your buddy saved you
and died himself in so doing,
then his courage was not courage,
it was love; love as simple as shaving soap.

Love as simple as shaving soap. I love that image so much. You see, sometimes in our anguish, I think what we long for is a rock, lightning, thunder, a warrior and consuming fire to come down to earth and cleanse the world of every person who has caused us pain. But instead, we are given a good shepherd. And who knows, perhaps those hired hands, who have hurt us most deeply, have had hired hands who have hurt them in their most tender places. I really don't know. But what if Sexton is right? What if love—for our purposes, let's call it capital L, Love—what if divine love is as simple as shaving soap? Simple and warm and soft and lathered all over our faces—present to us, in us, and wonderfully upon us? Not only when the day is bathed in light but also, when the day is a valley filled with shadows of death?

Part Five Results, Pictorial Language

Part Five utilized a second, highly visual poem, and it employed simile and metaphor to depict the love of God. The results:

Questionnaire for Sermon, Part V.
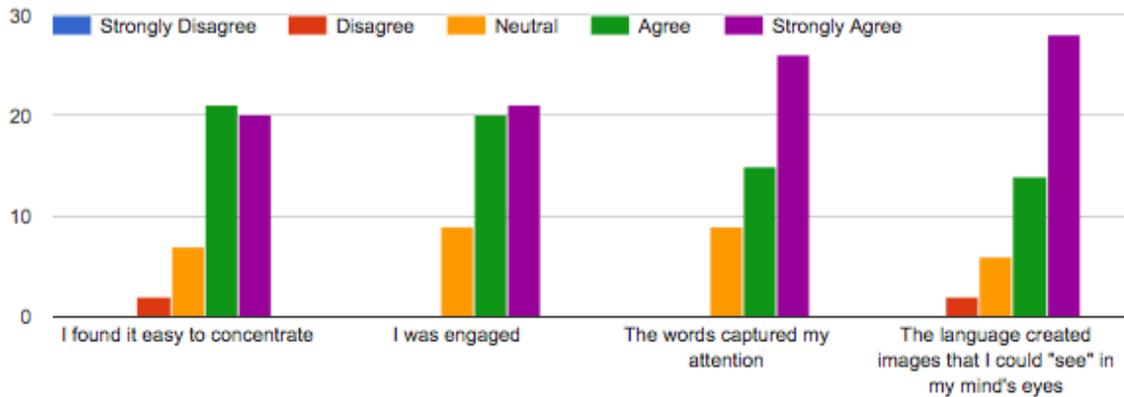
Figure 10. Complete Likert Scale Result for Sermon, Part Five

Analyzing Results

Quantitative analysis of the data indicates that pictorial language is better at grasping listener attention than prosaic language.[439] According to the data, an average of 27 out of the 50 respondents "strongly agree" that the pictorial sections of the sermon facilitated concentration, engagement, attention, and images to "see" in the mind's eyes. In contrast, only an average of 9 out of the 50 respondents "strongly agree" that the prosaic sections of the sermon facilitated concentration, engagement, attention, and images to "see" in the mind's eyes. By combining the choices "strongly agree" and "agree," an average of 44 out of the 50 respondents answered that the pictorial sections of the sermon facilitated concentration, engagement, attention, and the ability to "see" images in the mind's eyes. In contrast, by combining the choices "strongly agree" and "agree," only an average of 29 out of the 50 respondents answered that the prosaic sections of the sermon facilitated concentration, engagement, attention, and images to "see" in the mind's eyes. Considering the data differently, only an average of 6 out of the 50 respondents answered "neutral," "disagree," and "strongly disagree" when asked if the pictorial section facilitated concentration, engagement, attention, and images to "see" in the mind's eyes. In contrast, an average of 21 out of the 50 respondents answered "neutral," "disagree," and "strongly disagree"

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[439] See appendix K for a full analysis of the Likert scale results.

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when asked if the prosaic sections facilitated concentration, engagement, attention, and images to "see" in the mind's eyes.

Quantitative analysis of the open-ended question indicates a correlation between images created by pictorial language and listener concentration, engagement, and attention.[440] In the pictorial sections of the sermon (Parts I, III, and V), an average of 32 out of the 50 respondents "strongly agree" that the language facilitated images that could be seen in the mind's eyes. In turn, in the same pictorial sections of the sermon (Parts I, III, and V), an average of 25 out of the 50 respondents "strongly agree" that the language facilitated concentration, engagement, and attention. In contrast, in the prosaic sections of the sermon (Parts II and IV), only an average of 8 out of the 50 respondents "strongly agree" that the language facilitated images that could be seen in the mind's eyes. In turn, in the same pictorial sections of the sermon (Parts II and IV), an average of 9 out of the 50 respondents "strongly agree" that the language facilitated concentration, engagement, and attention. The difference in respondents who "strongly agree" that pictorial language evokes imagery is an average of 32 out 50 and respondents who "strongly agree" that prosaic language evokes imagery is an average of 8 out of 50. The difference in respondents who "strongly agree" that pictorial language facilitated concentration, engagement, and attention is an average of 25 out of 50 whereas respondents who "strongly agree" that prosaic language facilitated concentration, engagement, and attention is an average of 9 out of 50.

Qualitative analysis of the open-ended question indicates a similar correlation between images created by pictorial language and listener concentration, engagement, and attention. Excluding repeated imagery that multiple respondents listed, the pictorial sections (Parts I, III, and V) reflect an abundance of images that stood out to the respondents. In Part I, which referred to Anne Sexton's poem on divorce, thirty-one words or clauses were written down. These words and clauses ranged from words as simple as "rock" and "lightning" to clauses such as "dressing in the morning" and "blue eyes stuck in a ball rolling down the drive." Similarly, in Part III, which included a story about sheep jumping off of a cliff as the shepherds lazily ate their meal, fourteen words or clauses were written down. The active clauses were especially salient to the respondents: "walking backwards," "follow leader off of cliffs," "sheep jumping," "the sheep

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[440] See appendix L for complete open-ended question results; see appendix M for full analysis of the open-ended question results.

following one another off a cliff," "sheep lying on its back," "shepherds having breakfast," and "sheep with their legs in the air." Finally, in Part V, which referred to Anne Sexton's poem titled, *Courage*, twenty words or clauses were written down. Similar to Part I, these words and clauses ranged from words as simple as "creamy" and "foaming" to clauses such as "love as lather all over our faces" and "courage like coal you kept swallowing."

In stark contrast to the pictorial sections of the sermon, qualitative analysis of the open-ended question indicates very little correlation between images created by prosaic language and listener concentration, engagement, and attention. Excluding repeated imagery that multiple respondents listed, the prosaic sections (Parts II, IV) reflect the absence of images that stood out to the respondents. In Part II, which explained the difference between "the good shepherd" and "the hired hands," four respondents listed familial or occupational nouns that could infer imagery: sibling, politician, therapist, and teacher. In Part IV, which defined the words "good" and "shepherd," the respondents did not list any images that stood out to them. In both Part II and Part IV, that which stood out to the respondents were ideas and feelings. For example, one respondent explained, "Jesus differentiating himself from hired hands who don't care for us well. Feeling hurt and all alone." Another respondent answered, "Jesus as shepherd contrasted with those who are poor caregivers." Another respondent answered, "There are many definitions for good. I didn't catch the whole definition of the word 'good' in this biblical phrase, but part of the definition was beauty."

Combining quantitative and qualitative analysis of the results reveals that prosaic language is able to cause feelings and to achieve ideas in the respondents but that it is less efficacious than pictorial language at creating images. Furthermore, such prosaic language, which fosters feelings and ideas but not images is less able to evoke listener concentration, engagement, and attention than pictorial language.

While my testing did not use equipment such as a fMRI or EEG device to monitor brain activity, as was explained earlier in this chapter, the Experience Sampling Method is reliable and unique in its ability to quantitatively and qualitatively test attention by procuring in the moment responses to language. It is therefore reasonable to believe that the analysis of the experiment's results supports the theory of cynosure. Quantitative and minor qualitative analysis of the data indicates that pictorial language is better at grasping listener attention than prosaic language.[441]

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[441] See appendix K for a full analysis of the Likert scale results.

Conclusion

This thesis began in chapter 1, which concluded that contemporary homiletics lauds the use of pictorial language to grasp attention but lacks theory to explain why such language grasps attention. Chapter 2 provided a theoretical grounding from rhetoric, which concluded with the theory of presence. The theory of presence explains that words and ideas can cause the brain to have a sensory impression thereby winning the brain's attention. Chapter 3 assessed the theory of presence in light of what neuroscience explains about attention and concluded that words can cause an impression from sensation in the brain if the words create *images* in the mind's eyes. This conclusion resulted in the proposal of a theory titled "cynosure," which is: language that generates pictorial presence has a higher probability of winning the ongoing competition for the brain's attention than other kinds of language do because pictorial presence impacts the brain as a sensory impression. However, at this point in the thesis the theory of cynosure, though grounded in rhetorical and neuroscience theory, was still theoretical. That theory was further supported through the identification of pictorial language in the Bible (chapter 4) and in sermons (chapter 5). And yet, even at this point in the thesis the theory of cynosure, though further supported by Christian rhetoric, was still theoretical.

The findings of chapter 6 make the theory of cynosure less theoretical and more actual. This is good news for preachers who know the difficulty of holding attention. The findings of this chapter also serve as an exhortation to preachers to think and communicate ideas in images, not just propositions. In the next and final chapter of this thesis I discuss implications like these for the theory of cynosure.

Chapter 7

Conclusion

This thesis sought to contribute to the field of homiletics by proposing theoretical grounding that explains why pictorial language grasps attention. Chapter One contextualized the issue of attention in the fields of rhetoric and homiletics and then narrowed its focus to this thesis' unique interest. Chapter Two explored a rhetorical-theoretical basis for pictorial language by tracing a rhetorical theory called "*enargeia*." Spanning Greek rhetoric from 400 BCE to modern rhetoric in the twentieth century, this chapter identified *enargeia* as a rhetoric of presence and display, and followed it through its evolution and use in oration, which culminates in Perelman and Olbrechts-Tyteca's theory of presence. According to Perelman and Olbrechts-Tyteca, presence is the displaying of certain elements on which the speaker wishes to center attention in order that they may occupy the foreground of the hearer's consciousness. Chapter Three explored a neuroscience-theoretical basis for pictorial language by assessing Chapter Two's conclusion in light of what neuroscience contributes to theory on attention. This chapter concluded by validating and constraining a rhetoric of presence. According to neuroscience's theory on attention, presence is capable of creating a sensory impression in the brain, *if* the presence is pictorial. This conclusion resulted in this thesis' original contribution, which is the theory of cynosure. Cynosure explains: language that generates pictorial presence has a higher probability of winning the ongoing competition for the brain's attention than abstract language because pictorial presence impacts the brain as a sensory impression. Chapters Four and Five identified and analyzed strategies for pictorial presence in Christian rhetoric. Chapter Four provided a literary analysis of pictorial presence in the gospel of John. Chapter Five provided sermonic analysis of four sermons affirmed for their ability to win attention. These chapters supported the theory of cynosure as an efficacious means to attention, and they also began to illuminate possible methodology for achieving attention in homiletics. Chapter Six explained the research design and methods used to test the theory of cynosure. Quantitative analysis of the data confirmed that language that creates pictorial presence is better at grasping listener attention than other kinds of language that do not create pictorial presence.

Learning from the Study

The central issue that I examine in this thesis is: does pictorial language win attention better than prosaic language, and if so, why? The examination is aided by three questions: (1) What theories explain how language, aurally received, wins attention? (2) How does Christian rhetoric—biblical and sermonic—coalesce with and contribute to theory on attention? (3) Based on a theoretical grounding for pictorial language, what strategies for attention can be elucidated for the field of homiletics?

Theory that Explains How Language, Aurally Received, Wins Attention

The first question that aided this thesis' examination is: What theories explain how language, aurally received, wins attention? The theory of cynosure explains that the opportunity to win the ongoing competition for the brain's attention increases if language is made to be pictorially present in the mind's eyes. Two academic fields contribute to the theory of cynosure and the first is rhetoric. Beginning with Aristotle this thesis observed the admonition to bring an idea "before the eyes" of the listener. Next, this thesis identified the beginning of a theory of presence and display called "*enargeia*." Then this thesis followed Roman rhetoricians who developed *enargeia* as *evidentia* by providing a three-stage process for bringing ideas "before the eyes." At this point in the development of *enargeia,* it was observed that strategy was strong but theory was weak in the field of rhetoric. Thus, this thesis identified George Campbell who contributed to *enargeia/evidentia* by applying Enlightenment theory on the human mind to explain that an idea creates a sensory impression in the mind if it is imbued with enough energy, which he called "vivacity." Perelman and Olbrechts-Tyteca deepened Campbell's theory of vivacity by explaining that "presence," which is the aim of vivacity, must display language in certain ways so that it occupies the foreground of the hearer's consciousness. This advancement is the culmination of Perelman and Olbrechts-Tyteca theory of presence that began as "*enargeia.*"

The second field that contributed to the theory of cynosure is neuroscience. According to neuroscience's theory on attention, stimuli that win the biased competition in the brain achieve attention, and pictorial language provides such stimuli. Also, as discovered by neuroscience, the brain is biased toward seeing, whether that seeing is imaginative—created in the brain by discourse—or actual—seeing through the eyes. Both forms of depictive representations are fundamental to the way the brain processes information. This finding necessarily limited the

theory of presence proposed by Perelman and Olbrechts-Tyteca. While they posited, along with Campbell, that bright, lively, energetic ideas win attention by causing an impression from sensation in the brain, neuroscience constrains that conclusion. According to neuroscience, ideas that enter the brain as images can impact the brain as if it is an impression from sensation. This conclusion resulted in this thesis' theory of cynosure. According to the theory of cynosure, opportunity to win the ongoing competition for the brain's attention increases if language is made to be pictorially present in the mind's eyes. This theory explains why pictorial language is an efficacious means to win attention. It also provides a grounding for attentional strategies in homiletics. I will explore some of those strategies below, but before doing so I address this thesis' findings on the use of pictorial language in Christian rhetoric.

Christian Rhetoric Coalesces with Theory on Attention

The second question that aided this thesis' examination is: How does Christian rhetoric—biblical and sermonic—coalesce with and contribute to theory on attention? Both the Bible and renowned Christian preachers use language to create pictorial presence, which according to the theory of cynosure, wins attention. Beginning with the Bible, this thesis identified the evangelist in the gospel of John as using language to make some of his ideas pictorially present. He uses allusion and illustration to endow two signs with pictorial presence. This imagery helps to grasp attention that he then transfers onto two discourses. The evangelist also employs metaphor in five of Jesus' "I am" statements, which increases their presence pictorially. Finally, this thesis observed that the evangelist using allusion again, but this time to show the "word" dwelling among us, thereby grasping attention and centering it on the forthcoming words and deeds of Jesus.

Proceeding from the Bible to a second form of Christian rhetoric—sermons—this thesis identified and analyzed four sermons given by four renowned preachers. It was observed that all four preachers employ rhetoric that creates pictorial presence. Edwards' sermon is highly theological and doctrinal, yet imbued on every page with hypotyposis, metaphor, simile, anthropomorphism, and personification. Spurgeon is highly didactic, and his sermon does not have the density of imagery that Edwards uses, yet he uses key images at key moments in the sermon through the use of hypotyposis, metaphor, and simile. King's sermon, in contrast, does not use images simply to punctuate his didactic message, but instead uses an extended metaphor,

followed by a series of metaphorical clusters, followed by three refrains to transport his audience to a more just future. Craddock's creation of pictorial presence is unique. He personifies Doxology and then implements an extended first-person hypotyposis to encourage his audience to "see" his journey with and conclusion about Doxology.

Not only does Christian rhetoric coalesce with the theory of cynosure, but it suggests strategies for creating pictorial presence that can be applied to sermons today. That is the focus of the next section.

Theoretically Grounded Strategies for the Theory of Cynosure

The third question that aided this thesis' examination is: Based on a theoretical grounding for pictorial language, what strategies for attention can be elucidated for the field of homiletics? The following section briefly explains and then provides examples of strategies that, according to the theory of cynosure, can and should be used in sermons to win attention. The examples that I chose to explain and demonstrate are not exhaustive. They are however strategies that this thesis identified and analyzed in Christian rhetoric for creating the kind of pictorial presence that increases the chance of winning attention.

Allusion

Allusion refers to common cultural heritage as an implicit reference. The implicit reference, for example, could be to another work of literature or art, to a person, or an event. Allusion has the ability to create a shared experience between speaker and listener. However, simply because an experience is shared, it can still fall short of riveting attention with pictorial presence. Thus, according to the theory of cynosure, if allusion is to make language pictorially present, it must allude to a thing that is particularly "visible," which the listener can transfer onto that which is being said. For example, a preacher speaking to a group of Baby Boomers and desiring to express the horror felt by those who witness tragedy could allude to the space shuttle Challenger tragedy. According to the theory of cynosure this allusion would endow the horror felt by those who witness tragedy with pictorial presence. The audience would be able to "see" the image of a winding contrail and fiery orange explosion in their mind's eyes.

Simile

Simile is capable of creating pictorial presence because it uses the words "like" or "as" to compare one thing to another. When simile likens an abstract word or idea to a word or idea that can be "seen" in the mind's eyes, simile endows language with pictorial presence. For example, a preacher could say in their sermon on the fruit of the Spirit that "self-control is like a teenage boy counting to ten rather than speaking rashly." To help ensure that the simile becomes an image in the mind, the preacher could expand: "He knits his brow, he stands fast with hands clasped at his sides as he slowly counts one, two, three in a quavering voice."

Anthropomorphism

Anthropomorphism is the attribution of human characteristics and qualities to god, animal, or object.[442] Thus, when anthropomorphism is used to apply images of human features to non-human entities, they are enlivened with pictorial presence. For example, a preacher desiring to vivify the jar belonging to the widow at Zarephath could describe the jar as "benevolent hands that daily distributed food to the hungry." This brief application of anthropomorphism accomplishes pictorial presence, and could easily be expanded for even more potent language by endowing the jar with human characteristics, and according to cynosure, this increases attention.

Personification

Personification, a derivative of the Greek word prosopopoeia, is the result of combining *prosopon*, which means "face" or "person," and *poiein*, which means "to make." Thus, personification literally refers to a figure of speech that gives something that is inanimate or non-human the face of humanity. A preacher who is inclined to increase the presence of a theological idea such as wisdom, following the lead that Proverbs provides, could personify wisdom as a woman who calls out to the young men exhorting them to abandon their foolishness. Furthermore, the preacher might show her exhorting and warning the foolish youths. Such use of personification makes the abstract concept of wisdom pictorially present.

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[442] Ibid., PEDIAA, Difference Between Personification and Anthropomorphism. Accessed January 2017.

Metaphor

Metaphor is an especially potent figure that makes ideas pictorially present. It does so by applying a word, phrase, or idea to an object or action. For example, a preacher disposed to enlivening the regular practice of tithing could refer to consistent giving as the sun that faithfully rises every morning to disperse the world's darkness. Through metaphor faithful tithing is transfigured into an image, which according to cynosure, increases the possibility of grasping attention.

Hypotyposis

Hypotyposis is lauded by the classical rhetoricians for its ability to create "ocular demonstration." In other words, hypotyposis describes events in lucid detail, which results in pictorial presence. Continuing with the example from Proverbs that personifies wisdom as a woman, hypotyposis is demonstrated in Proverbs chapter 9. In this chapter wisdom has built her house, hewn out seven pillars, prepared meat and mixed wine, and set her table. She then calls from the highest point of the city, "Let all who are simple come, eat my food and drink the wine I have mixed, leave your simple ways and live." Through hypotyposis, wisdom becomes something so much more than a quality. Wisdom is now living, moving, and calling out in vivid details that can be seen in the mind's eyes. Just as Proverbs chapter 9 uses hypotyposis, so can preachers.

Transport

This thesis observed King employing transport to move his audience from racism in the United States of America in 1963 to a better tomorrow in which equality reigns. He accomplished this with two refrains—"I have a dream" and "free at last"—that were followed by images of racial equality. A strategy of transport is used by many others. For example, Isaiah employs transport at the end of his book to help his audience "see" future restoration. John utilizes transport throughout his apocalypse to assist his audience in "seeing" that which is going on that cannot be realized by the naked eye. In fact, the genre of apocalypse might almost be said to "specialize" in the rhetoric of transport. Readers in distress hear a hopeful, vivid word about coming deliverance, restoration, vindication, and joy, are swept-up into a different world.

The theory of cynosure encourages the use of transport to take people out of the place where they are standing in order to set them down in a different place. Consider the use of transport in a sermon on Ephesians 4:1-6. The point of the sermon is: every effort must be made to reflect our unity in the Lord. After expositing in prosaic language on the text's movements and overall idea, the sermon reaches its conclusion, which intends to transport the audience:[443]

> Imagine a table at which love reigns. The meal is over, but everyone is still sitting at the table. Platters emptied, plates stacked, smeared napkins happily rest on laps. The contented guests have pushed back from the table with arms stretched wide and legs extended outward. There's a hush in the room. A warm, soft glow dances on the ceiling from the well-melted candles.
>
> Four women and two men quietly look at each other with nothing much to say. What is left to say? They've spent the last forty years together attending each other's weddings and visiting the hospital when babies were born. They've gone on trips together and raised kids together. They've cried together and fought together, sworn to never talk again only to make up. They've shared in each other's sicknesses and sorrows. They've lived their lives, together.
>
> And that's when Nancy began to giggle. Of course, laughter can be contagious and on this night, it was. Nancy first, and then Phillip, and before long, all of them. And I don't think they could tell you what they were laughing at if they tried. It was just free and full laughter without rhyme or reason. And that's a very good kind of laughter to share in together.
>
> Together. Life together. Humility together. Gentleness, patience, and love, together. Like our triune Lord, like one body and one spirit. Like one hope, which is, all of us around this Common Table, reflecting, living, experiencing, and basking in the union that is ours, in the Lord. Beloved church, let us live together, cry together, fight and reconcile together, and laugh with delight because of life together.

Through the use of transport an audience is moved to "see" a different world and that "seeing" can serve to encourage, exhort, rebuke, and fulfill many homiletical functions. The rhetorical purposes can be many, but according to the theory of cynosure, the result is similar: transport makes another reality pictorially present, thereby encouraging attention.

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[443] This example is out of proportion to the other examples, but necessarily so. Transport takes time to develop. Listeners are not easily lifted out of one world and set into another.

Summary

These brief explanations and examples for the use of rhetorical figures and strategies that accomplish attention-winning pictorial presence are only a genesis. This thesis' primary focus has been the establishing of theoretical grounding to explain why pictorial language grasps attention. With that grounding in place, the field of homiletics is better prepared to consider, critique, and create many strategies for pictorial presence.

Methodological Critique

The methodology employed in this thesis—the theoretical work of explaining why pictorial presence wins attention and the analytical work of identifying and testing the efficacy of pictorial presence to win attention—served its purpose. The examination of pictorial presence in Christian oration and the quantitative testing of its effectiveness showed that there is a substantial connection between pictorial presence and listener attention.

Having said that, at least three methodological questions are worth noting. First, would the theoretical grounding be more robust had this thesis explored academic fields beyond rhetoric, homiletics, and neuroscience? Likely, yes. An in-depth consideration of the contributions that philosophy and linguistics provide to theory on attention would probably add depth to the theory of cynosure. However, the theoretical exploration of attention, in relation to this thesis, must be necessarily limited. Furthermore, the theoretical work provided by Campbell and Perelman and Olbrechts-Tyteca do draw from philosophers such as Hume and Bacon, and this demonstrates a certain amount of alignment among these academic fields regarding the effects that language has on attention.

A second methodological question is: would empirically testing attention in the brain better substantiate the theory of cynosure? Again, my answer is: likely, yes. However, a thesis in the hard sciences would demand the use of a fMRI or EEG device, and that was not necessary for my research. Additionally, the cost of renting such equipment is exorbitant and the expertise needed to safely set up a test, execute the test, and then assess the outcomes is highly specialized. Lastly, while empirical testing may scientifically support the theory of cynosure, as Chapter Six explained, the Experience Sampling Method is proven to provide reliable results when examining external impact on internal stream of consciousness. The Experience Sampling Method, therefore, is a reasonable and appropriate approach to test this thesis' theory.

A third methodological question is, would a larger and more diverse pool of respondents augment or contradict the findings of this thesis' quantitative test? Possibly, but likely not. As Chapter Six explained, the range of participants for reliable research done by Yale School of Medicine and Csikszentmihalyi is between five and seventy-five. This thesis tested fifty respondents who were diverse in age and religious tradition. It is possible that a larger or more diverse pool of respondents may augment the results of this testing, but it is unlikely that doing so would contradict the results of this testing.

The testing done for this thesis concluded that an average of 27 out of 50 of the respondents "strongly agree" that the pictorial sections of the sermon facilitated concentration, engagement, attention, and images to "see" in the mind's eyes. In contrast, only an average of 9 out of the 50 respondents "strongly agree" that the prosaic sections of the sermon facilitated concentration, engagement, attention, and images to "see" in the mind's eyes. By combining the choices to "strongly agree" and "agree," the percentage of respondents who answered that the pictorial sections of the sermon facilitated focus rose to an average of 44 out of 50. In contrast, by combining the choices to "strongly agree" and "agree," the percentage of respondents who answered that the prosaic sections facilitated focus ended up at an average of 29 out of 50. Based on these percentages it is reasonable to conclude that while a larger pool of respondents or a more diverse pool may augment the results of this testing, doing so would not undermine the findings of this testing.

Areas for Further Research

The theory of cynosure elucidates two areas for further research. First, now that theoretical grounding exists to explain why pictorial language is more likely to win the brain's attention than prosaic language, creating theoretically grounded strategies is possible. While this chapter begins the important work of articulating methodology for making language pictorially present, that work can and should go further. The theory of cynosure can be used to evaluate and explain the efficacy of strategies that are currently espoused in the field of homiletics. Also, new rhetorical devices and rhetorical strategies can now be considered, created, and evaluated in light of cynosure.

Second, the field of homiletics proposes many strategies for attention that extend beyond pictorial language. For example, humor, shock, touching the feelings, ethos, rhetorical questions,

paradox, startling facts, provocative statements, arrangement, delivery, and narrative arc, to name a few. The field of homiletics would benefit by further theoretical work that, like the theory of cynosure, grounds strategies for attention. Such work would benefit the homiletician who attempts to explain attention, which would in turn benefit the preacher who must gain attention, which would in turn benefit the listener who deserves to experience sacred scripture for what it is: "living and active, sharper than any two-edged sword, piercing until it divides soul from spirit, joints from marrow, it is able to judge the thoughts and intentions of the heart" (Hebrews 4:12).

Appendix A
Jonathan Edward's Sermon
"Sinners in the Hands of an Angry God"[444]

DEUT. XXXII. 35.
———Their Foot shall slide in due Time———

In this Verse is threatned the Vengeance of God on the wicked unbelieving Israelites, that were God's visible People, and lived under Means of Grace; and that, notwithstanding all God's wonderful Works that he had wrought towards that People, yet remained, as is expressed, ver. 28. void of Counsel, having no Understanding in them; and that, under all the Cultivations of Heaven, brought forth bitter and poisonous Fruit; as in the two Verses next preceding the Text.[445]

The Expression that I have chosen for my Text, *Their Foot shall slide in due Time*; seems to imply the following Things, relating to the Punishment and Destruction that these wicked Israelites were exposed to.

1. That they were *always* exposed to Destruction, as one that stands or walks in slippery Places is always exposed to fall. This is implied in the Manner of their Destruction's coming upon them, being represented by their Foot's sliding. The same is express'd, Psal. 73. 18. *Surely thou didst set them in slippery Places; thou castedst them down into Destruction.*

2. It implies that they were always exposed to *sudden* unexpected Destruction. As he that walks in slippery Places is every Moment liable to fall; he can't foresee one Moment whether he shall stand or fall the next; and when he does fall, he falls at once, without Warning. Which is also expressed in that, Psal. 73. 18, 19. *Surely thou didst set them in slippery Places; thou castedst them down into Destruction. How are they brought into Desolation as in a Moment?*

3. Another Thing implied is that they are liable to fall *of themselves*, without being thrown down by the Hand of another. As he that stands or walks on slippery Ground, needs nothing but his own Weight to throw him down.

4. That the Reason why they are not fallen already, and don't fall now, is only that God's appointed Time is not come. For it is said, that when that due Time, or appointed Time comes, *their Foot shall slide*. Then they shall be left to fall as they are inclined by their own Weight. God won't hold them up in these slippery Places any longer, but will let them go; and then, at that very Instant, they shall fall into Destruction; as he that stands in such slippery declining Ground on the Edge of a Pit that he can't stand alone, when he is let go he immediately falls and is lost.

The Observation from the Words that I would now insist upon is this, *There is nothing that keeps wicked Men at any one Moment, out of Hell, but the meer Pleasure of GOD*.

By the meer Pleasure of God, I mean his sovereign Pleasure, his arbitrary Will, restrained by no Obligation, hinder'd by no manner of Difficulty, any more than if nothing else but God's meer Will had in the least Degree, or in any Respect whatsoever, any Hand in the Preservation of wicked Men one Moment.

The Truth of this Observation may appear by the following Considerations.

1. There is no Want of *Power* in God to cast wicked Men into Hell at any Moment. Mens Hands can't be strong when God rises up: The strongest have no Power to resist him, nor can any deliver out of his Hands.

He is not only able to cast wicked Men into Hell, but he can most *easily* do it. Sometimes an earthly Prince meets with a great deal of Difficulty to subdue a Rebel, that has found Means to fortify himself, and has made himself strong by the Numbers of his Followers. But it is not so with God. There is no Fortress that is any Defence from the Power of God. Tho' Hand join in Hand, and vast Multitudes of God's Enemies combine and associate themselves, they are easily broken in Pieces: They are as great Heaps of light Chaff before the Whirlwind; or large Quantities of dry Stubble be- fore devouring Flames. We find it easy to tread on and crush a Worm that we see crawling on the Earth; so 'tis easy for us to cut or singe a slender Thread that any Thing hangs by; thus easy is it for God when he pleases to cast his Enemies down to Hell. What are we, that we should think to stand before him, at whose Rebuke the Earth trembles, and before whom the Rocks are thrown down?

2. They *deserve* to be cast into Hell; so that divine Justice never stands in the Way, it makes no Objection against God's using his Power at any Moment to destroy them. Yea, on the contrary, Justice calls aloud for an infinite Punishment of their Sins. Divine Justice says of the Tree that brings forth such Grapes of Sodom, *Cut it down, why cumbreth it the Ground*, Luk. 13. 7. The Sword of divine Justice is every Moment brandished over their Heads, and 'tis nothing but the Hand of arbitrary Mercy, and God's meer Will, that holds it back.

3. They are *already* under a Sentence of Condemnation to Hell. They don't only justly deserve to be cast down thither; but the Sentence of the Law of God, that eternal and immutable Rule of Righteousness that God has fixed between him and Mankind, is gone out against them, and stands against them; so that they are bound over already to Hell. Joh. 3. 18. *He that believeth not is condemned already.* So that every unconverted Man properly belongs to Hell; that is his Place; from thence he is. Joh. 8. 23. *Ye are from beneath*. And thither he is bound; 'tis the Place that Justice, and God's Word, and the Sentence of his unchangeable Law assigns to him.

4. They are now the Objects of that very *same* Anger & Wrath of God that is expressed in the Torments of Hell: and the Reason why they don't go down to Hell at each Moment, is not because God, in whose Power they are, is not then very angry with them; as angry as he is with many of those miserable Creatures that he is now tormenting in Hell, and do there feel and bear the fierceness of his Wrath. Yea God is a great deal more angry with great Numbers that are now on Earth, yea doubtless with many that are now in this Congregation, that it may be are at Ease and Quiet, than he is with many of those that are now in the Flames of Hell.

So that it is not because God is unmindful of their Wickedness, and don't resent it, that he don't let loose his Hand and cut them off. God is not altogether such an one as themselves, tho' they may imagine him to be so. The Wrath of God burns against them, their Damnation don't slumber, the Pit is prepared, the Fire is made ready, the Furnace is now hot, ready to receive them, the Flames do now rage and glow. The glittering Sword is whet, and held over them, and the Pit hath opened her Mouth under them.

5. The *Devil* stands ready to fall upon them and seize them as his own, at what Moment God shall permit him. They belong to him; he has their Souls in his Possession, and under his Dominion. The Scripture represents them as his *Goods*, Luk. 11. 21. The Devils watch them; they are ever by them, at their right Hand; they stand waiting for them, like greedy hungry Lions that see their Prey, and expect to have it, but are for the present kept back; if God should withdraw his Hand, by which they are restrained, they would in one Moment fly upon their poor Souls. The old Serpent is gaping for them; Hell opens his Mouth wide to receive them; and if God should permit it, they would be hastily swallowed up and lost.

6. There are in the Souls of wicked Men those hellish *Principles* reigning, that would presently kindle and flame out into Hell Fire, if it were not for God's Restraints. There is laid in the very Nature of carnal Men a Foundation for the Torments of Hell: There are those corrupt Principles, in reigning Power in them, and in full Possession of them, that are Seeds of Hell Fire. These Principles are active and powerful, and exceeding violent in their Nature, and if it were not for the restraining Hand of God upon them, they would soon break out, they would flame out after the same Manner as the same Corruptions, the same Enmity does in the Hearts of damned Souls, and would beget the same Torments in 'em as they do in them. The Souls of the Wicked are in Scripture compared to the troubled Sea, *Isai*. 57. 20. For the present God restrains their Wickedness by his mighty Power, as he does the raging Waves of the troubled Sea, saying, *Hitherto shalt thou come, and no further*; but if God should withdraw that restraining Power, it would soon carry all afore it. Sin is the Ruin and Misery of the Soul; it is destructive in its Nature; and if God should leave it without Restraint, there would need nothing else to make the Soul perfectly miserable. The Corruption of the Heart of Man is a Thing that is immoderate and boundless in its Fury; and while wicked Men live here, it is like Fire pent up by God's Restraints, whereas if it were let loose it would set on Fire the Course of Nature; and as the Heart is now a Sink of Sin, so, if Sin was not restrain'd, it would immediately turn the Soul into a fiery Oven, or a Furnace of Fire and Brimstone.

7. It is no Security to wicked Men for one Moment, that there are no *visible Means of Death* at Hand. 'Tis no Security to a natural Man, that he is now in Health, and that he don't see which Way he should now immediately go out of the World by any Accident, and that there is no visible Danger in any Respect in his Circumstances. The manifold and continual Experience of the World in all Ages, shews that this is no Evidence that a Man is not on the very Brink of Eternity, and that the next Step won't be into another World. The unseen, unthought of Ways and Means of Persons going suddenly out of the World are innumerable and inconceivable. Unconverted Men walk over the Pit of Hell on a rotten Covering, and there are innumerable Places in this Covering so weak that they won't bear their Weight, and these Places are not seen. The Arrows of Death fly unseen at Noon-Day; the sharpest Sight can't discern them, God has so many different unsearchable Ways of taking wicked Men out of the World and sending 'em to

Hell, that there is nothing to make it appear that God had need to be at the Expence of a Miracle, or go out of the ordinary Course of his Providence, to destroy any wicked Man, at any Moment. All the Means that there are of Sinners going out of the World, are so in God's Hands, and so universally absolutely subject to his Power and Determination, that it don't depend at all less on the meer Will of God, whether Sinners shall at any Moment go to Hell, than if Means were never made use of, or at all concerned in the Case.

8. Natural Men's *Prudence* and *Care* to preserve their own *Lives*, or the Care of others to preserve them, don't secure 'em a Moment. This divine Providence and universal Experience does also bear Testimony to. There is this clear Evidence that Men's own Wisdom is no Security to them from Death; That if it were otherwise we should see some Difference between the wise and politick Men of the World, and others, with Regard to their Liableness to early and unexpected Death; but how is it in Fact? Eccles. 2. 16. *How dieth the wise Man? as the Fool.*

9. All wicked Men's *Pains* and *Contrivance* they use to escape *Hell*, while they continue to reject Christ, and so remain wicked Men, don't secure 'em from Hell one Moment. Almost every natural Man that hears of Hell, flatters himself that he shall escape it; he depends upon himself for his own Security; he flatters himself in what he has done, in what he is now doing, or what he intends to do; every one lays out Matters in his own Mind how he shall avoid Damnation, and flatters himself that he contrives well for himself, and that his Schemes won't fail. They hear indeed that there are but few saved, and that the bigger Part of Men that have died heretofore are gone to Hell; but each one imagines that he lays out Matters better for his own escape than others have done: He don't intend to come to that Place of Torment; he says within himself, that he intends to take Care that shall be effectual, and to order Matters so for himself as not to fail.

But the foolish Children of Men do miserably delude themselves in their own Schemes, and in their Confidence in their own Strength and Wisdom; they trust to nothing but a Shadow. The bigger Part of those that heretofore have lived under the same Means of Grace, and are now dead, are undoubtedly gone to Hell: and it was not because they were not as wise as those that are now alive: it was not because they did not lay out Matters as well for themselves to secure their own escape. If it were so, that we could come to speak with them, and could inquire of them, one by one, whether they expected when alive, and when they used to hear about Hell, ever to be the Subjects of that Misery, we doubtless should hear one and another reply, 'No, I never intended to come here; I had laid out 'Matters otherwise in my Mind; I thought I should 'contrive as well for myself; I thought my Scheme 'good; I intended to take effectual Care; but it came 'upon me unexpected; I did not look for it at that 'Time, and in that Manner; it came as a Thief; Death 'outwitted me; God's Wrath was too quick for me; O 'my cursed Foolishness! I was flattering myself, and 'pleasing myself with vain Dreams of what I would 'do hereafter, and when I was saying Peace and Safety, 'then sudden Destruction came upon me.

10. God has laid himself under *no Obligation* by any Promises to keep any natural Man out of Hell one Moment. God certainly has made no Promises either of eternal Life, or of any Deliverance or Preservation from eternal Death, but what are contained in the Covenant of Grace, the Promises that are given in Christ, in whom all the Promises are Yea and Amen. But surely they have no Interest in the Promises of the Covenant of Grace that are not the Children of the Covenant, and that don't believe in any of the Promises of the Covenant, and have no Interest in the *Mediator* of the Covenant.

So that whatever some have imagined and pretended about Promises made to natural Men's earnest seeking and knocking, 'tis plain and manifest that whatever Pains a natural Man takes in Religion, whatever Prayers he makes, till he believes in Christ, God is under no manner of Obligation to keep him a *Moment* from eternal Destruction.

So that thus it is, that natural Men are held in the Hand of God over the Pit of Hell; they have deserved the fiery Pit, and are already sentenced to it; and God is dreadfully provoked, his Anger is as great towards them as to those that are actually suffering the Executions of the fierceness of his Wrath in Hell, and they have done nothing in the least to appease or abate that Anger, neither is God in the least bound by any Promise to hold 'em up one moment; the Devil is waiting for them, Hell is gaping for them, the Flames gather and flash about them, and would fain lay hold on them, and swallow them up; the Fire pent up in their own Hearts is struggling to break out; and they have no Interest in any Mediator, there are no Means within Reach that can be any Security to them. In short, they have no Refuge, nothing to take hold of, all that preserves them every Moment is the meer arbitrary Will, and uncovenanted unobliged Forbearance of an incensed God.

A P P L I C A T I O N.

The Use may be of *Awakening* to unconverted Persons in this Congregation. This that you have heard is the Case of every one of you that are out of Christ. That World of Misery, that Lake of burning Brimstone is extended abroad under you. *There* is the dreadful Pit of the glowing Flames of the Wrath of God; there is Hell's wide gaping Mouth open; and you have nothing to stand upon, not any Thing to take hold of: there is nothing between you and Hell but the Air; 'tis only the Power and meer Pleasure of God that holds you up.

You probably are not sensible of this; you find you are kept out of Hell, but don't see the Hand of God in it, but look at other Things, as the good State of your bodily Constitution, your Care of your own Life, and the Means you use for your own Preservation. But indeed these Things are nothing; if God should withdraw his Hand, they would avail no more to keep you from falling, than the thin Air to hold up a Person that is suspended in it.

Your Wickedness makes you as it were heavy as Lead, and to tend downwards with great Weight and Pressure towards Hell; and if God should let you go, you would immediately sink and swiftly descend & plunge into the bottomless Gulf, and your healthy Constitution, and your own Care and Prudence, and best Contrivance, and all your Righteousness, would have no more Influence to uphold you and keep you out of Hell, than a Spider's Web would have to stop a falling Rock. Were it not that so is the sovereign Pleasure of God, the Earth would not bear you one Moment; for you are a Burden to it; the Creation groans with you; the Creation is made Subject to the Bondage of your Corruption, not willingly; the Sun don't willingly shine upon you to give you Light to serve Sin and Satan; the Earth don't willingly yield her Increase to satisfy your Lusts; nor is it willingly a Stage for your Wickedness to be acted upon; the Air don't willing serve you for Breath to maintain the Flame of Life in your Vitals, while you spend your Life in the Service of God's Enemies. God's Creatures are Good, and were made for Men to serve God with, and don't willingly subserve to any other Purpose, and groan when they are abused to Purposes so directly contrary to their Nature and End. And the World would spue you out, were it not for the sovereign Hand of him who hath subjected it in Hope. There are the black Clouds of God's Wrath now hanging directly over your Heads, full of the dreadful Storm, and big with Thunder; and were it not for the restraining Hand of God it would immediately burst forth upon you. The sovereign Pleasure of God for the present stays his rough Wind; otherwise it

would come with Fury, and your Destruction would come like a Whirlwind, and you would be like the Chaff of the Summer threshing Floor.

The Wrath of God is like great Waters that are dammed for the present; they increase more and more, & rise higher and higher, till an Outlet is given, and the longer the Stream is stop'd, the more rapid and mighty is it's Course, when once it is let loose. 'Tis true, that Judgment against your evil Works has not been executed hitherto; the Floods of God's Vengeance have been with-held; but your Guilt in the mean Time is constantly increasing, and you are every Day treasuring up more Wrath; the Waters are continually rising an waxing more and more mighty; and there is nothing but the meer Pleasure of God that holds the Waters back that are unwilling to be stopped, and press hard to go forward; if God should only withdraw his Hand from the Flood-Gate, it would immediately fly open, and the fiery Floods of the Fierceness and Wrath of God would rush forth with inconceivable Fury, and would come upon you with omnipotent Power; and if your Strength were ten thousand Times greater than it is, yea ten thousand Times greater than the Strength of the stoutest, sturdiest, Devil in Hell, it would be nothing to withstand or endure it.

The Bow of God's Wrath is bent, and the Arrow made ready on the String, and Justice bends the Arrow at your Heart, and strains the Bow, and it is nothing but the meer Pleasure of God, and that of an angry God, without any Promise or Obligation at all, that keeps the Arrow one Moment from being made drunk with your Blood.

Thus are all you that are never passed under the great Change of Heart, by the mighty Power of the SPIRIT of GOD upon your Souls; all that were never born again, and made new Creatures, and raised from being dead in Sin, to a State of new, and before altogether unexperienced Light and Life, (however you may have reformed your Life in many Things, and may have had religious Affections, and may keep up a Form of Religion in your Families and Closets, and in the House of God, and may be strict in it,) you are thus in the Hands of an angry God; 'tis nothing but his meer Pleasure that keeps you from being this Moment swallowed up in everlasting Destruction.

However unconvinced you may now be of the Truth of what you hear, by & by you will be fully convinced of it. Those that are gone from being in the like Circumstances with you, see that it was so with them; for Destruction came suddenly upon most of them, when they expected nothing of it, and while they were saying, *Peace and Safety*: Now they see, that those Things that they depend on for Peace and Safety, were nothing but thin Air and empty Shadows.

The God that holds you over the Pit of Hell, much as one holds a Spider, or some loathsome Insect, over the Fire, abhors you, and is dreadfully provoked; his Wrath towards you burns like Fire; he looks upon you as worthy of nothing else, but to be cast into the Fire; he is of purer Eyes than to bear to have you in his Sight; you are ten thousand Times so abominable in his Eyes as the most hateful venomous Serpent is in ours. You have offended him infinitely more than ever a stubborn Rebel did his Prince: and yet 'tis nothing but his Hand that holds you from falling into the Fire every Moment: 'Tis to be ascribed to nothing else, that you did not go to Hell the last Night; that you was suffer'd to awake again in this World, after you closed your Eyes to sleep: and there is no other Reason to be given why you have not dropped into Hell since you arose in the Morning, but that God's Hand has held you up: There is no other reason to be given why you han't gone to Hell since you have sat here in the House of God, provoking his pure Eyes by your sinful wicked Manner of attending his solemn Worship: Yea, there is nothing else that is to be given as a Reason why you don't this very Moment drop down into Hell.

O Sinner! Consider the fearful Danger you are in: 'Tis a great Furnace of Wrath, a wide and bottomless Pit, full of the Fire of Wrath, that you are held over in the Hand of that God, whose Wrath is provoked and incensed as much against you as against many of the Damned in Hell: You hang by a slender Thread, with the Flames of divine Wrath flashing about it, and ready every Moment to singe it, and burn it asunder; and you have no Interest in any Mediator, and nothing to lay hold of to save yourself, nothing to keep off the Flames of Wrath, nothing of your own, nothing that you ever have done, nothing that you can do, to induce God to spare you one Moment.

And consider here more particularly several Things concerning that Wrath that you are in such Danger of.

1. *Whose* Wrath it is. It is the Wrath of the infinite GOD. If it were only the Wrath of Man, tho' it were of the most potent Prince, it would be comparatively little to be regarded. The Wrath of Kings is very much dreaded, especially of absolute Monarchs, that have the Possessions and Lives of their Subjects wholly in their Power, to be disposed of at their meer Will. Prov. 20. 2. *The Fear of a King is as the Roaring of a Lion: whoso provoketh him to Anger, sinneth against his own Soul*. The Subject that very much enrages an arbitrary Prince, is liable to suffer the most extream Torments, that human Art can invent or human Power can inflict. But the greatest earthly Potentates, in their Majesty and Strength, and when cloathed in their greatest Terrors, are but feeble despicable Worms of the Dust, in Comparison of the great and almighty Creator and King of Heaven and Earth: It is but little that they can do, when most enraged, and when they have exerted the utmost of their Fury. All the Kings of the Earth before GOD are as Grasshoppers, they are nothing and less than nothing: Both their Love and their Hatred is to be despised. The Wrath of the great King of Kings is as much more terrible than their's, as his Majesty is greater. Luke 12. 4,5. *And I say unto you my Friends, be not afraid of them that kill the Body, and after that have no more that they can do: But I will forewarn you whom ye shall fear; fear him, which after he hath killed, hath Power to cast into Hell; yea I say unto you, fear him.*

2. 'Tis the *Fierceness* of his Wrath that you are exposed to. We often read of the Fury of God; as in Isai. 59. 18. *According to their Deeds, accordingly he will repay Fury to his Adversaries. So Isai. 66. 15. For behold, the Lord will come with Fire, and with Chariots like a Whirlwind, to render his Anger with Fury, and his Rebukes with Flames of Fire*. And so in many other Places. So we read of God's *Fierceness*. Rev. 19. 15. There we read of *the Winepress of the Fierceness and Wrath of Almighty God*. The Words are exceeding terrible: if it had only been said, *the Wrath of God*, the Words would have implied that which is infinitely dreadful: But 'tis not only said so, but *the Fierceness and Wrath of God*: the Fury of God! the Fierceness of Jehovah! Oh how dreadful must that be! Who can utter or conceive what such Expressions carry in them! But it is not only said so, but *the Fierceness and Wrath of ALMIGHTY GOD*. As tho' there would be a very great Manifestation of his almighty Power, in what the fierceness of his Wrath should inflict, as tho' Omnipotence should be as it were enraged, and excited, as Men are wont to exert their Strength in the fierceness of their Wrath. Oh! then what will be the Consequence! What will become of the poor Worm that shall suffer it! Whose Hands can be strong? and whose Heart endure? To what a dreadful, inexpressible, inconceivable Depth of Misery must the poor Creature be sunk, who shall be the Subject of this!

Consider this, you that are here present, that yet remain in an unregenerate State. That God will execute the fierceness of his Anger, implies that he will inflict Wrath without any Pity: when God beholds the ineffable Extremity of your Case, and sees your Torment to be so vastly disproportion'd to your Strength, and sees how your poor Soul is crushed and sinks down, as it were into an infinite Gloom, he will have no Compassion upon you, he will not forbear the Executions of his Wrath, or in the least lighten his Hand; there shall be no Moderation or Mercy, nor will God then at all stay his rough Wind; he will have no Regard to your Welfare, nor be at all careful lest you should suffer too much, in any other Sense than only that you shall not suffer beyond what strict Justice requires: nothing shall be withheld, because it's so hard for you to bear. Ezek. 8. 18. *Therefore will I also deal in Fury; mine Eye shall not spare, neither will I have Pity; and tho' they cry in mine Ears with a loud Voice, yet I will not bear them.* Now God stands ready to pity you; this is a Day of Mercy; you may cry now with some Encouragement of obtaining Mercy: but when once the Day of Mercy is past, your most lamentable and dolorous Cries and Shrieks will be in vain; you will be wholly lost and thrown away of God as to any Regard to your Welfare; God will have no other Use to put you to but only to suffer Misery; you shall be continued in Being to no other End; for you will be a Vessel of Wrath fitted to Destruction; and there will be no other Use of this Vessel but only to be filled full of Wrath: God will be so far from pitying you when you cry to him, that 'tis said he will only *Laugh and Mock*, Prov. 1. 25, 26, &c.

How awful are those Words, Isai. 63. 3. Which are the Words of the great God, *I will tread them in mine Anger, and will trample them in my Fury, and their Blood shall be sprinkled upon my Garments, and I will stain all my Raiment.* 'Tis perhaps impossible to conceive of Words that carry in them greater Manifestations of these three Things, *viz.* Contempt, and Hatred, and fierceness of Indignation. If you cry to God to pity you, he will be so far from pitying you in your doleful Case, or shewing you the least Regard or Favour, that instead of that he'll only tread you under Foot: And tho' he will know that you can't bear the Weight of Omnipotence treading upon you, yet he won't regard that, but he will crush you under his Feet without Mercy; he'll crush out your Blood, and make it fly, and it shall be sprinkled on his Garments, so as to stain all his Raiment. He will not only hate you, but he will have you in the utmost Contempt; no Place shall be thought fit for you, but under his Feet, to be trodden down as the Mire of the Streets.

3. The Misery you are exposed to is that which God will inflict to that End, that he might shew what that *Wrath* of Jehovah is. God hath had it on his Heart to shew to Angels and Men, both how excellent his Love is, and also how terrible his Wrath is. Sometimes earthly Kings have a Mind to shew how terrible *their* Wrath is, by the extream Punishments they would execute on those that provoke 'em. *Nebuchadnezzar*, that mighty and haughty Monarch of the *Chaldean* Empire, was willing to shew *his* Wrath, when enraged with *Shadrach*, *Meshech*, and *Abednego*; and accordingly gave Order that the burning fiery Furnace should be hot seven Times hotter than it was before; doubtless it was raised to the utmost Degree of Fierceness that humane Art could raise it: But the great GOD is also willing to shew *his Wrath*, and magnify his awful Majesty and mighty Power in the extream Sufferings of his Enemies. Rom. 9. 22. *What if God willing to shew HIS Wrath, and to make his Power known, endured with much Long-suffering the Vessels of Wrath fitted to Destruction?* And seeing this is his Design, and what he has determined, to shew how terrible the unmixed, unrestrained Wrath, the Fury and Fierceness of Jehovah is, he will do it to Effect. There will be something accomplished and brought to pass, that will be dreadful with a Witness. When the great and angry God hath risen up and executed his awful Vengeance on the

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poor Sinner; and the Wretch is actually suffering the infinite Weight and Power of his Indignation, then will God call upon the whole Universe to behold that awful Majesty, and mighty Power that is to be seen in it. Isai. 33. 12, 13, 14. *And the People shall be as the burning of Lime, as Thorns cut up shall they be burnt in the Fire. Hear ye that are far off what I have done; and ye that are near acknowledge my Might. The Sinners in Zion are afraid, fearfulness hath surprized the Hypocrites &c.*

Thus it will be with you that are in an unconverted State, if you continue in it; the infinite Might, and Majesty and Terribleness of the Omnipotent GOD shall be magnified upon you, in the ineffable Strength of your Torments: You shall be tormented in the Presence of the holy Angels, and in the Presence of the Lamb; and when you shall be in this State of Suffering, the glorious In- habitants of Heaven shall go forth and look on the awful Spectacle, that they may see what the Wrath and Fierceness of the Almighty is, and when they have seen it, they will fall down and adore that great Power and Majesty. Isai. 66. 23, 24. *And it shall come to pass, that from one new Moon to another, and from one Sabbath to another, shall all Flesh come to Worship before me, saith the Lord; and they shall go forth and look upon the Carcasses of the Men that have transgressed against me; for their Worm shall not die, neither shall their Fire be quenched, and they shall be an abhorring unto all Flesh.*

4. 'Tis *everlasting* Wrath. It would be dreadful to suffer this Fierceness and Wrath of Almighty God one Moment; but you must suffer it to all Eternity: there will be no End to this exquisite horrible Misery: When you look forward, you shall see a long Forever, a boundless Duration before you, which will swallow up your Thoughts, and amaze your Soul; and you will absolutely despair of ever having any Deliverance, any End, any Mitigation, any Rest at all; you will know certainly that you must wear out long Ages, Millions of Millions of Ages, in wrestling and conflicting with this almighty merciless Vengeance; and then when you have so done, when so many Ages have actually been spent by you in this Manner, you will know that all is but a Point to what remains. So that our Punishment will indeed be infinite. Oh who can express what the State of a Soul in such Circumstances is! All that we can possibly say about it, gives but a very feeble faint Representation of it; 'tis inexpressible and in- conceivable: *for who knows the Power of God's Anger?*

How dreadful is the State of those that are daily and hourly in Danger of this great Wrath, and in- finite Misery! But this is the dismal Case of every Soul in this Congregation, that has not been born again, however moral and strict, sober and religious they may otherwise be. Oh that you would consider it, whether you be Young or Old. There is Reason to think, that there are many in this Congregation now hearing this Discourse, that will actually be the Subjects of this very Misery to all Eternity. We know not who they are, or in what Seat they sit, or what Thoughts they now have: it may be they are now at Ease, and hear all these Things without much Disturbance, and are now flattering themselves that they are not the Persons, promising themselves that they shall escape. If we knew that there was one Person, and but one, in the whole Congregation that was to be the Subject of this Misery, what an awful Thing would it be to think of ! If we knew who it was, what an awful Sight would it be to see such a Person! How might all the rest of the Congregation lift up a lamentable and bitter Cry over him! But alas! instead of one, how many is it likely will remember this Discourse in Hell? And it would be a Wonder if some that are now present, should not be in Hell in a very short Time, before this Year is out. And it would be no Wonder if some Person that now sits here in some Seat at this

Meeting-House in Health, and quiet & secure, should be there before tomorrow Morning. Those of you that finally continue in a natural Condition, that shall keep out of Hell longest, will be there in a little Time! your Damnation don't slumber; it will come swiftly, and in all probability very suddenly upon many of you. You have Reason to wonder, that you are not already in Hell. 'Tis doubtless the Case of some that heretofore you have seen and known, that never deserved Hell more than you, and that heretofore appeared as likely to have been now alive as you: Their Case is past all Hope; they are crying in extream Misery and perfect Despair; but here you are in the Land of the Living, and in the House of God, and have an Opportunity to obtain Salvation. What would not those poor damned, hopeless Souls give for one Day's such Opportunity as you now enjoy!

And now you have an extraordinary Opportunity, a Day wherein Christ has flung the Door of Mercy wide open, and stands in the Door calling and crying with a loud Voice to poor Sinners; a Day wherein many are flocking to him, and pressing into the Kingdom of God; many are daily coming from the East, West, North and South; many that were very lately in the same miserable Condition that you are in, are in now an happy State, with their Hearts filled with Love to Him that has loved them and washed them for their Sins in his own Blood, and rejoycing in Hope of the Glory of God. How awful is it to be left behind at such a Day! To see so many others feasting, while you are pining and perishing! To see so many rejoycing and singing for Joy of Heart, while you have Cause to mourn for Sorrow of Heart, and howl for Vexation of Spirit! How can you rest one Moment in such a Condition? Are not your Souls as precious as the Souls of the People at *Suffield*, where they are flocking from Day to Day to Christ?

Are there not many here that have lived *long* in the World, that are not to this Day born again, and so are Aliens from the Common-wealth of Israel, and have done nothing ever since they have lived, but treasure up Wrath against the Day of Wrath? Oh Sirs, your Case in an especial Manner is extreamly dangerous; your Guilt and Hardness of Heart is extreamly great. Don't you see how generally Persons of your Years are pass'd over and left, in the present remarkable & wonderful Dispensation of God's Mercy? You had need to consider your selves, and wake throughly out of Sleep; you cannot bear the Fierceness and Wrath of the infinite GOD.

And you that are *young Men*, and *young Women*, will you neglect this precious Season that you now enjoy, when so many others of your Age are renouncing all youthful Vanities, and flocking to Christ? You especially have now an extraordinary Opportunity; but if you neglect it, it will soon be with you as it is with those Persons that spent away all the precious Days of Youth in Sin, and are now come to such a dreadful pass in blindness and hardness.

And you *Children* that are unconverted, don't you know that you are going down to Hell, to bear the dreadful Wrath of that God that is now angry with you every Day, and every Night? Will you be content to be the Children of the Devil, when so many other Children in the Land are converted, and are become the holy and happy Children of the King of Kings?

And let every one that is yet out of Christ, and hanging over the Pit of Hell, whether they be old Men and Women, or middle Aged, or young People, or little Children, now hearken to the loud Calls of God's Word and Providence. This acceptable Year of the Lord, that is a Day of such great Favour to some, will doubtless be a Day of as remarkable Vengeance to others. Men's Hearts harden, and their Guilt increases apace at such a Day as this, if they neglect their Souls: and never was there so great Danger of such Persons being given up to hardness of Heart, and blindness of Mind. God seems now to be hastily gathering in his Elect in all Parts of the Land; and probably the bigger Part of adult Persons that ever shall be saved, will be brought in now in a little Time, and that it will be as it was on that great out-pouring of the Spirit upon the *Jews* in

the Apostles Days, the Election will obtain, and the rest will be blinded. If this should be the Case with you, you will eternally curse this Day, and will curse the Day that ever you was born, to see such a Season of the pouring out of God's Spirit; and will wish that you had died and gone to Hell before you had seen it. Now undoubtedly it is, as it was in the Days of *John the Baptist*, the Ax is in an extraordinary Manner laid at the Root of the Trees, that every Tree that brings not forth good Fruit, may be hewen down, and cast into the Fire.

Therefore let every one that is out of Christ, now awake and fly from the Wrath to come. The Wrath of almighty GOD is now undoubtedly hanging over great Part of this Congregation: Let every one fly out of *Sodom: Haste and escape for your Lives, look not behind you, escape to the Mountain, least you be consumed.*

Appendix B
Charles Haddon Spurgeon's Sermon
"Compel Them to Come In"[446]

"Compel them to come in."—Luke 14:23

I feel in such a haste to go out and obey this commandment this morning, by compelling those to come in who are now tarrying in the highways and hedges, that I cannot wait for an introduction, but must at once set about my business.

Hear then, O ye that are strangers to the truth as it is in Jesus—hear then the message that I have to bring you. Ye have fallen, fallen in your father Adam; ye have fallen also in yourselves, by your daily sin and your constant iniquity; you have provoked the anger of the Most High; and as assuredly as you have sinned, so certainly must God punish you if you persevere in your iniquity, for the Lord is a God of justice, and will by no means spare the guilty. But have you not heard, hath it not long been spoken in your ears, that God, in his infinite mercy, has devised a way whereby, without any infringement upon his honour, he can have mercy upon you, the guilty and the undeserving? To you I speak; and my voice is unto you, O sons of men; Jesus Christ, very God of very God, hath descended from heaven, and was made in the likeness of sinful flesh. Begotten of the Holy Ghost, he was born of the Virgin Mary; he lived in this world a life of exemplary holiness, and of the deepest suffering, till at last he gave himself up to die for our sins, "the just for the unjust, to bring us to God." And now the plan of salvation is simply declared unto you—"Whosoever believeth in the Lord Jesus Christ shall be saved." For you who have violated all the precepts of God, and have disdained his mercy and dared his vengeance, there is yet mercy proclaimed, for "whosoever calleth upon the name of the Lord shall be saved." "For this is a faithful saying and worthy of all acceptation, that Christ Jesus came into the world to save sinners, of whom I am chief;" "whosoever cometh unto him he will in no wise cast out, for he is able also to save unto the uttermost them that come unto God by him, seeing he ever liveth to make intercession for us." Now all that God asks of you—and this he gives you—is that you will simply look at his bleeding dying son, and trust your souls in the hands of him whose name alone can save from death and hell. Is it not a marvelous thing, that the proclamation of this gospel does not receive the unanimous consent of men? One would think that as soon as ever this was preached, "That whosoever believeth shall have eternal life," every one of you, "casting away every man his sins and his iniquities," would lay hold on Jesus Christ, and look alone to his cross. But alas! such is the desperate evil of our nature, such the pernicious depravity of our character, that this message is despised, the invitation to the gospel feast is rejected, and there are many of you who are this day enemies of God by wicked works, enemies to the God who preaches Christ to you to-day, enemies to him who sent his Son to give his life a ransom for many. Strange I say it is that it should be so, yet nevertheless it is the fact, and hence the necessity for the command of the text,—"Compel them to come in."

Children of God, ye who have believed, I shall have little or nothing to say to you this morning; I am going straight to my business—I am going after those that will not come—those that are in the byways and hedges, and God going with me, it is my duty now to fulfil this command, "Compel them to come in."

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[446] Text for this sermon comes from the Spurgeon Center, https://www.spurgeon.org/resource-library/sermons/compel-them-to-come-in#flipbook/, accessed February 2018.

First, I must, *find you out*; secondly, I will go to work to *compel you to come in*.

I. First, I must FIND YOU OUT. If you read the verses that precede the text, you will find an amplification of this command: "Go out quickly into the streets and lanes of the city, and bring in hither the poor, the maimed, the halt, and the blind;" and then, afterwards, "Go out into the highways," bring in the vagrants, the highwaymen, "and into the hedges," bring in those that have no resting-place for their heads, and are lying under the hedges to rest, bring them in also, and "compel them to come in." Yes, I see you this morning, you that are *poor*. I am to compel *you* to come in. You are poor in circumstances, but this is no barrier to the kingdom of heaven, for God hath not exempted from his grace the man that shivers in rags, and who is destitute of bread. In fact, if there be any distinction made, the distinction is on your side, and for your benefit—"Unto you is the word of salvation sent"; "For the poor have the gospel preached unto them." But especially I must speak to you who are *poor, spiritually*. You have no faith, you have no virtue, you have no good work, you have no grace, and what is poverty worse still, you have no hope. Ah, my Master has sent *you* a gracious invitation. Come and welcome to the marriage feast of his love. "Whosoever will, let him come and take of the waters of life freely." Come, I must lay hold upon you, though you be defiled with foulest filth, and though you have nought but rags upon your back, though your own righteousness has become as filthy clouts, yet must I lay hold upon you, and invite you first, and even compel you to come in.

And now I see you again. You are not only poor, but you are *maimed*. There was a time when you thought you could work out your own salvation without God's help, when you could perform good works, attend to ceremonies, and get to heaven by yourselves; but now you are maimed, the sword of the law has cut off your hands, and now you can work no longer; you say, with bitter sorrow—

"The best performance of my hands,
Dares not appear before thy throne."

You have lost all power now to obey the law; you feel that when you would do good, evil is present with you. You are maimed; you have given up, as a forlorn hope, all attempt to save yourself, because you are maimed and your arms are gone. But you are worse off than that, for if you could not work your way to heaven, yet you could walk your way there along the road by faith; but you are maimed in the feet as well as in the hands; you feel that you cannot believe, that you cannot repent, that you cannot obey the stipulations of the gospel. You feel that you are utterly undone, powerless in every respect to do anything that can be pleasing to God. In fact, you are crying out—

"Oh, could I but believe,
Then all would easy be,
I would, but cannot, Lord relieve,
My help must come from thee."

To you am I sent also. Before *you* am I to lift up the blood-stained banner of the cross, to you am I to preach this gospel, "Whoso calleth upon the name of the Lord shall be saved;" and unto you am I to cry, "Whosoever will, let him come and take of the water of life freely."

There is yet another class. You are *halt*. You are halting between two opinions. You are sometimes seriously inclined, and at another time worldly gaiety calls you away. What little

progress you do make in religion is but a limp. You have a little strength, but that is so little that you make but painful progress. Ah, limping brother, to you also is the word of this salvation sent. Though you halt between two opinions, the Master sends me to you with this message: "How long halt ye between two opinions? if God be God, serve him; if Baal be God, serve him." Consider thy ways; set thine house in order, for thou shalt die and not live. Because I will do this, prepare to meet thy God, O Israel! Halt no longer, but decide for God and his truth.

And yet I see another class, —*the blind*. Yes, you that cannot see yourselves, that think yourselves good when you are full of evil, that put bitter for sweet and sweet for bitter, darkness for light and light for darkness; to you am I sent. You, blind souls that cannot see your lost estate, that do not believe that sin is so exceedingly sinful as it is, and who will not be persuaded to think that God is a just and righteous God, to you am I sent. To you too that cannot see the Saviour, that see no beauty in him that you should desire him; who see no excellence in virtue, no glories in religion, no happiness in serving God, no delight in being his children; to you, also, am I sent. Ay, to whom am I not sent if I take my text? For it goes further than this—it not only gives a particular description, so that each individual case may be met, but afterwards it makes a general sweep, and says, "Go into the highways and hedges." Here we bring in all ranks and conditions of men—my lord upon his horse in the highway, and the woman trudging about her business, the thief waylaying the traveller—all these are in the highway, and they are all to be compelled to come in, and there away in the hedges there lie some poor souls whose refuges of lies are swept away, and who are seeking not to find some little shelter for their weary heads, to you, also, are we sent this morning. This is the universal command—compel them to come in.

Now, I pause after having described the character, I pause to look at the herculean labour that lies before me. Well did Melanchthon say, "Old Adam was too strong for young Melanchthon." As well might a little child seek to compel a Samson, as I seek to lead a sinner to the cross of Christ. And yet my Master sends me about the errand. Lo, I see the great mountain before me of human depravity and stolid indifference, but by faith I cry, "Who art thou, O great mountain? before Zerubbabel thou shalt become a plain." Does my Master say, compel them to come in? Then, though the sinner be like Samson and I a child, I shall lead him with a thread. If God saith *do* it, if I attempt it in faith *it shall be done*; and if with a groaning, struggling, and weeping heart, I so seek this day to compel sinners to come to Christ, the sweet compulsions of the Holy Spirit shall go with every word, and some indeed shall be compelled to come in.

II. And now to the work—directly to the work. Unconverted, unreconciled, unregenerate men and women, I am to COMPEL YOU TO COME IN. Permit me first of all to accost you in the highways of sin and tell you over again my errand. The King of heaven this morning sends a gracious invitation to you. He says, "As I live, saith the Lord, I have no pleasure in the death of him that dieth, but had rather that he should turn unto me and live:" "Come now, and let us reason together, saith the Lord, though your sins be as scarlet they shall be as wool; though they be red like crimson they shall be whiter than snow." Dear brother, it makes my heart rejoice to think that I should have such good news to tell you, and yet I confess my soul is heavy because I see you do not think it good news, but turn away from it, and do not give it due regard. Permit me to tell you what the King has done for you. He knew your guilt, he foresaw that you would ruin yourself. He knew that his justice would demand your blood, and in order that this difficulty might be escaped, that his justice might have its full due, and that you might yet be saved, *Jesus Christ hath died*. Will you just for a moment glance at this picture. You see that man there on his knees in the garden of Gethsemane, sweating drops of blood. You see this next: you see that

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miserable sufferer tied to a pillar and lashed with terrible scourges, till the shoulder bones are seen like white islands in the midst of a sea of blood. Again you see this third picture; it is the same man hanging on the cross with hands extended, and with feet nailed fast, dying, groaning, bleeding; methought the picture spoke and said, "It is finished." Now all this hath Jesus Christ of Nazareth done, in order that God might consistently with his justice pardon sin; and the message to you this morning is this—"Believe on the Lord Jesus Christ and thou shalt be saved." That is trust him, renounce thy works, and thy ways, and set thine heart alone on this man, who gave himself for sinners.

Well brother, I have told you the message, what sayest thou unto it? Do you turn away? You tell me it is nothing to you; you cannot listen to it; that you will hear me by-and-by; but you will go your way this day and attend to your farm and merchandize. Stop brother, I was not told merely to tell you and then go about my business. No; I am told to compel you to come in; and permit me to observe to you before I further go, that there is one thing I can say—and to which God is my witness this morning, that I am in earnest with you in my desire that you should comply with this command of God. You may despise your own salvation, but I do not despise it; you may go away and forget what you shall hear, but you will please to remember that the things I now say cost me many a groan ere I came here to utter them. My inmost soul is speaking out to you, my poor brother, when I beseech you by him that liveth and was dead, and is alive for evermore, consider my master's message which he bids me now address to you.

But do you spurn it? Do you still refuse it? Then I must change my tone a minute. I will not merely tell you the message, and invite you as I do with all earnestness, and sincere affection—I will go further. Sinner, in God's name I *command* you to repent and believe. Do you ask me whence my authority? I am an ambassador of heaven. My credentials, some of them secret, and in my own heart; and others of them open before you this day in the seals of my ministry, sitting and standing in this hall, where God has given me many souls for my hire. As God the everlasting one hath given me a commission to preach his gospel, I command you to believe in the Lord Jesus Christ; not on my own authority, but on the authority of him who said, "Go ye into all the world and preach the gospel to every creature;" and then annexed this solemn sanction, "He that believeth and is baptized shall be saved, but he that believeth not shall be damned." Reject my message, and remember "He that despised Moses's law, died without mercy under two or three witnesses: of how much sorer punishment, suppose ye, shall he be thought worthy, who hath trodden under foot the Son of God." An ambassador is not to stand below the man with whom he deals, for we stand higher. If the minister chooses to take his proper rank, girded with the omnipotence of God, and anointed with his holy unction, he is to command men, and speak with all authority compelling them to come in: "command, exhort, rebuke with all long-suffering."

But do you turn away and say you will not be commanded? Then again will I change my note. If that avails not, all other means shall be tried. My brother, I come to you simple of speech, and I *exhort* you to flee to Christ. O my brother, dost thou know what a loving Christ he is? Let me tell thee from my own soul what I know of him. I, too, once despised him. He knocked at the door of my heart and I refused to open it. He came to me, times without number, morning by morning, and night by night; he checked me in my conscience and spoke to me by his Spirit, and when, at last, the thunders of the law prevailed in my conscience, I thought that Christ was cruel and unkind. O I can never forgive myself that I should have thought so ill of him. But what a loving reception did I have when I went to him. I thought he would smite me, but his hand was not clenched in anger but opened wide in mercy. I thought full sure that his

eyes would dart lightning-flashes of wrath upon me; but, instead thereof, they were full of tears. He fell upon my neck and kissed me; he took off my rags and did clothe me with his righteousness, and caused my soul to sing aloud for joy; while in the house of my heart and in the house of his church there was music and dancing, because his son that he had lost was found, and he that was dead was made alive. I exhort you, then, to look to Jesus Christ and to be lightened. Sinner, you will never regret, —I will be bondsman for my Master that you will never regret it, —you will have no sigh to go back to your state of condemnation; you shall go out of Egypt and shall go into the promised land and shall find it flowing with milk and honey. The trials of Christian life you shall find heavy, but you will find grace will make them light. And as for the joys and delights of being a child of God, if I lie this day you shall charge me with it in days to come. If you will taste and see that the Lord is good, I am not afraid but that you shall find that he is not only good, but better than human lips ever can describe.

I know not what arguments to use with you. I appeal to your own self-interests. Oh my poor friend, would it not be better for you to be reconciled to the God of heaven, than to be his enemy? What are you getting by opposing God? Are you the happier for being his enemy? Answer, pleasure-seeker; hast thou found delights in that cup? Answer me, self-righteous man: hast thou found rest for the sole of thy foot in all thy works? Oh thou that goest about to establish thine own righteousness, I charge thee let conscience speak. Hast thou found it to be a happy path? Ah, my friend, "Wherefore dost thou spend thy money for that which is not bread, and thy labour for that which satisfieth not; hearken diligently unto me, and eat ye that which is good, and let your soul delight itself in fatness." I exhort you by everything that is sacred and solemn, everything that is important and eternal, flee for your lives, look not behind you, stay not in all the plain, stay not until you have proved, and found an interest in the blood of Jesus Christ, that blood which cleanseth us from all sin. Are you still cold and indifferent? Will not the blind man permit me to lead him to the feast? Will not my maimed brother put his hand upon my shoulder and permit me to assist him to the banquet? Will not the poor man allow me to walk side-by-side with him? Must I use some stronger words. Must I use some other compulsion to compel you to come in? Sinners, this one thing I am resolved upon this morning, if you be not saved ye shall be without excuse. Ye, from the grey-headed down to the tender age of childhood, if ye this day lay not hold on Christ, your blood shall be on your own head. If there be power in man to bring his fellow, (as there is when man is helped by the Holy Spirit) that power shall be exercised this morning, God helping me. Come, I am not to be put off by your rebuffs; if my exhortation fails, I must come to something else. My brother, I *entreat* you, I entreat you stop and consider. Do you know what it is you are rejecting this morning? You are rejecting Christ, your only Saviour. "Other foundation can no man lay;" "there is none other name given among men whereby we must be saved." My brother, I cannot bear that ye should do this, for I remember what you are forgetting: the day is coming when you will want a Saviour. It is not long ere weary months shall have ended, and your strength begin to decline; your pulse shall fail you, your strength shall depart, and you and the grim monster—death, must face each other. What will you do in the swellings of Jordan without a Saviour? Death-beds are stony things without the Lord Jesus Christ. It is an awful thing to die anyhow; he that hath the best hope, and the most triumphant faith, finds that death is not a thing to laugh at. It is a terrible thing to pass from the seen to the unseen, from the mortal to the immortal, from time to eternity, and you will find it hard to go through the iron gates of death without the sweet wings of angels to conduct you to the portals of the skies. It will be a hard thing to die without Christ. I cannot help thinking of you. I see you acting the suicide this morning, and I picture myself standing at your bedside and hearing your

cries, and knowing that you are dying without hope. I cannot bear that. I think I am standing by your coffin now, and looking into your clay-cold face, and saying. "This man despised Christ and neglected the great salvation." I think what bitter tears I shall weep then, if I think that I have been unfaithful to you, and how those eyes fast closed in death, shall seem to chide me and say, "Minister, I attended the music hall, but you were not in earnest with me; you amused me, you preached to me, but you did not plead with me. You did not know what Paul meant when he said, 'As though God did beseech you by us we pray you in Christ's stead, be ye reconciled to God.'"

I entreat you let this message enter your heart for another reason. I picture myself standing at the bar of God. As the Lord liveth, the day of judgment is coming. You believe that? You are not an infidel; your conscience would not permit you to doubt the Scripture. Perhaps you may have pretended to do so, but you cannot. You feel there must be a day when God shall judge the world in righteousness. I see you standing in the midst of that throng, and the eye of God is fixed on you. It seems to you that he is not looking anywhere else, but only upon you, and he summons you before him; and he reads your sins, and he cries, "Depart ye cursed into everlasting fire in hell!" My hearer, I cannot bear to think of you in that position; it seems as if every hair on my head must stand on end to think of any hearer of mine being damned. Will you picture yourselves in that position? The word has gone forth, "Depart, ye cursed." Do you see the pit as it opens to swallow you up? Do you listen to the shrieks and the yells of those who have preceded you to that eternal lake of torment? Instead of picturing the scene, I turn to you with the words of the inspired prophet, and I say, "Who among us shall dwell with the devouring fire? Who among us shall dwell with everlasting burnings?" Oh! my brother, I cannot let you put away religion thus; no, I think of what is to come after death. I should be destitute of all humanity if I should see a person about to poison himself, and did not dash away the cup; or if I saw another about to plunge from London Bridge, if I did not assist in preventing him from doing so; and I should be worse than a fiend if I did not now, with all love, and kindness, and earnestness, beseech you to "lay hold on eternal life," "to labour not for the meat that perisheth, but for the meat that endureth unto everlasting life."

Some hyper-calvinist would tell me I am wrong in so doing. I cannot help it. I must do it. As I must stand before my Judge at last, I feel that I shall not make full proof of my ministry unless I entreat with many tears that ye would be saved, that ye would look unto Jesus Christ and receive his glorious salvation. But does not this avail? are all our entreaties lost upon you; do you turn a deaf ear? Then again I change my note. Sinner, I have pleaded with you as a man pleadeth with his friend, and were it for my *own* life I could not speak more earnestly this morning than I do speak concerning *yours*. I did feel earnest about my own soul, but not a whit more than I do about the souls of my congregation this morning; and therefore, if ye put away these entreaties I have something else: —I must *threaten* you. You shall not always have such warnings as these. A day is coming, when hushed shall be the voice of every gospel minister, at least for you; for your ear shall be cold in death. It shall not be any more threatening; it shall be the fulfillment of the threatening. There shall be no promise, no proclamations of pardon and of mercy; no peace-speaking blood, but you shall be in the land where the Sabbath is all swallowed up in everlasting nights of misery, and where the preachings of the gospel are forbidden because they would be unavailing. I charge you then, listen to this voice that now addresses your conscience; for if not, God shall speak to you in his wrath, and say unto you in his hot displeasure, "I called and ye refused; I stretched out my hand and no man regarded; therefore will I mock at your calamity; I will laugh when your fear cometh." Sinner, I threaten you again. Remember, it is but a short time you may have to hear these warnings. You imagine that your life will be long, but do you know

how short it is? Have you ever tried to think how frail you are? Did you ever see a body when it has been cut in pieces by the anatomist? Did you ever see such a marvelous thing as the human frame?

> "Strange, a harp of a thousand strings,
> Should keep in tune so long."

Let but one of those cords be twisted, let but a mouthful of food go in the wrong direction, and you may die. The slightest chance, as we have it, may send you swift to death, when God wills it. Strong men have been killed by the smallest and slightest accident, and so may you. In the chapel, in the house of God, men have dropped down dead. How often do we hear of men falling in our streets—rolling out of time into eternity, by some sudden stroke. And are you sure that heart of your's is quite sound? Is the blood circulating with all accuracy? Are you quite sure of that? And if it be so, how long shall it be? O, perhaps there are some of you here that shall never see Christmas-day; it may be the mandate has gone forth already, "Set thine house in order, for thou shalt die and not live." Out of this vast congregation, I might with accuracy tell how many will be dead in a year; but certain it is that the whole of us shall never meet together again in any one assembly. Some out of this vast crowd, perhaps some two or three, shall depart ere the new year shall be ushered in. I remind you, then, my brother, that either the gate of salvation may be shut, or else you may be out of the place where the gate of mercy stands. Come, then, let the threatening have power with you. I do not threaten because I would alarm without cause, but in hopes that a brother's threatening may drive you to the place where God hath prepared the feast of the gospel. And now, *must I turn hopelessly away?* Have I exhausted all that I can say? No, I will come to you again. Tell me what it is, my brother, that keeps you from Christ. I hear one say, "Oh, sir, it is because I feel myself too guilty." That cannot be, my friend, that cannot be. "But, sir, I am the chief of sinners." Friend, you are not. The chief of sinners died and went to heaven many years ago; his name was Saul of Tarsus, afterwards called Paul the apostle. He was the chief of sinners, I know he spoke the truth. "No," but you say still, "I am too vile." You cannot be viler than the *chief* of sinners. You must, at least, be second worst. Even supposing you are the worst now alive, you are second worst, for he was chief. But suppose you are the worst, is not that the very reason why you should come to Christ. The worse a man is, the more reason he should go to the hospital or physician. The more poor you are, the more reason you should accept the charity of another. Now, Christ does not want any merits of your's. He gives freely. The worse you are, the more welcome you are. But let me ask you a question: Do you think you will ever get better by stopping away from Christ? If so, you know very little as yet of the way of salvation at all. No, sir, the longer you stay, the worse you will grow; your hope will grow weaker, your despair will become stronger; the nail with which Satan has fastened you down will be more firmly clenched, and you will be less hopeful than ever. Come, I beseech you, recollect there is nothing to be gained by delay, but by delay everything may be lost. "But," cries another, "I feel I cannot believe." No, my friend, and you never will believe if you look first at your believing. Remember, I am not come to invite you to faith, but am come to invite you to Christ. But you say, "What is the difference?" Why, just this, if you first of all say, "I want to believe a thing," you never do it. But your first inquiry must be, "What is this thing that I am to believe?" Then will faith come as the consequence of that search. Our first business has not to do with faith, but with Christ. Come, I beseech you, on Calvary's mount, and see the cross. Behold the Son of God, he who made the heavens and the earth, dying for your sins. Look to him, is there not power in him to save? Look at his face so full of pity. Is

there not love in his heart to prove him *willing* to save? Sure sinner, the sight of Christ will help thee to believe. Do not believe first, and then go to Christ, or else thy faith will be a worthless thing; go to Christ without any faith, and cast thyself upon him, sink or swim. But I hear another cry, "Oh sir, you do not know how often I have been invited, how long I have rejected the Lord." I do not know, and I do not want to know; all I know is that my Master has sent me, to compel you to come in; so come along with you now. You may have rejected a thousand invitations; don't make this the thousandth-and-one. You have been up to the house of God, and you have only been gospel hardened. But do I not see a tear in your eye; come, my brother, don't be hardened by this morning's sermon. O, Spirit of the living God, come and melt this heart for it has never been melted, and compel him to come in! I cannot let you go on such idle excuses as that; if you have lived so many years slighting Christ, there are so many reasons why now you should not slight him. But did I hear you whisper that this was not a convenient time? Then what must I say to you? When will that convenient time come? Shall it come when you are in hell? Will that time be convenient? Shall it come when you are on your dying bed, and the death throttle is in your throat—shall it come then? Or when the burning sweat is scalding your brow; and then again, when the cold clammy sweat is there, shall those be convenient times? When pains are racking you, and you are on the borders of the tomb? No, sir, this morning is the convenient time. May God make it so. Remember, I have no authority to ask you to come to Christ *to-morrow*. The Master has given you no invitation to come to him next Tuesday. The invitation is, "*To-day* if ye will hear his voice, harden not your hearts as in the provocation," for the Spirit saith "to-day." "Come *now* and let us reason together;" why should you put it off? It may be the last warning you shall ever have. Put it off, and you may never weep again in chapel. You may never have so earnest a discourse addressed to you. You may not be pleaded with as I would plead with you now. You may go away, and God may say, "He is given unto idols, let him alone." He shall throw the reins upon your neck; and then, mark—your course is sure, but it is sure damnation and swift destruction.

And now again, is it all in vain? Will you not now come to Christ? Then what more can I do? I have but one more resort, and that shall be tried. I can be permitted to weep for you; I can be allowed to pray for you. You shall scorn the address if you like; you shall laugh at the preacher; you shall call him fanatic if you will; he will not chide you, he will bring no accusation against you to the great Judge. Your offence, so far as he is concerned, is forgiven before it is committed; but you will remember that the message that you are rejecting this morning is a message from one who loves you, and it is given to you also by the lips of one who loves you. You will recollect that you may play your soul away with the devil, that you may listlessly think it a matter of no importance; but there lives at least one who is in earnest about your soul, and one who before he came here wrestled with his God for strength to preach to you, and who when he has gone from this place will not forget his hearers of this morning. I say again, when words fail us we can give tears—for words and tears are the arms with which gospel ministers compel men to come in. You do not know, and I suppose could not believe, how anxious a man whom God has called to the ministry feels about his congregation, and especially about some of them. I heard but the other day of a young man who attended here a long time, and his father's hope was that he would be brought to Christ. He became acquainted, however, with an infidel; and now he neglects his business, and lives in a daily course of sin. I saw his father's poor wan face; I did not ask him to tell me the story himself, for I felt it was raking up a trouble and opening a sore; I fear, sometimes, that good man's grey hairs may be brought with sorrow to the grave. Young men, you do not pray for yourselves, but your mothers wrestle for you. You will not think of

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your own souls, but your fathers anxiety is exercised for you. I have been at prayer meetings, when I have heard children of God pray there, and they could not have prayed with more earnestness and more intensity of anguish if they had been each of them seeking their own soul's salvation. And is it not strange that we should be ready to move heaven and earth for your salvation, and that still you should have no thought for *yourselves*, no regard to eternal things?

Now I turn for one moment to some here. There are some of you here members of Christian churches, who make a profession of religion, but unless I be mistaken in you—and I shall be happy if I am—your profession is a lie. You do not live up to it, you dishonour it; you can live in the perpetual practice of absenting yourselves from God's house, if not in sins worse than that. Now I ask such of you who do not adorn the doctrine of God your Saviour, do you imagine that you can call me your pastor, and yet that my soul cannot tremble over you and in secret weep for you? Again, I say it may be but little concern to you how you defile the garments of your Christianity, but it is a great concern to God's hidden ones, who sigh and cry, and groan for the iniquities of the professors of Zion.

Now does anything else remain to the minister besides weeping and prayer? Yes, there is one thing else. God has given to his servants not the power of regeneration, but he has given them something akin to it. It is impossible for any man to regenerate his neighbour; and yet how are men born to God? Does not the apostle say of such an one that he was begotten by him in his bonds. Now the minister has a power given him of God, to be considered both the father and the mother of those born to God, for the apostle said he travailed in birth for souls till Christ was formed in them. What can we do then? We can now appeal to the Spirit. I know I have preached the gospel, that I have preached it earnestly; I challenge my Master to honour his own promise. He has said it shall not return unto me void, and it shall not. It is in his hands, not mine. I cannot compel you, but thou O Spirit of God who hast the key of the heart, thou canst compel. Did you ever notice in that chapter of the Revelation, where it says, "Behold I stand at the door and knock," a few verses before, the same person is described, as he who hath the key of David. So that if knocking will not avail, he has the key and can and will come in. Now if the knocking of an earnest minister prevail not with you this morning, there remains still that secret opening of the heart by the Spirit, so that you shall be compelled.

I thought it my duty to labour with you as though *I* must do it; now I throw it into my Master's hands. It cannot be his will that we should travail in birth, and yet not bring forth spiritual children. It is with *him*; he is master of the heart, and the day shall declare it, that some of you constrained by sovereign grace have become the willing captives of the all-conquering Jesus, and have bowed your hearts to him through the sermon of this morning.

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Appendix C
Martin Luther King Jr.'s Sermon
"I Have a Dream"[447]

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness." It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. And there will be neither rest nor tranquility in America

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[447] Text for this sermon comes from AmericanRhetoric.com, http://www.americanrhetoric.com/speeches/mlkihaveadream.htm, accessed February 2018.

until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.

The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom.

We cannot walk alone.

And as we walk, we must make the pledge that we shall always march ahead.

We cannot turn back.

There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream."

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest—quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.

Let us not wallow in the valley of despair, I say to you today, my friends.

And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a *dream* today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification"—one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a *dream* today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together."

This is our hope, and this is the faith that I go back to the South with.

With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

And this will be the day—this will be the day when all of God's children will be able to sing with new meaning:

My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring!

And if America is to be a great nation, this must become true.
And so let freedom ring from the prodigious hilltops of New Hampshire.
Let freedom ring from the mighty mountains of New York.
Let freedom ring from the heightening Alleghenies of Pennsylvania.
Let freedom ring from the snow-capped Rockies of Colorado.
Let freedom ring from the curvaceous slopes of California.

But not only that:
Let freedom ring from Stone Mountain of Georgia.
Let freedom ring from Lookout Mountain of Tennessee.
Let freedom ring from every hill and molehill of Mississippi.
From every mountainside, let freedom ring.

And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when *all* of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

Free at last! Free at last!
Thank God Almighty, we are free at last!

Appendix D
Fred Craddock's Sermon
"Doxology"[448]

Romans 11:33–36

In the fall of the year, even after days grow short and the air crisp, I still go out on the patio alone at the close of the day. It usually takes only a few minutes, but those few minutes are necessary. Everyone needs a time and place for such things.

But this particular evening was different. I sat there remembering, trying to understand the painful distance between the day as I planned it and the day as it had been. The growing darkness was seeping into mind and heart, and I was as the night. Looking back on it, I know now that it was the evening on which *The Idea* came to me. But frankly, I was in no mood to entertain it.

It was not really a new Idea, but neither was it old. It was just an Idea. And it returned the next evening. I was relaxed enough to play with it a little while before it went away.

The following evening I spent a bit more time playing with the Idea and feeding it. Needless to say, I grew attached to the Idea before long, and then I had the fear that it belonged to one of the neighbors and that I would not be able to keep it.
I went to each of the neighbors. "Is this your Idea?" "No, it isn't our Idea."

I claimed it for myself and exercised an owner's prerogative by giving it a name. I named it....*Doxology*. I took Doxology inside to our family supper table. Supper is family time, and is usually reflection upon the day. If all are unusually quiet, I often ask, "What the worst thing that happened today?" [My son] John answers, "The school bell rang at 8:30." "Well, what was the best thing that happened today?" "It rang again at 3:30." Tongues are loosed and all of us—Laura, John, Nettie, and I—share our day. Supper is a good time and pleasant, and the whole family agreed *Doxology* belonged at our table.

The next day *Doxology* went with me downtown for some routine errands. But somehow they did not seem so routine. We laughed at a child losing a race with an ice cream cone, his busy tongue unable to stop the flow down to his elbow.

We studied the face of a homeless man staring in a jewelry store window and wondered if he were remembering better days or hoping for better days. We spoke to the banker, standing with thumbs in vest before a large plate glass window, grinning as one who possessed the keys of the kingdom.

But I had to make a stop at St. Mary's Hospital to see Betty. Betty was dying with cancer, and the gravity of my visit prompted me to leave *Doxology* in the car. *Doxology* insisted on going in and was not at all convinced by my reasons for considering it inappropriate to take it into the room of a dying patient. I locked *Doxology* in the car.

Betty was awake and glad to see me. I awkwardly skirted the subject of death. "It's all right," she said. "I know, and I have worked it through. God has blessed me with a wonderful

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[448] Craddock, *As One Without Authority*, 163-168.

family, good friends, and much happiness. I am grateful. I do not want to die. But I am not bitter." Before I left, it was she who offered the prayer.

Back at the car, *Doxology* asked, "Should I have been there?" "Yes," I answered softly. "I'm sorry. I did not understand."

Of course, *Doxology* went with the family on vacation. This summer we went to the beach down on the Gulf. What a good time! A swim before breakfast, a snooze in the afternoon sun, and a walk on the beach for shells in the evening.

Doxology enjoyed watching the young people in dune buggies whiz by and spin sand over on the old man half-buried beside his wife, who turned herself in the sun like a chicken being barbecued.

It was fun to walk out into the waves. These waves would start toward us, high, angry, and threatening. But as they drew near, they began to giggle and fall down. By the time they reached us, they had rolled over. We scratched their soft undersides, and they ran laughing back out to sea. There is no question: *Doxology* belongs on a vacation.

Too soon it is time for school again. I return to seminary classes, explaining all the while to *Doxology* that *Doxology* is unnecessary, even superfluous, at seminary. After all, do we not spend every day talking about God? We do not need *Doxology* when we are heavily engaged in theology.

I was leading a group of students in a study of Paul's letter to the Romans. The class soon discovered, however, that in this weightiest and most influential of all Paul's letters, the argument was often interrupted by *Doxology*.

Early in the letter, in the midst of a discussion of the spiritual state of all those who live out their lives without Bible or knowledge of Christ, Paul inserts a burst of praise to the "Creator who is blessed forever, Amen." After a very lengthy treatment of the tragic situation concerning the Jews, from whom came the Christ but who had not believed in Him, Paul breaks off his argument and suddenly begins to sing:

O the depth of the riches and wisdom and knowledge of God! How Unsearchable are his judgments and how inscrutable his ways! For Who has known the mind of the Lord? Or who has been his counselor? Or who has given a gift to him, to receive a gift in return? For from him And through him and to him are all things. To him be the glory forever. Amen. (Rom. 11:33–36)

Time and time again Paul breaks the line of thought with a doxological reservation, as though suddenly reminding himself of something. Why? Probably because Paul is aware that *Doxology* is most appropriate to his task as a theologian. Theology begins with words not *about* God but *to* God. *People discern first what is sacred, and from there move to what is true and right and good.* Worship does not interrupt theological study; theology grows out of worship.
More specifically, *Doxology* is appropriate for Paul's own life, for *who* he is. Who is Paul that he should write of the grand themes of creation, the history of salvation, and redemption in Jesus Christ? He is himself a creation of the very grace of which he speaks. He offers himself as Exhibit A in evidence of the effective love of God. Why not break into song now and then? Nothing could be more appropriate for any of us, whoever or wherever or however. Whether we spend our time at sticky café tables talking revolution or sit in calm indifference on suburban patios, *Doxology* is never out of place.

Once in a while we have a seminarian who gives it up. Not suddenly but slowly. Zeal cools, faith weakens, appetite for Christian enterprises disappears. The soul is parched, and you can see it in the eyes grown dull. What happened? Did evil storm his citadel and take over? No. Did attractive alternatives to ministry turn his head? No. Nothing quite so dramatic. He simply made the fatal error of assuming that spending so much time talking *about* God was an adequate substitute for talking *with* God. He lost his *Doxology*, and he died. Is there ever a time or place when it is inappropriate to say: *For from him and through him and to him are all things—to him be glory forever?*

It was from the class on Romans that I was called to the phone. My oldest brother had just died. Heart attack. When stunned and hurt, get real busy to avoid thought. Call the wife. Get the kids out of school. Arrange for a colleague to take my classes. Stop the paper and the mail. Arrange to have someone feed the dog. "I think I packed the clothes we need," my wife said as we threw luggage and our bodies into the car.

All night we drove, across two states, eyes pasted open against the windshield. Conversation was spasmodic, consisting of taking turns asking the same questions over and over. No one pretended to have answers.

When we drew near the town and the house, I searched my mind for a word, a first word to the widow. He was my brother, but he was her husband. I was still searching when we pulled into the driveway.

She came out to meet us, and as I opened the car door, still without that word, she broke the silence: "I hope you brought *Doxology*." *Doxology*? No, I had not. I had not even thought of *Doxology* since the phone call. But the truth is now clear: If we ever lose our *Doxology*, we might as well be dead. For from him, and through him, and to him are all things. To him be glory forever. In the Name of the Father, and of the Son, and of the Holy Spirit. Amen.

Appendix E
Explanatory Page

London School of Theology (LST) Research Ethics Policy and Code of Practice requests that an Ethics form should be completed for approval before the start of research involving human participants. However, the approval of the LST Research Ethics Committee was not sought prior to my submission of the thesis although I engaged in research involving human participants. I sought permission immediately after submission.

In order to address this issue, the Academic Dean, Professor Twelftree, and the Program Leader of Theology and Counselling, Nikolaos Souvlakis, met with the Academic Secretary to discuss how best to respond to this oversight. They agreed that I should add an explanatory page that addresses the specific points below and that this page should be inserted in the thesis before sending it to the examiners.

1. Explain the absence of the Research Ethics Committee approval.

When I began as a student in 2012, there was not a requirement to pursue approval for human testing. Over the years LST guidelines regarding human testing have become more detailed and during this time I have had multiple Directors of Studies. When it was finally decided that I would test my hypothesis, neither I, nor my Director of Studies, nor my First Supervisor was paying sufficient attention to the regulations, perhaps because the research seemed innocuous, as will be explained below. In any case, the day before I submitted my thesis, Dr. Arthurs (my First Supervisor) realized that my testing may have required approval from the Research Ethics Committee and he informed me of this potential oversight. I immediately contacted Sandra Khalil to explain the situation and to ask for guidance.

2. Methodology used in the Research

Chapter 6 explains the methodology used in the research. In summary, fifty volunteers listened to a sermon and filled out a questionnaire that tested their attention to bland, prosaic language compared to their attention to vivid, pictorial language. Prior to participation, each volunteer read a cover letter explaining the research procedures to ensure that they were fully informed and comfortable with participating in the research. All participants willingly volunteered and they had the ability to opt out at any time during the test.

3. How the data has and will be handled.

The data consists of the respondents' first names, gender, religious affiliation, and church engagement, along with their responses to a questionnaire that tested their attention to different kinds of language throughout a sermon. The data is analyzed and explained solely for the purposes of this thesis.

4. The protections in place to support the Research Participants.

The respondents' feedback remains anonymous and will not be passed along or used for any purpose other than informing this particular research. All participants have my contact information and can contact me with any questions or concerns. Upon successful defense of my thesis, I will destroy the data.

5. A statement as to how the student will engage with the Research Participants in the future.

I will not further engage any of the respondents regarding this thesis' research.

6. The explanatory page should explicitly state that from this point forward, until the conclusion of the Viva, the Research Methodology is the responsibility of the Supervisor but that after the Viva this will become the responsibility of the student.

Until the conclusion of the viva, the research methodology is the responsibility of Michael Roth's supervisors, Dr. Heimerdinger and Dr. Arthurs, but after the viva this will become the responsibility of Michael Roth.

Date: October 25, 2018

Signature: Michael H. Roth
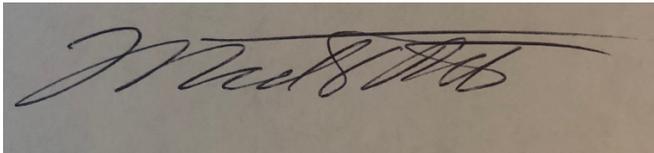
Appendix F
An Ode to Care

Part I

I'll begin with a poem. It's by the great Anne Sexton who had a terribly difficult life, an unhappy childhood, with possible abuse, a life-long struggle with depression, a tumultuous marriage. She writes about her divorce, in this poem:

> I have killed our lives together,
> axed off each head,
> with their poor blue eyes stuck in a beach ball
> rolling separately down the drive.
>
> I have killed all the good things,
> but they are too stubborn for me.
>
> They hang on.
>
> The little words of companionship
> have crawled into their graves,
> the thread of compassion,
> dear as a strawberry,
> the mingling of bodies
> that bore two daughters within us,
> the look of you dressing,
> early,
> all the separate clothes, neat and folded,
> you sitting on the edge of the bed
> polishing your shoes with boot black,
> and I loved you then, so wise from the shower,
> and I loved you many other times
> and I have been for months,
> trying to drown it,
> to push it under,
> to keep its great red tongue
> under like a fish,
> but whenever I look they are on fire,
> the bass, the bluefish, the wall-eyed flounder
> blazing among the kelp and seaweed
> like many suns battering up the waves
> and my love stays bitterly glowing,
> spasms of it will not sleep,
> and I am helpless and thirsty and need shade
> but there is no one to cover me—

> not even God.

Sad. So, terribly, sad, isn't it? It's filled with a trembling ache brought on by a difficult life. And while this poem is specifically about divorce, I think its conclusion:

> I am helpless and thirsty and need shade
> but there is no one to cover me–
>   not even God,

Is a universal experience. Mental illness. Abuse. A crushed dream. The end of a relationship. Sickness. A career path that crumbles to pieces. A wayward child:

> I am helpless and thirsty and need shade
> but there is no one to cover me–
>   not even God.

To make matters worse, we have these notions about God: Too holy to come near my un-holiness. Too demanding to be pleased by my messiness. God shrouded in a cloud, on a mountain. God behind a curtain, in a tabernacle. God far away, up in heaven. You see we have these images of God as rock, as lightning, as thunder, as warrior, as all-consuming fire. Oh,

> I am helpless and thirsty and need shade
> but there is no one to cover me–
>   not even God.

Of course. How can it be any other way? I mean, the images that we have of God pervasively shape our understanding of God. And yet, there are other images. There are other stories and poems and metaphors, for divinity. Consider John chapter 10:

> I am the good shepherd. The good shepherd lays down his life for the sheep. The hired hand, who is not the shepherd and does not own the sheep, sees the wolf coming and leaves the sheep and runs away—and the wolf snatches them and scatters them. The hired hand runs away because a hired hand does not care for the sheep. I am the good shepherd. I know my own and my own know me, just as the Father knows me and I know the Father. And I lay down my life for the sheep.

Part II
There are a couple interesting points being made here, in Jesus' "I am the good shepherd" statement. The first is that he is differentiating between himself, and other people. According to Jesus, he is not like the "hired hands" in the world. Now, "hired hands," in this context, can refer to any person who has responsibility to care for another person. So, this could be: A boss, or a politician, or a friend, or a spouse, or a therapist, or a physician, or a pastor, or a sibling, or a parent, who, even if they are above average in caring for us, also fail us from time to time. And of course, we've all experienced at one time or another, a person, who is supposed to care for us, disappoint us, hurt us deeply, break trust, and cause us pain and anguish and terrible sorrow. And this, especially at a young age, can inflict a wound deep in our soul, that teaches us to be strong,

to not have needs, to not ask for help, to hide our tender places, and to overcompensate with strength.

And Jesus is saying here: Those wounds. Those experiences. Those people who have not cared well for you in this life. They do not reflect me. They do not reflect me. This differentiation, between the hired hands and Jesus, has antecedents in Ezekiel chapter 34. In Ezekiel 34, God is rebuking those who are supposed to care for others—the kings, the prophets, the priests— because, they are being unnecessarily harsh, and brutal. They are taking things that don't belong to them and they are prioritizing themselves at the expense of everybody else.

You see, Jesus is differentiating between himself, and the hired hands who are supposed to care for us, but don't. Jesus is differentiating between himself, and the hired hands who have blown it big time without remorse or concern. Jesus is differentiating between himself, and the hired hands who have hurt us deeply, which, I think, at a very deep place inside of us, can make us feel afraid. Afraid of those who have power. Afraid of those who are in control. Afraid that we are alone and isolate and in danger and surrounded by trouble with no one to care for us, not even God.

Part III
And this brings me to my second point about Jesus' "I am the good shepherd" statement: I love that Jesus frames this differentiation between those who fail to care for us, and Jesus who promises to care for us, in terms of Shepherd and Sheep.

Have you ever paused to think about sheep? They're not known for being very smart, are they? For example: If sheep get knocked onto their backs it's almost impossible for them to get up from that position. Did you know that sheep don't like to get their feet wet? Because of this, sheep who are unable to reach pools of water without getting their feet wet have been known to dehydrate and even die. Here's an interesting fact about sheep: If sheep sense danger, they tend to walk backwards and not always in a direction that leads them away from the danger. Sheep prefer to climb uphill more than downhill. And sheep have a strong instinct to follow a leader. When one sheep decides to go somewhere, the rest of the flock usually follow, even if it isn't a good decision. Like, if the lead sheep jumps off of a cliff, the others are likely to follow. That's true. The Associate Press, July 8th, 2005, and I quote:

> Istanbul Turkey. First one sheep jumped. Then stunned Turkish shepherds, who had left the herd to graze while they had breakfast, watched as nearly 1500 others followed, each leaping off the same cliff. In the end 450 dead animals lay on top of one another in a billowy white pile. Those who jumped later were saved as the pile got higher and the fall more cushioned.

End of quote. See what I mean? Getting knocked over and unable to get back up. Unable to drink water when it's right there in front of them. Taking the difficult uphill path, even when unnecessary. Walking into danger. Following the wrong leader. It appears that sheep are: at best, unwise, and, at worst, just plain dumb. And yet, did you know that a group of behavioral scientists from Cambridge spent a few years studying and testing sheep, and have found them to have reasonable intelligence? It's true. You may be wondering how that is possible. Well,

explaining the seeming lack of intelligence that sheep have, lead scientist Keith Kendrick states: "Sheep are scared of just about everything. Any animal, including humans, once they are scared, they don't tend to show signs of intelligent behavior."

This finding is fascinating to me. Because, it illuminates the possibility that, the unwise and illogical things that I do in life may have less to do with a lack of intelligence and more to do with fear. Like, maybe those moments in my life that "hired hands" have failed to tenderly and sacrificially care for me, maybe those moments have quietly, sneakily, and even unnoticeably penetrated my deepest parts with suspicion and overwhelming fear. I mean, let's be honest about it. It is very often fear, not a lack of intelligence, that makes us do crazy things.

Like, hired hands knock us over enough times, and attempting to get back up begins to feel impossible. Like hired hands hurt us enough times, and the water we long for begins to look like poison. Like hired hands trick us enough times, and the difficult path becomes our normative life experience. Like hired hands wound us enough times, and the differences between the good shepherd and the hired hands begin to blur. And so, we sing:

> I am helpless and thirsty and need shade
> but there is no one to cover me–
> > not even God.

Part IV
What if God isn't anything like a hired hand? What if God is better than our projections of those who have had power and control, but who have failed to care for us, and who have deeply hurt us? What if God is a good shepherd like John chapter 10 declares?

Good Shepherd. Good. In English, "good" is an adjective that has six definitions:

> Definition number 1: to be desired or approved of. For example, a good quality of life
> Definition number 2: having the qualities required for a particular role. For example, the schools here are good.
> Definition number 3: possessing or displaying moral virtue. For example, I've met many good people who made me feel ashamed of my own shortcomings
> Definition number 4: giving pleasure; enjoyable or satisfying. For example, the streets fill up with people looking for a good time.
> Definition number 5: valid. For example, the ticket is good for travel from May to September.
> Definition number 6: used in conjunction with the name of God or a related expression as an exclamation of extreme surprise or anger. For example, good heavens!

In the Greek, the word good is καλοσ, which is usually translated as beautiful or good. This word, in this particular form, is only used five times in the NT: 1 Timothy 1:8 We know that the law is good if one uses it properly; 1 Timothy 4:6 If you point these things out to the brothers, you will be a good minister of Christ Jesus, brought up in the truths of the faith; 2 Timothy 2:3 Endure hardship with us like a good soldier of Christ Jesus. And then of course, it's used in John chapter 10. It's used in this chapter, twice: John 10:11 I am the good shepherd. 10:14 I am the

good shepherd; I know my sheep and my sheep know me. So that's the adjective "good" that describes the noun, "shepherd."

In English, the noun "shepherd" can refer to a person who tends and rears sheep. It can refer to a member of the clergy who provides spiritual care and guidance for a congregation. Or, it can also be short for German shepherd. Not that that matters, but it's a little interesting.

In the Greek, the word shepherd is ποιμειν. This word, in this particular form, is used even less than καλοσ. It's used only three times in the New Testament: Once in Matthew chapter 25:32 when Jesus tells about the sheep and goats, in which the shepherd separates the sheep from the goats. And then, it's used twice in John chapter 10. Verse 11, I am the good shepherd. And again, in verse 14, I am the good shepherd; I know my sheep and my sheep know me.

And so, the Bible tells us that God, revealed in Jesus, is not simply good, nor simply a shepherd. Rather, God as revealed in Jesus is a shepherd who is good. God, as revealed in Jesus is a good shepherd.

Part V
But there are other ways, besides delineating words, to try and comprehend a good shepherd. Other poems, other songs, other images of divinity's shepherding care, that give us courage to get out of bed, to try again, to trust that it isn't all bad, to hope for something better, to believe that, at the heart of it all, is a compassionate, tender, and ever-present shepherd, who cares.

In a dazzling poem titled "Courage," Anne Sexton writes these words in her first two stanzas:

> It is in the small things we see it.
> The child's first step,
> as awesome as an earthquake.
> The first time you rode a bike,
> wallowing up the sidewalk.
> The first spanking when your heart
> went on a journey all alone.
> When they called you crybaby
> or poor or fatty or crazy
> and made you into an alien,
> you drank their acid
> and concealed it.
>
> Later,
> if you faced the death of bombs and bullets
> you did not do it with a banner,
> you did it with only a hat to
> cover your heart.
> You did not fondle the weakness inside you
> though it was there.
> Your courage was a small coal

that you kept swallowing.
If your buddy saved you
and died himself in so doing,
then his courage was not courage,
it was love; love as simple as shaving soap.

Love as simple as shaving soap. I love that image so much. You see, sometimes in our anguish, I think what we long for is a rock, lightning, thunder, a warrior and consuming fire to come down to earth and cleanse the world of every person who has caused us pain. But instead, we are given a good shepherd. And who knows, perhaps those hired hands, who have hurt us most deeply, have had hired hands who have hurt them in their most tender places. I really don't know. But what if Sexton is right? What if love—for our purposes, let's call it capital L, Love—what if divine love is as simple as shaving soap? Simple and warm and soft and lathered all over our faces—present to us, in us, and wonderfully upon us? Not only when the day is bathed in light but also, when the day is a valley filled with shadows of death?

Appendix G
Demographic Form

Testing Sermonic Experience

Date *

MM   DD   YYYY

___ / ___ / 2018

First Name Only *

Your answer

Email *

Your answer

Age *

Your answer

Gender *

○ Female

○ Male

○ Prefer not to say

○ Other: _____

Religious Affiliation (please note denomination if applicable) *

Your answer

Church Attendance *

	Weekly	Every other week	Monthly	More than six times a year	Less than six times a year	None
Please assess your church attendance on Sundays over the last year	○	○	○	○	○	○

Appendix H
Questionnaire Form

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I found it easy to concentrate	○	○	○	○	○
I was engaged	○	○	○	○	○
The words captured my attention	○	○	○	○	○
The language created images that I could "see" in my mind's eyes	○	○	○	○	○

What words, clauses, sentences, ideas, or images stand out from this part of the sermon? *

Your answer

Appendix I
Demographic Results

Gender

Gender

50 responses

- ● Female
- ● Male
- ● Prefer not to say

52%

48%

Age

Age

50 responses

Religious Affiliation
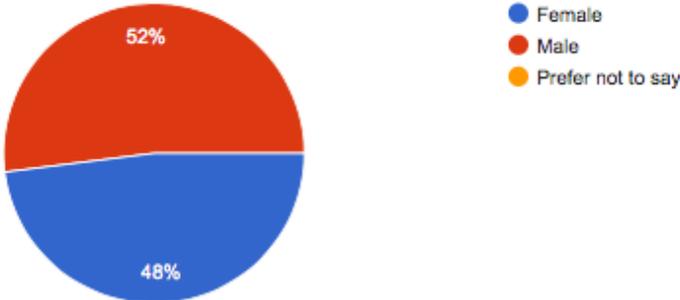
Religious Affiliation (please note denomination if applicable)

50 responses

Church Engagement

Church Attendance

Please assess your church attendance on Sundays over the last year
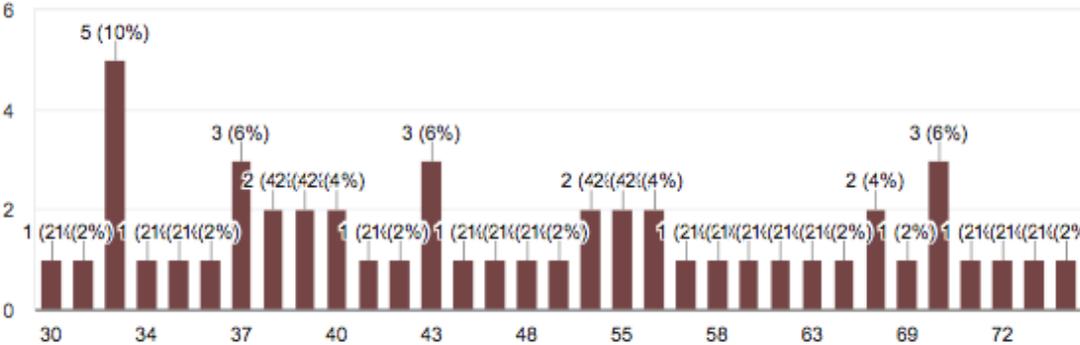
Church Engagement, Continued

Church Attendance

Please assess your church attendance on Sundays over the last year
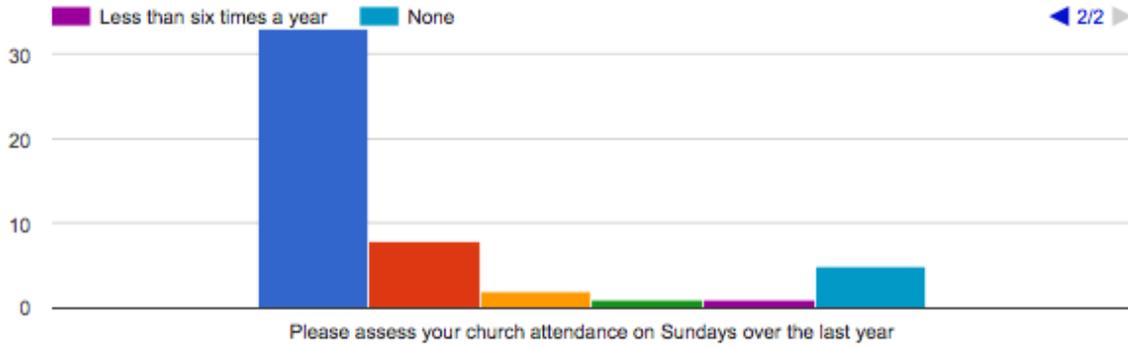
Appendix J
Complete Likert Scale Results

Part One Results

Part One utilized a highly visual poem, metaphors depicting God, and a reading from John 10:11–15. The results:

Questionnaire for Sermon, Part I.
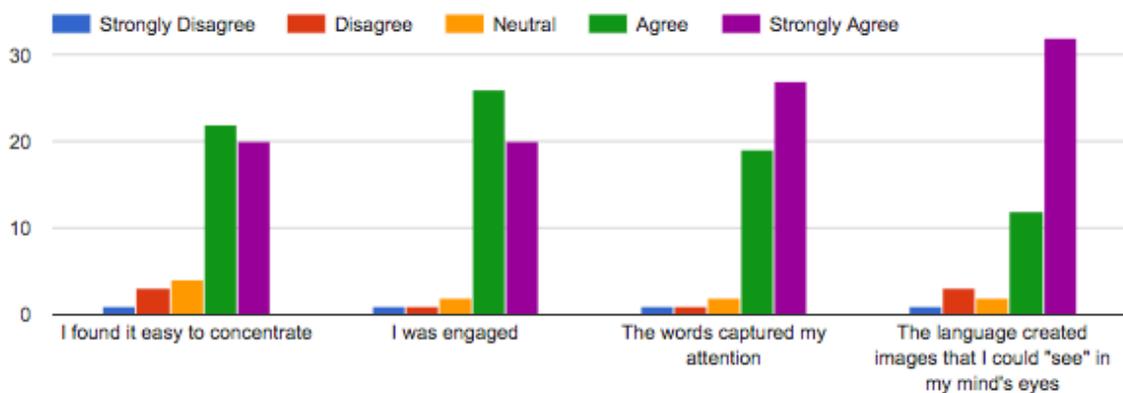
Part Two Results

Part Two utilized prosaic language to differentiate between Jesus who is a good shepherd and other hired hands. The results:

Questionnaire for Sermon, Part II.
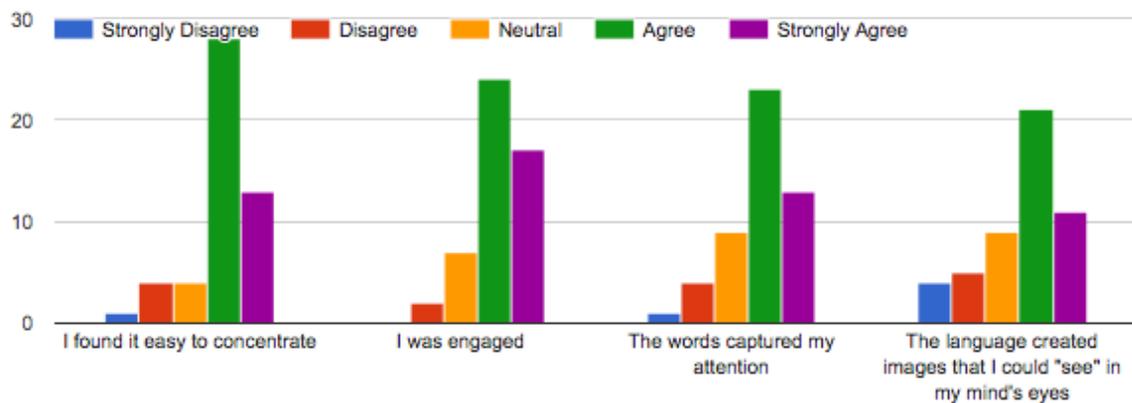
Part Three Results

Part Three described images of the silly things that sheep do, and it utilized hypotyposis to describe sheep jumping off of a cliff. The results:


Questionnaire for Sermon, Part III.
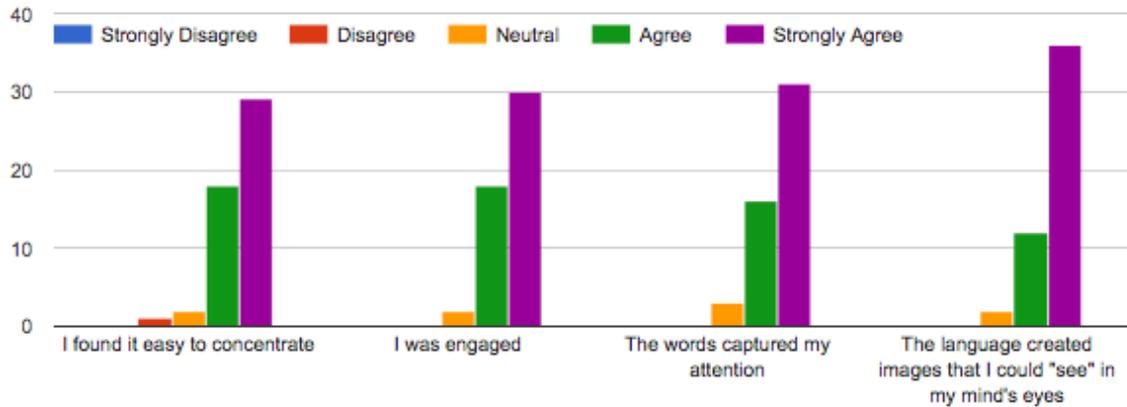
Part Four Results

Part Four didactically defined the words "good" and "shepherd." The results:

Questionnaire for Sermon, Part IV.
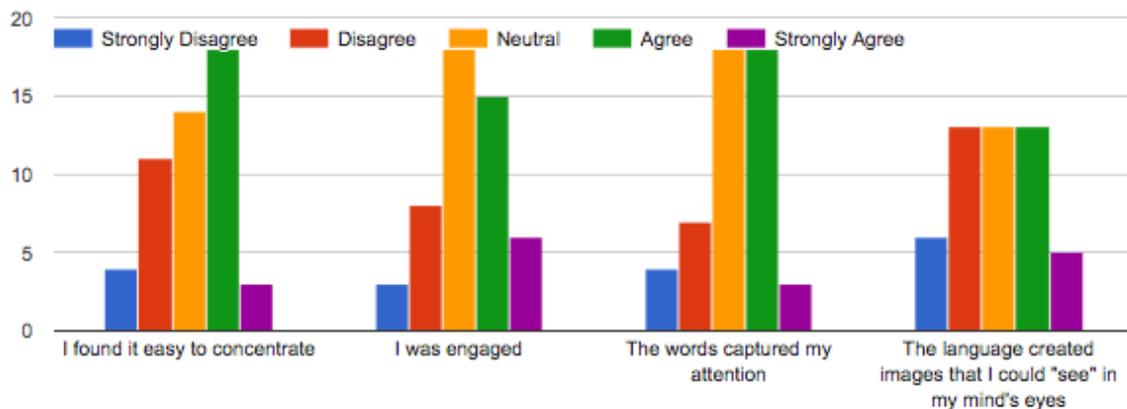
Part Five Results

Part Five utilized a second, highly visual poem, and it employed simile and metaphor to depict the love of God. The results:

Questionnaire for Sermon, Part V.
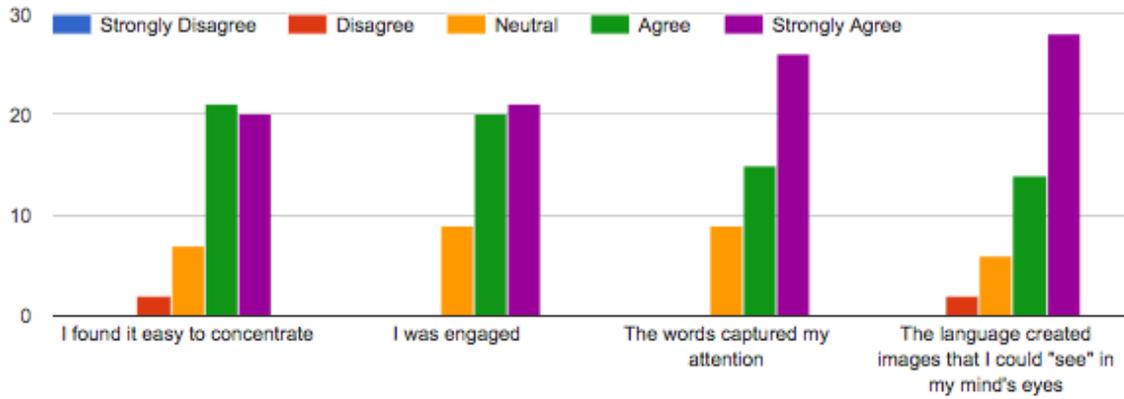
Appendix K
Full Analysis of the Likert Scale Results

Total Averages for Each Sermon Part

Pictorial Section, Part I, Total Averages

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 200	%
Strongly Agree	20	20	27	32	99	49.5%
Agree	22	26	19	12	79	39.5%
Neutral	4	2	2	2	10	5%
Disagree	3	1	1	3	8	4%
Strongly Disagree	1	1	1	1	4	2%
Total	50	50	50	50	200	100%

Prosaic Section, Part II, Total Averages

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 200	%
Strongly Agree	13	17	13	11	54	27%
Agree	28	24	23	21	96	48%
Neutral	4	7	9	9	29	14.5%
Disagree	4	2	4	5	15	7.5%
Strongly Disagree	1	0	1	4	6	3%
Total	50	50	50	50	200	100%

Pictorial Section, Part III, Total Averages

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 200	%
Strongly Agree	29	30	31	36	126	63%
Agree	18	18	16	12	64	32%
Neutral	2	2	3	2	9	4.5%
Disagree	1	0	0	0	1	.5%
Strongly Disagree	0	0	0	0	0	0%
Total	50	50	50	50	200	100%

Prosaic Section, Part IV, Total Averages

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 200	%
Strongly Agree	3	6	3	5	17	8.5%
Agree	18	15	18	13	64	32%
Neutral	14	18	18	13	63	31.5%
Disagree	11	8	7	13	39	19.5%
Strongly Disagree	4	3	4	6	17	8.5%
Total	50	50	50	50	200	100%

Pictorial Section, Part V, Total Averages

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 200	%
Strongly Agree	20	21	26	28	95	47.5%
Agree	21	20	15	14	70	35%
Neutral	7	9	9	6	31	15.5%
Disagree	2	0	0	2	4	2%
Strongly Disagree	0	0	0	0	0	0%
Total	50	50	50	50	200	100%

Pictorial Sections, Part I, III, and V Combined Averages

Pictorial Sections I, III, and V, "Strongly Agree" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 600	%
Strongly Agree Part I	20	20	27	32	99	
Strongly Agree, Part III	29	30	31	36	126	
Strongly Agree, Part V	20	21	26	28	95	
Total					320	53.34%

Pictorial Sections I, III, and V, "Agree" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 600	%
Agree Part I	22	26	19	12	79	
Agree, Part III	18	18	16	12	64	
Agree, Part V	21	20	15	14	70	
Total					213	35.5%

Pictorial Sections I, III, and V, "Neutral" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 600	%
Neutral Part I	4	2	2	2	10	
Neutral, Part III	2	2	3	2	9	
Neutral, Part V	7	9	9	6	31	
Total					50	8.34%

Pictorial Sections I, III, and V, "Disagree" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 600	%
Disagree, Part I	3	1	1	3	8	
Disagree, Part III	1	0	0	0	1	
Disagree, Part V	2	0	0	2	4	
Total					13	2.16%

Pictorial Sections I, III, and V, "Strongly Disagree" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 600	%
Strongly Disagree, Part I	1	1	1	1	4	
Strongly Disagree, Part III	0	0	0	0	0	
Strongly Disagree, Part V	0	0	0	0	0	
Total					4	.66%

Total Results for Pictorial Sections I, III, and V, Combined Average
Out of 600 points
Strongly agree: 320 = 53.34%
Agree: 213 = 35.5%
Neutral: 50 = 8.34%
Disagree: 13 = 2.16
Strongly disagree: 4 = .66%

Prosaic Sections, Part II and IV Combined Averages

Prosaic Sections, Part II and IV, "Strongly Agree" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 400	%
Strongly Agree Part II	13	17	13	11	54	
Strongly Agree, Part IV	3	6	3	5	17	
Total					71	17.75%

Prosaic Sections, Part II and IV, "Agree" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 400	%
Agree Part II	28	24	23	21	96	
Agree, Part IV	18	15	18	13	64	
Total					160	40%

Prosaic Sections, Part II and IV, "Neutral" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 400	%
Neutral Part II	4	7	9	9	29	
Neutral, Part IV	14	18	18	13	63	
Total					92	23%

Prosaic Sections, Part II and IV, "Disagree" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 400	%
Disagree, Part II	4	2	4	5	15	
Disagree, Part IV	11	8	7	13	39	
Total					54	13.5%

Prosaic Sections, Part II and IV, "Strongly Disagree" Combined Average

	I found it easy to concentrate	I was engaged	The words captured my attention	The language created images that I could "see" in my mind's eyes	Total Points = 400	%
Strongly Disagree, Part II	1	0	1	4	6	
Strongly Disagree, Part IV	4	3	4	6	17	
Total					23	5.75%

Total Results for Prosaic Sections II and IV, Combined Average
Out of 400 points
Strongly agree: 71 = 17.75%
Agree: 160 = 40%
Neutral: 92 = 23%
Disagree: 54 = 13.5%
Strongly disagree: 23 = 5.75%

Comparison of Total Results for Pictorial Sections I, III, V and Prosaic Sections II and IV

	Pictorial Sections, Parts I, III, and V	Prosaic Sections, Parts II and IV
Total Points	600	400
Strongly Agree	320 = 53.34%	71 = 17.75%
Agree	213 = 35.5%	160 = 40%
Neutral	50 = 8.34%	92 = 23%
Disagree	13 = 2.16	54 = 13.5%
Strongly Disagree	4 = .66%	23 = 5.75%
Strongly Agree & Agree	533 = 88.84%	231 = 57.75%
Neutral, Disagree, and Strongly Disagree	67 = 11.16%	169 = 42.25%

Appendix L
Complete Open-Ended Question Results

Part One Results

Part One utilized a highly visual poem, metaphors depicting God, and a reading from John 10:11–15. The results:

What words, clauses, sentences, ideas, or images stand out from this part of the sermon?

50 responses

rock and lightning. scattering sheep.
The Good Shepherd vs feeling so distant from God that you can't even rest in His shade. Anne Sexton's poem about divorce.
A shepherd lying down with sheep. God distant: it made me visualize a painting of an old, bearded white man sitting on a cloud.
Despair, hopelessness
repetition of "God", the ache portrayed in the poem
The grief expressed over love that has been lost/destroyed
Shepard and sheep
Killing the relationship--chopping off the heads.
The man getting out of the shower and the polishing of shoes
Boot black, "there is no one to cover me, not even God," red tongue, good shepherd, "I have killed our lives together"
"No one to cover me, not even God", If God is 'out there' or far off, or too holy, we can't draw near. But, there's another way..."Good Shepherd"

"heads rolling like beach balls", "buried" [good] feelings", "no one to cover me, not even God", "sheep", "I and the Father" , " I and the Father are one" (did I actually hear that?), the grouping: (divorce, abuse mental illness, the job that crumbles),

fish in the water (poem), Jesus the Good Shepherd

There is no one to cover me not even God

The excessive attempt to sound poetic, dramatic in describing our condition...

Various fish, violence, hurt and hopelessness

Bareness, loneliness, a yearning for God

The need for shade, the walking out of shower, the shepard

images of God--warrior, fire; from poem--beachball

the Good Shepherd seeking us

I lay down my life for the sheep

I struggle with poetry, but the "explanation" of the poem gave it life for me.

Burning fish

The presence of sadness in the passage Mike read.

my thirst, polished shoes, waves and sun, images of god

The image of the shepard watching out for the sheep

Trembling ache, universality of the message, "no one to cover me . . . not even God", crushed dreams, other images and stories for Divinity / God

I am the good shepherd, Sadness, Separation

Fish, fire, dressing in the morning, red, no one to cover me, not even God

The poem about divorce; images of God; sheep

I am the good shepherd and I know my sheep. Not even God

Thirsty, strawberry, Good Shepherd

Tumultuous, sad, shrouded, other images of divinity, good shepherd

The emotion brought by the words - trying to drown the sadness.

"no one to cover me not even God"

Tumultuous, I love using poetry in sermons, thread of compassion, water imagery in poem, career path that crumbles to pieces. I'm not entirely clear about how a poem of divorce connects to our images of God, which I believe the speaker is attempting to connect.

Jesus as a good shepherd who cares for his sheep

"No one to cover me, not even God" // images of God as rock, thunder, warrior, against the contrasting image of shepherd

Simple images of a husband at a time when love was still alive...and then, "There is no one to cover me, even God."

axed off heads, blue eyes in a beach ball, strawberry, fish on fire, dressing early, boot black, no one to cover me, not even God, thirsty, need shade, rock, consuming fire, I am the Good shepherd, I lay down my life for the sheep,

life long struggle, axed off each head, killed all the good things, dear as a strawberry, boot black, wise from the shower, trembling ache, wayward child, God behind a curtain (like Wizard of Oz), all consuming fire, pervasively shape, wolf snatches,

I struggled to "see" the images of the poem and found my concentration fading. The second half of the section was much more clear and my concentration and engagement was at a much higher level.

divorce, depression, i have killed us, two daughters, no one to cover me, not even God

images of God, good shepherd, lays down life, I know my own, no one to cover me, not even God

Cover, alone, helpless

The good shepherd

The different places where God is, or who God is. "God the father, God in Heaven"

blue eyes stuck in a ball rolling down the drive, wise from the shower, trying to drown the red tongued fish, the good shepherd. no one can cover me...not even God, the shepherd lays down his life for his sheep

The image that god is not a distant presence but rather close in our lives

I need shade, but there is no one to cover me, not even God. Jesus tending the sheep

Part Two Results

Part Two utilized prosaic language to differentiate between Jesus who is a good shepherd and other hired hands. The results:

What words, clauses, sentences, ideas, or images stand out from this part of the sermon?

50 responses

They do not reflect me (2)

they do not reflect me, differentiating, blown it, afraid, along.

Jesus differentiating himself from hired hands who don't care for us well. Feeling hurt and all alone. I don't reflect them.

Caregivers who have failed us, even though they tried. Caregivers as hired hands.

This segment seemed more academic and impersonal.

The idea of being let down by someone you were depending on, "no one to care for us, not even God"

The idea that Jesus distinguishes himself from the caretakers......that he will never let us down.

Because hired hand disappoint we may not trust god

The good shepherd is different from others who have cared for us, but that is similar to so many other sermons I have heard before.

I thought back to a couple times when someone I looked up to let me down and pictured those moments.

differentiation, hired hands, care, human failure

The world's caretakers will fail us and can lead us to fearful or distrusting of those who are too care for us. Even God. Jesus is the Good shepherd, a better caretaker who can be trusted.

Jesus differentiating himself from those others who have had a 'responsibility' for us at some time or in some way; as not failing us as these others have. Those others such as: politicians, siblings, and in particular contextually religious leadership.

various authority figures in our lives who may fail us

Those wounds they do not reflect me

Jesus differentiating himself from the hired hand...the description of the hired hand as one who should care for us but doesn't

Good shepherd; differentiation from other inadequate caregivers.

Jesus as shepherd contrasted with those who are poor caregivers

Therapist, Teacher

idea of hired hand; list of people that includes "sibling," "therapist"

I have difficulty in my 70's to feel pain at not being cared for. I realize that people/myself are human and we fail each other. I've been fortunate that I've had so many faithful people step in and love me.

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Those who were to care for us but did not

Overall it was pretty flat- more like reading a text book.

That Jesus is different from the hired hands. That we can trust in Him because of this.

hurt, wounded, God differentiated, Christ, hired hands

The difference between the hired hands and the shepard and the inevitabitlity that the hired hands will eventually fail us.

Wound deep in our soul, those wounds do not reflect me (Jesus), and repeated the phrase "with no one to care for us, not even God"

Brutal, Jesus is differentiating between himself and...

parents failing us, God is not like people, sorrow

hired hands; images of those who have cared for me; feeling words-alone, troubled, frightened

Betrayal, anguish, tender places

Those who cause wounds don't reflect Jesus, the hurt caused by those who are supposed to care for us can cause great pain

They blew it, big time.

Jesus differentiates himself from the hired hands

Clear that he's aiming for two points in his introduction. Using repeated "Or" allows practically any audience member to connect to the message because it is probable they are one of those "Or's". "They do not reflect me" says God = I like that. Mike speaks those words in hushed, caring tones, which is how I'd like to hear God speak to me. "Blown it big-time" = a modern phrase that makes sense to me. He repeats "Afraid" like he did "Or" earlier. Good speaking device. The words used here are less image-based for "seeing". This section seemed more like a practice of speaking styles, ie - using repeated words "Or" "Afraid".

None

"Jesus is differentiating between himself and the hired hands who..." // the wound/fear caused by those who fail us, tying back to the sense of "no one to cover us, not even God"

Sometimes those with being caretakers--the hired hands--fail us. And even though Jesus is supposed to be the good shepherd, more invested in our care, sometimes people feel abandoned...even by God.

these wounds don't reflect me

break trust, hide our tender places, harsh and brutal, without remorse or concern, afraid of those who have power,

Part Three Results

Part Three described images of the silly things that sheep do, and it utilized hypotyposis to describe sheep jumping off of a cliff. The results:

What words, clauses, sentences, ideas, or images stand out from this part of the sermon?

50 responses

feet wet, dehydrated, walking backwards, reasonable intelligence, fear vs. intelligence.

Sheep are dumb - won't put their feet in water, walk backwards even if it's into danger, will follow the leader off of cliffs. (I also know I've heard you share about sheep before this spring's Ode sermon series so I wondered how long ago that was and in what context you used this sheep story in a previous sermon.) And I thought about "hired hands" who have made me fearful and suspicious like sheep.

Helpless and thirsty and in need of shade but there is no one to cover me, not even God.

Fear, following without thought.

a pile of sheep, feeling the fear of one being not cared for by a "hired hand"

How highly intelligent animals/people behave in the presence of stress or fear

Sheep jumping one after the other

Visual: The sheep following one another off a cliff. Emotional: there was no one to cover me, not even God.

The sheep on its back, sheep not wanting to get their feet wet, sheep going backward if they sense danger, but it may not truly be away from danger, sheep following other sheep, jumping off the cliff into a fluffy 1500 sheep pile, the phrase- No one to protect me, not even God.

sheep, sheep examples (water, walking backward, sheep death pile), billowy, fear, reasonable intelligence

Sheep make bad decisions when fearful. Humans make bad decisions when fearful. If over time we are mistreated by hired hands over and over again, we can start to make bad decisions out of fear.

"Hired hands" (recalling it from the previous few minutes), fear, wisdom, intelligence (grrr, I had to look up how to spell intelligence), "fluffy white cloud", jumping sheep, sheep not dying... walking down a fluffy white cloud to safety", "Jesus as the good shepherd", fear as an underlying cause for my own unwise actions, preferring to walk up hill instead of down, not wanting to get feet wet, a sheep lying on its back, shepherds having breakfast, university researchers researching sheep, "fascinating" (fascination with the premise that fear a not plain old (general) bad decision making as the cause for poor decisions.

sheep jumping off cliff

The fall got more cushioned ...
fear not a lack of intelligence ...

The stupidity of the sheep may be less important than their fears.

Failure of caregivers; Jesus' alternative

We like sheep, can appear stupid when we are scared and wounded.

pile o sheep

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feet don't get wet, sheep walking backwards, jumping off cliff, 1500 of them! white mass softening the fall of jumping sheep

I loved the description of how sheep act. I vividly could picture sheep falling over the cliff. And I appreciated the insight that even though they are smart once they are scared they don't act wisely.

Fear shut us down from trust

Being able to relate to being a sheep- not as being stupid, but as scared

Sheep in pile

The idea of fear directly causing us to stumble, to back away, to make bad choices to our detriment. The visual of those "foolish" things that sheep do definitely helps in this connection.

sheep stupid in fear, if we live in fear by the hired hand we can think not even god can shelter us.

The image of the fears of the sheep overcoming their intelligence and making them do things like jump off a cliff.

Differentiation of those who care for us, sheep jumping off the cliff, fear as opposed to lack of intelligence, lines begin to blur between the hired hands and Good Shepherd and again the phrase "no one to help me, not even God"

Sheep is not smart, Follow the leader, scared of almost everything

sheep on their backs, sheep not drinking from the pool, sheep jumping from cliff, sheep in a pile, hired hands hurt us, there is no one to cover me - not even God

sheep on their backs, dead sheep, backward walking sheep; flock; sheep jumping off a cliff; billowy white pile; fear

Lack of intelligence and more with fear

Sheep falling over, falling off a cliff, avoiding water

image of the pillowy pile of sheep, fear causes us to act in ways that aren't best for us, those who fail us in care erode our confidence in the good shepherd

How reasonable intelligent sheep are and yet hopeless at the same time.

The sheep behaviors and their intelligence versus their fear

Frames differentiation. I like how preacher is setting us up for a contrast. I heard him chuckle a little bit when talking about sheep, which is good, because it makes a pastor seem more human. A lot of preachers are really uptight, which doesn't make it very fun to listen to. "Billowy". Funny sheep facts. But they're not necessarily dumb but scared. This is good to hear because I'd rather be thought of as frightened than dumb! which is probably the truth. I got the connection between me and sheep in the "preaching" part after the stories about sheep.

Sheep jumping off of a cliff into a white pile

the fluffy mound of sheep cushioning the latter sheep's fall // refrain: hired hands harm us enough times and the [water] begins to look like [poison]

Fascinating facts about sheep...Fear can cause normally intelligent beings to be unwise. If we feel betrayed or unsupported by traditional caregivers, even the Good Shepherd is suspect.

sheep, billowy cushion, I am helpless, thirsty and need shade but there is no one to cover me, not even God, hired hands, wound, Good shepherd

"I love that Jesus..." speaker includes personal preference. Just plain dumb - sheep. Behavioral scientists from Cambridge is a reliable source. Illuminates the possibility. Fear not lack of intelligence makes us do crazy things. "Difficult path becomes normative life experience" - well said.

Using the sheep analogy made it very easy for me to see images of the things being described. The article read was written in a style of something I would find myself reading regularly so it held my concentration much better than the poem in the first section. The only times I found my concentration waivering at all where when some larger words were used (Differentiation, illumination) because these words aren't used regularly in my speech or the speech of others I conversate with I find my mind having to take an extra second to find the meaning and then I have fallen a word or two behind the story.

sheep, qualities of sheep, dehydration, making harder choices than necessary, lack of distinction, because of fear, between jesus and hired hands and then feeling no presence to shade me, even God

promises, facts about sheep,WOW!! Had heard these before. Don't want to be identified with them, but see myself there at times. Sad! They are, "at best, unwise, worst: just plain dumb!!!" Huge comparison with fear for me. Pondering fear vs. lack of intelligence.

The idea that fear inhibits our moral compass. That fear causes actions not based on a persons higher self but pure instinct, and not always a protective instinct

Loved all the facts about sheep!

The facts of sheep. The wonderfully strange 1,500 sheep news story. The image of a pile of pillowy sheep saving some. "Sheep at best are at best unwise, and at their worst, dumb" My relation to fear and not being cared for. "Water begins to look like poison"

sheep (we) do crazy things when they are afraid--walk backwards, follow each other off cliffs. We may be malformed by the hired hands in our lives.

Fear can lead us down an illogical and destructive path

Sheep with their legs in the air, sheep walking backward, sheep walking off a cliff billowing pile of fluffy white,overwhelming fear, the difficult becoming normative

Part Four Results

Part Four didactically defined the words "good" and "shepherd." The results:

What words, clauses, sentences, ideas, or images stand out from this part of the sermon?

50 responses

God is a good shepherd (2)

hired hand, projections.

Good Shepherd. And all of the English and Greek definitions of each word and English examples of each word plus Biblical references to each time each word showed up in Greek in the Bible. Honestly, it was too much to digest and put together. At the end of the day, all I took away was "Good Shepherd."

Shepherd can be short for German Shepherd.

Good shepherd

the idea of "good shepherd" as opposed to "good" and "shepherd"

Jesus as the shepherd who is good

I had not considered the definitions of good and this will give me pause next time I hear it.

Nothing stood out to me in this segment.

The goats being separated from the sheep, "Good", "Good shepherd", "God revealed in Jesus".

Good, definitions (valid, desirable, proficient), kalas, good shepherd, German shepherd

There are many definitions of good. I didn't catch the whole definition of the word "good" in this biblical phrase, but part of the definition was beauty. God, as revealed in Jesus, is a good Shepherd.

Good, good, good, good, good, good. Shepherd. English and Greek (but no Hebrew or Aramaic) (yes, I heard that), Jesus reveals God as good. Timothy (book of), John, chapter 10 and it's two instances of the word "good", the implication that the five(?) instances of "good" were in reference to the particular Greek word used (so when Jesus says "no one is good but God" the Gospel writer must have used a different Greek word... and wondering if that is a "fair" way to approach the word "good" in the new.

"God as revealed in Jesus is a good Shepherd"

I know my sheep and my sheep know me

Terribly belabored didactic approach, definitions straight from dictionaries a total turn-off

Good shepherd; good; shepherd

good

I appreciated the meaning of the word "good". The repetition of good cements it in my mind and leaves me feeling comforted.

Good

Jesus/God is a shepherd who is good

Good Shepard

God revealed in Jesus is a good shepherd

good shepherd

God is always always always the good good good shepard because he care for the sheep.

Greek for 'good' used 5 times, Good Shepherd

Good has six definition, God is a good shepherd, good

good shepherd

good; good shephard

I am the good shepherd, I know my sheep and my sheep know me

The idea of "good"

The good Sheppard - a very warm feeling. Reminds me of the hymn: For you are good (repeat) to me.

the six definitions of good

I like how he changes his intros. This one asks "What is God isn't like a hired-hand?" Sometimes a list of definitions don't do much for me. I like it when he talked about the Greek meaning of good. It's important for preachers to read bible passages so I'm glad he did that. I hate german shepherds! I wish i knew how to spell "collas" "collus" "callas".

None

good // God is a good shepherd // "good" in greek = beautiful, good

Multiple definitions of the words "good" and "shepherd."

Good Shepherd

What if God is a Good Shepherd? I'm trying to figure out which "good" God is. I'm trying to figure out which "good" I am. Good explanation of what word means in Greek and English. This was a little more of an intellectual linguistic experience rather than an image-filled spiritual experience. I can appreciate it though, for sure.

The introduction to this section where the sermon asked questions was very engaging. I find when I'm asked a question even rhetorically my mind is jolted into looking inside for an answer and therefore engaged in the text. The rest of the section, the more technical short sentences felt more like reading test questions the kind that you have to read 2 or three times because for some reason the information just isn't sinking in.

god, as seen in jesus, is a good shepherd. sheep and goats. good has many meanings.

What if God is a good shepherd? Have not liked the word good---it seems so neutral, not detailed enough to pinpoint a meaning, but you gave the 6 definitions of good and that helped give context. God is revealed in Jesus as a good shepherd!!!

Holiness, ultimate goodness, higher

good and all the definitions, good shepherd

Definitions of "Good."

God revealed in Jesus is a good shepherd

God is a good Shepard

good equals beautiful, I know my sheep, Shepherd that is good

Part Five Results

Part Five utilized a second, highly visual poem, and it employed simile and metaphor to depict the love of God. The results:

What words, clauses, sentences, ideas, or images stand out from this part of the sermon?

50 responses

get out of bed, tray again, shaving soap, upon us.

God's love being like shaving soap ... which was a simile that just didn't work for me (sorry). I didn't know what to make of it. And there was another Anne Sexton poem, this one titled and about Courage. And the idea of hired hands cyclically hurting each other.

Love as simple as soap.

Warmth and love from God

taking the perspective of the one suffering at the hands of the "hired hand"

Shaving soap

shaving soap, love, good shepard

Your heart went on a journey alone. You drank their acid and concealed it.

Love as simple as shaving soap, I could see white, creamy, lathering soap.

courage, love as simply as shaving soap, alien, swallowing acid, fatty, Love

What if God's love (Capital L, divine Love) is as simple as shaving soap. Foaming, lathering, soft, gentle.

a life saved in battle... being Love and supplanting courage, "as simple as shaving cream", rock and fire and [God] destroying those who hurt us.

"drinking the acid" of ridicule, shaving soap

You drank their acid...
Love as simple as shaving soap...

the Good Shepherd loves like the hired hand does not

shaving soap; painful experiences

Drinking their poison. Love as lather all over our faces.

shaving soap, babies first steps

spanking, bike wallowing in driveway, shaving soap, valley

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The conclusion was more difficult for me. I understand what Sexton is saying about the comfort of shaving soap (my husband lathers billowy soap on his face each morning with his brush). BUT, that's not the kind of Love I needed when we we got the call that our son might die from his own hand, when our daughter had a breakdown, when my closest friend died from cancer in her early 40's. I needed that Rock, that Good Shepherd who delivered me from the lion's mouth, who walked with me and eventually calmed the storm of my mind. I WAS walking through the shadow of the valley of death..."simple, warm and soft" wouldn't have cut it. Just saying. The language was engaging and great images though!

Love

Image of love as shaving soap

Lathered upon us

The parallel between the love of the Good Shepherd and shaving soap caught my attention

love as simple as shaving soap, first baby steps like earthquakes. The image of shaving soap also brought images of shaving without soap. The image can also give branches and depth to those with deep experiences in the image.

Love is many times as simple as shaving soap.

Your courage was a small coal you kept swallowing, Love as simple as shaving soap, hired hands who have hurt us have been hurt. Wow - terrific sermon, Mike!

courage is not courage, it is love, Love, divine Love,

friend's dying to save you is not courage but love, divine Love, shaving soap, hired hands who hurt you had hired hands who hurt them, rocks, lightning, courage, get out of bed in the morning

shaving soap; although this image of shaving soap warm on my face didn't really work for me because I don't shave my face; I projected this image onto a male rather than personalize it for me

Ever present Shepherd who cares

Shaving soap, soft, warm, all over our faces

Lathered over our faces

The soap covering us; cleansing and present.

the poem

Divinities shepherding care = that has a nice ring to it. Dazzling poem. Child's first step, riding bike, spanking (Yikes!) I have a strong connection to all these times of life. Small coal I kept swallowing. He repeated simple as shaving soap. Good idea, cuz I was saying to myself that I liked that phrase too when he first said it. Ha! Again, I'm not sure how divine love is simple as shaving soap, which seems to be the "preaching point" he's trying to make. What's that called? didactic, didacticism, dadaist??? I'd like to talk to the people grading this sermon :)

Shaving soap

divine care like shaving soap, lathered on us // courage like a coal you kept swallowing // the idea of good shepherd getting us out of bed trying again

Love Ann Sexton's poem! ...drinking the acid of negativity...and love as simple as shaving soap...both ideas are visual & visceral--very engaging.

shaving soap, courage as a coal, wallowing up the sidewalk, swallowed their acid, light and shadows of death, Good shepherd,

Coming back to poetry enlivens things for me again. All tough images from that challenging poem, especially about being young and having children. makes me think of my children or my own challenges with youth. I love that he said, "Instead, in God, we get a good shepherd." Day bathed in light - lovely

The poetry is a struggle as it is not like a conversation so I find myself needing to hear the language much slower and repeated to actually see the imagery and comprehend the concepts. The "shaving soap" being simple simile for example was difficult because I don't know anyone who uses the term shaving soap and I don't usually associate shaving cream with being simple. I think I could see the images and would be more engaged with words that I use in everyday language and in comparisons that come natural to our culture.

love is like shaving soap, awesome as an earthquake, love is like something soft slathered all over your face

Give us courage...compassionate, tender care, "small things" (I LOVE the small things in life/relationships), "a hat to cover your heart,"---need to ponder this, what if courage was love, love---as simple as shaving soap---I can almost feel this image!!!

Acid. Healing. Restoring hope and care

courage, love, hired hand, the good shepherd, the image of shaving cream: soft, on our face, lathered = God's covering over us

Tender, ever-present.

Love as simple as shaving soap, drank the acid and hid it.

Love is simple at its best but can take many forms

Love is simple as shaving soap,, shaving soap spilling out in abundance

Appendix M
Full Analysis of the Open-Ended Question Results

Imagery for Each Sermon Part

Pictorial Section, Part I. Total Images (repeated imagery excluded and not counting the words "good," "shepherd," or "good shepherd")

Rock, lightning, scattering sheep, shepherd lying down with sheep, an old bearded white man sitting on a cloud, chopping off the heads, man getting out of the shower, polishing shoes, red tongue, heads rolling like beach balls, fish in the water, walking out of shower, God as warrior and fire, beach ball, shepherd watching for the sheep, dressing in the morning, strawberry, water, God as rock, warrior against image of shepherd, axed off heads, blue eyes in a beach ball, fish on fire, dressing early, boot black, rock, consuming fire, axed off head, blue eyes stuck in a ball rolling down the drive, wise from the shower, red tongued fish.

Prosaic Section, Part II. Total Images (repeated imagery excluded and not counting the words "good," "shepherd," or "good shepherd")

The words politician, sibling, therapist, teacher caused four respondents to list these words, which resulted in one respondent to write, "… made me picture these personal examples [when "hired hands like politicians, siblings, etc.] in my life."

Pictorial Section, Part III. Total Images (repeated imagery excluded and not counting the words "good," "shepherd," or "good shepherd")

Feet wet, walking backwards, feet in water, walk backwards even if it's into danger, follow leader off of cliffs, a pile of sheep, sheep jumping, the sheep following one another off a cliff, a fluffy 1500 sheep pile, fluffy white cloud, sheep lying on its back, shepherds having breakfast, fluffy mounds of sheep, sheep with their legs in the air.

Prosaic Section, Part IV. Total Images (repeated imagery excluded and not counting the words "good," "shepherd," or "good shepherd")

None.

Pictorial Section, Part V. Total Images (repeated imagery excluded and not counting the words "good," "shepherd," or "good shepherd")

Get out of bed, shaving soap upon us, love as simple as soap, shaving soap, drank their acid, I could see white, creamy, lathering soap, swallowing acid, foaming, drinking their poison, love as lather all over our faces, spanking, bike wallowing in the driveway, baby first steps like earthquakes, rocks, lightning, courage like coal you kept swallowing, light and shadows of death, shaving soap spilling out in abundance.

# Graphs Depicting "Strongly Agree" for Each Sermon Part, Per Respondent

Part I
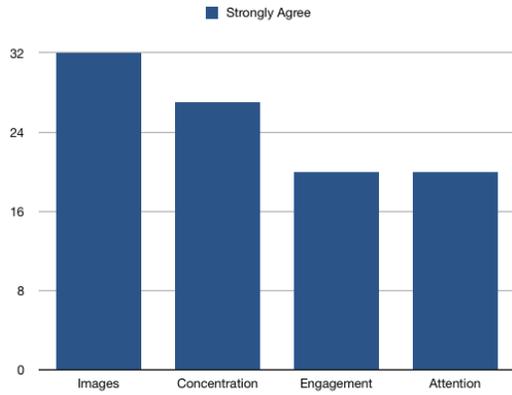
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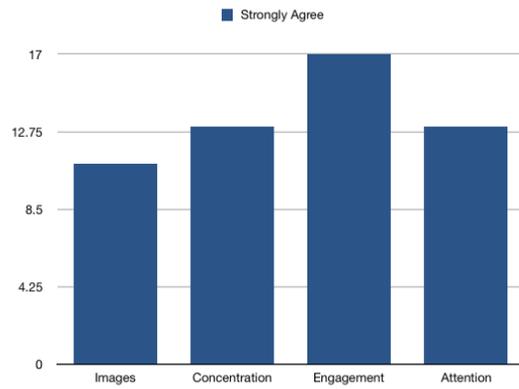
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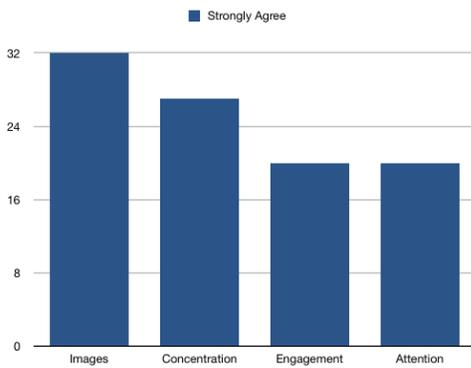
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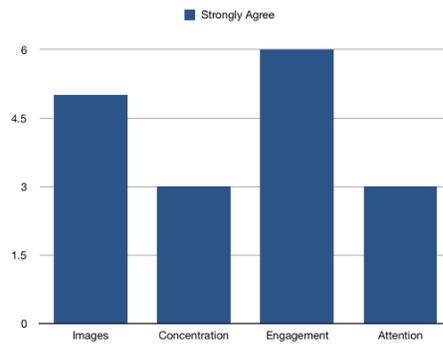
Part V
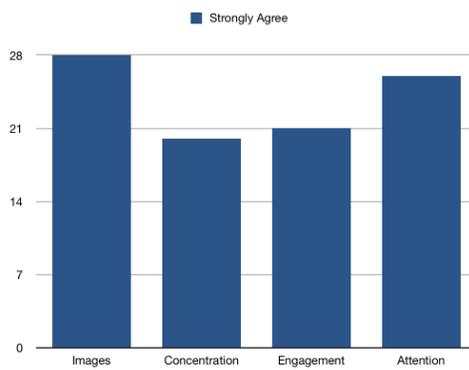
Tables Depicting "Strongly Agree" for Each Sermon Part in Images and Combined Concertation, Engagement, and Attention, in Percentages

Part One: Pictorial	Images	Combined: Concentration, Engagement, and Attention
"Strongly Agree" in %	64%	44.66%

Part Two: Prosaic	Images	Combined: Concentration, Engagement, and Attention
"Strongly Agree" in %	22%	28.6%

Part Three: Pictorial	Images	Combined: Concentration, Engagement, and Attention
"Strongly Agree" in %	72%	60%

Part Four: Prosaic	Images	Combined: Concentration, Engagement, and Attention
"Strongly Agree" in %	10%	8%

Part Five: Pictorial	Images	Combined: Concentration, Engagement, and Attention
"Strongly Agree" in %	56%	44.66%

Tables Depicting "Strongly Agree" for Combined Sermon Parts in Images and Combined Concertation, Engagement, and Attention, in Percentages

Parts One, Three, and Five: Pictorial	Images	Combined: Concentration, Engagement, and Attention
"Strongly Agree" in %	64%	49.77%

Parts Two, and Four: Prosaic	Images	Combined: Concentration, Engagement, and Attention
"Strongly Agree" in %	16%	18.33%

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