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An Analysis of the Introductions and Conclusions of C E MaCartney's Sermons

Carl A. Streufert
Concordia Seminary, St. Louis, ir_streufertc@csl.edu

AN ANALYSIS OF THE INTRODUCTIONS AND CONCLUSIONS OF C. E. MACARTNEY'S SERMONS

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by

Carl A. Streufert

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Approved by: Alex H. L. Guebert
Advisor

E. C. Zimmermann
Reader

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

This study endeavors to determine whether the introductions and conclusions of C. E. Macartney's sermons meet the standards of purpose, of variety, of style, of peculiar characteristics as laid down by reputable homileticians and speech critics. By the standard of purpose we mean what the homileticians and speech critics prescribe as the aim and intent of the introduction and conclusion to any sermon or speech. We understand by variety the number of different approaches made to the audience to avoid monotony in the exordiums and perorations used Sunday after Sunday. In the discussion of style, we endeavored to ascertain which diction, phraseology, and sentence structure is most applicable to the introductions and conclusions of sermonic material. And finally, by peculiar characteristics we mean the traits, qualities, and attributes peculiar to those parts of a total sermon, the introduction and the conclusion, with special reference to their respective lengths and relation to the body of the sermon.

The research uncovered the why, the how, and the what of the exordiums and perorations of the contemporary preacher of Pittsburgh, Pennsylvania, in the light of accepted principles propounded by homileticians and speech critics of ancient and modern day fame. In this light an attempt was made to discover the particular strong and weak points of Macartney in these areas of study.

The scope of the study was narrowed down by the following considerations:

The samples of introductions and conclusions were taken from sermon books of C. E. Macartney, dated 1943, 1947, 1948, and 1949. Thus the excerpts are representative of the current pulpit work being done by Dr. Macartney. The representative excerpts are of a contemporary nature and worthwhile for an appreciation of the current homiletical scene. This study is at one and the same time an analysis of one man's technique and an example of what type of preaching is being carried on in our immediate civilization.

Twenty sermons were chosen for research purposes. Thirteen of the sermons were biographical and centered about one Biblical character and the lessons he taught about God. Five of the sermons dwelled on the doctrinal themes of justification, sin, death, and God. The remaining two sermons dealt with ethical concepts, that of conscience and the love of the Christian.

To the knowledge of the researcher no specific work in this area has been done on C. E. Macartney's sermons. Various biographies of Macartney have incidentally mentioned and briefly commented on the approach the preacher makes to his audiences.

In establishing a basis and standard for analysis and criticism, an effort was made to cull all related material from basic homiletical sources. Particular attention was given to those homileticians whose texts were contemporaneous with Macartney's student days. In a questionnaire sent to Dr. Macartney, Dr. David Burrell of the Marble Collegiate Church in New York was said to have held homiletical lectures at Princeton Theological Seminary in Macartney's senior year. Modern day homiletical principles, especially those of Dr. Andrew W. Blackwood, were also consulted.

Principles of speech and speech criticism were studied also to establish a more concrete criterion of judgment. The sources went back to Aristotle, Cicero, and Quintilian. The balance of the speech works consulted were dated no earlier than 1943.

A questionnaire was sent to Dr. Macartney to gather background for the study. The questionnaire served to describe the preaching situation at First Presbyterian Church in Pittsburgh, Pennsylvania, as the preacher under study sees it Sunday after Sunday. Furthermore, the questionnaire desired and received information on the homiletical habits

of Dr. Macartney. The questionnaire is found in the appendix.

Two devices were used to analyze the excerpts from the Macartney sermon books. The individual passage was studied in the light of the accepted theory. In the second procedure the background of the theory was built, on which stage the samples were reviewed and analyzed.

In the entire research attention was given to the essential elements of every speech situation as it was outlined by Thonssen, "Every situation in which a speaker performs involves, therefore, at least three essential elements: the communicator or speaker, the medium of expression, and the recipient of the message."[1]

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[1]L. Thonssen and A. C. Craig, Speech Criticism (New York: The Ronald Press Company, 1948), p. 5.

CHAPTER II

THE SERMONIC INTRODUCTION

The introduction or preface is an integral part of every event of life. There is in all human events a process in progression of slowly becoming to that which is. One does not do an acceptable piece of work in any field of endeavor without a meticulous planning in preparation for the task. The preacher is no exception in his field of endeavor as a mouthpiece of God to people. His is the charge to teach the children of God in all fearlessness and meekness. His ministry from the pulpit is in no uncertain terms a service. He sings with, prays with, and speaks to human beings who assemble in God's house to hear His Word.

It is the object of the preacher to find a common ground of understanding between himself and the hearer. As the preface to a book lays the foundation for a mutual understanding, so the introduction prepares a common ground of understanding for the sermon. The preacher's prime purpose is to establish contact between the pulpit and the pew, to transmit the Word for interaction purposes between pastor and the people. The introduction affords the opportunity

for such contact. In this respect the exordium is the portico to the building, the porch onto which one steps to enter the house proper.

No symphony concert begins until the instruments of the orchestra are carefully tuned. In a similar fashion no sermon begins until the hearers have been tuned up intellectually and emotionally by the introduction. The hearer as well as the preacher must be keyed to the particular note which is to predominate in the balance of the sermon.

The devices for attaining these purposes of the introduction were laid down by Cicero and repeated by Quintilian in the mandatum,"reddere auditores attentos, benevolos, dociles." These distinctions Cicero drew from the master in the field of speech development and criticism, Aristotle. This time honored mandatum is still the basic consideration in defining the purpose of the exordium.

To gain the attention of the hearers is a primary interest of the preacher. The people have come to hear words of great importance. Their attention is to be captured to fulfill the purposes of their presence. Monroe states,"....in the beginning, gaining attention is your main task."[1]

This attention is gotten by arresting the interest of the hearer. The listener brings with him a natural curiosi-

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[1]Alan H. Monroe, Principles and Types of Speech (Chicago: Scott, Foresman and Company, 1949), p. 286.

ty. And that curiosity must be utilized to open the imagination and the thinking of the hearer. It is the desire of the preacher to transmit thought patterns and through the introduction to assist his audience to focus its attention on the subject at hand. It may be necessary to transform their thought process from a negative or neutral state to a more lively interest. In some instances the audience is not necessarily hostile to the truth but careless in its attitude toward it. A lively, interest packed introduction draws the listener out of his lethargy.

To transform a normal interest into an earnest desire to hear, the interest might be quickened by a bright illustration, a suggestive remark, or a striking principle. The aim in such an approach as Broadus states is "to excite not merely an intellectual interest, but as far as possible at the outset, a spiritual and practical interest...."[2] The preacher's message is of a spiritual nature. Yet he does not propound the truth in a nebulous cloud, but he desires the people to eat and to digest the truth for growth in Christian life. The hearer has not seated himself before the pulpit to gather knowledge. He may go other places for such information. His object is to transfer the truth into an applicable principle for his life situation.

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[2]John A. Broadus, On the Preparation and Delivery of Sermons (Revised Edition; New York: Harper & Brothers, 1944), p. 102.

For this reason it is imperative to arrest and insure attention to the text and the subject of the discourse. All other extraneous matters at that moment must be blocked out. All the attention the hearer can muster must be concentrated on the dissection of the text and the elaboration of the discourse. Without such attention from the beginning, the bridge from the pulpit to the pew is broken down. No transfer of thought passes across the chasm.

An uninteresting introduction destroys that attention and alertness. One homiletician contends, "Dullness in the exordium is like a lullaby at the trundle-bed."[3] The hearer has been lulled to sleep. He occupies space, but the message passes by unnoticed. The introduction has done but one thing. It has closed the door for further communication.

Simultaneously with gaining the interest and attention of the audience, the preacher must gain the good will of the hearer. It is the object of the speaker to get the listener in the same place with himself. Through the opening words he attempts to attune the hearer's mind in harmony with the subject.

This harmony is defined in the word "rapport." Through this medium of the meeting of the two minds, the preacher gains the confidence of the people gathered before

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[3]David James Burrell, The Sermon, Its Construction and Delivery (New York: Fleming H. Revell Company, 1913), p. 113.

him. The speaker will induce them to listen to the important message he has to share. Henry Ward Beecher[4] says that "rapport" is a part of the intuition of the true preacher to know how to get at men.

The exordium therefore directs itself to the emotions. Cicero bears out experience when he stated that men decide more problems by hate or love, or sorrow, or joy, or fear, or some other inward emotion than by authority or any legal standard or judicial precedent. The preacher takes note of that fact and by his introduction he stimulates those emotions to gear the audience for the material to come. The great preacher Horton emphasizes this fact, "If the congregation is prepared, the sermon may immediately plunge in medias res; but if not, the minds of the hearers must be first wooed...."[5]

Yet the swaying of emotions is only a means to an end. To excite the emotions for their own sake develops only the shell and nothing more. The emotions key the hearer for a definite purpose in the speech situation. It is the aim of the pulpiteer to move the emotions as a persuasive means to a corresponding course of action. It is not the purpose of the speaker of God to give the audience a cathartic release,

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[4]Batsell Barret Baxter, The Heart of the Yale Lectures (New York: The Macmillan Company, 1947), p. 253.

[5]Baxter, op. cit., p. 257.

but to lead them to a decision and to an action on the basis of conviction.

These two basic considerations of gaining attention and securing good will on the part of the speaker are paramount considerations. But these two principles of approach and purpose are useless, if the minds are not led naturally into the discourse.

To this end Cicero added the "dociles." The sermonic material may be very cogent to the preacher as he begins to speak, but the hearer's mind may be far from the point of contact with the Word. The introduction offers the necessary opportunity for the audience to condition itself to the particular point of interest as the speaker sees it.

The exordium in this capacity prepares for the understanding of truth. In doing so, it presents the preliminary information necessary for the comprehension of the dissertation to follow. The scope of the subject matter is narrowed down. The introduction telescopes the larger area of the text down to the smaller theme at hand. Aristotle speaking on this matter of understanding "shows that the first function of the exordium is to put the hearers in a position to understand; its second to win their sympathy."[6]

Specifically the introduction should guide the hearer

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[6]Charles Sears Baldwin, Ancient Rhetoric and Poetic (New York: The Macmillan Company, 1924), p. 34.

into the right groove, to the right end. The preparation in this sense means that the listener is conditioned to agree with the sentiments of the discourse. The servant of God wishes to lead his flock onto the pastures of the Word. The flock must know why they are to follow any farther than the opening words. It may be necessary to give the background of the text. The text may call for an explanation of the difficult, archaic vocabulary or phrasing. The pastor in the pulpit must make every effort to make the topic of the hour the most important message of the day.

"Every hearer who dissents from you has a Bastille open for you in his own mind. Once get your thought lodged there, and no 'reign of terror' can set it loose again."[7] The listener who disagrees with the opening sentiments of the preacher and refuses to tune in any longer on the ensuing thoughts cuts off the line of communication from pew to pulpit. The speaker has given the indication that he does not desire to lead. His approach has a negative reaction in the hearer, and he has defeated the very purpose for which he has prepared his entire message.

The classic example of a right preparation in the Scriptures is the approach of Nathan to David.[8] David had

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[7]Austin Phelps, The Theory of Preaching (New York: Charles Scribners' Sons, 1894), p. 233.

[8]2 Samuel 12:1-5.

to be reprimanded for his sin. His soul had to be reclaimed. Nathan carefully built the porch to the building. In this case he used a parable. David was in agreement with the sentiments and argument of the prophet. "Rapport" had been established between the prophet and his audience. The preparation in the introduction was adequate for a further presentation of God's case against David and the subsequent comfort to follow.

The very ordinary congregation of modern worshippers presents numberless states and conditions and requirements to challenge the preacher's ingenuity of approach. In this realization he must be aware of the purposes of his exordiums and know how best to accomplish these purposes on the basis of the principle, "reddere auditores attentos, benevolos, dociles."

In the introduction to the sermon, "Lord Is It I,"[9] Dr. Macartney shows an understanding of the purpose of the exordium. Preparation of the mind is carried out. Background is given to the theme of the sermon. The exordium in a logical progression describes the background of the Passover meal celebrated by Jesus and His desciples. Attention is focused on the meaning of the Passover for the people of God when it was instituted in Egypt. The intro-

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9Clarence Edward Macartney, The Greatest Questions of the Bible and of Life (New York: Abingdon-Cokesbury Press, 1948), pp. 141-144.

duction brings forward the setting of the upper room where the question, the theme of the sermon is stated. The audience's attention is drawn to the men who put the query to the Lord. In such a manner the hearers are helped to appreciate the preacher's main object of the discourse - a discussion on self examination.

The approach of the sermon on David, "Is the Young Man Safe?,"[10] is made to the emotions. The preacher presents a vivid dramatization of anxious David, deeply concerned with the safety of his son. The total impact of the exordium is made on the emotions of the observer of this scene. The interest displayed in the description of David is absorbing. There is a definite preparation of the minds of fathers and mothers in the audience for the sermon on the perils of youth today.

The attention is riveted on two short Bible passages in the introduction to the sermon, "It Is Finished."[11] The short exordium is replete with interest seeking passages, for example:

> 'It is finished.' That is the greatest proclamation ever made to man. Yet it did not seem so when it was spoken. Just a derided, mocked, bleeding, dying man. Who cares what he has finished? And who cares

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[10] Ibid., pp. 91-95.

[11] Clarence Edward Macartney, The Greatest Texts of the Bible (New York: Abingdon-Cokesbury, 1947), pp. 128-129.

what his last cry is? Yet the world has never forgotten it.[12]

Note the use of the adjectives. They are interest arousing words. The indolent mind is awakened to the challenge of that man called Jesus. The form of the question requests an answer from the hearers. They are engaged quickly to follow this Jesus and His words.

Basic to creating interest, good will, and preparing to lead into the discussion of the sermon is the medium used to bring pastor and people together. The preacher is dependent upon words to bring the hearer into sympathy with the Word. The word patterns are the only means of transmission. The choice of his words and the composition of sentences make the difference between the preacher who rambles on and the preacher who holds the audience in rapt attention. The style of the preacherrmust receive much care as he prepares the introduction.

The style of the sermonic introduction is marked by simplicity. Particularly is this the case in the opening sentence. The initial flow of words contains the first impression made on the hearer, and theopening sentence ought to charm and attract him.

Abstruse trains of thought destroy the simplicity of the exordium. The sermon was not made for the preacher.

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[12] Ibid., p. 128.

The sermon was designed, planned, built, and completed for the sake of the hearer. The pastor is asked to speak the Word, not to confound it with difficult and profound terms. With obscure language the communication lines are clogged, and the message does not come through clearly. Confusion of terminology or sentence structure have no part in the sermon and much less so at the beginning when the first impression is being made.

Simplicity is furthermore sacrificed by a prolonged argumentation in the exordium. The argumentation, if any, is reserved for the body of the discourse. The introduction does not propose to contain the whole sermon but only leads from the text to the theme. The introduction is not the building but the portico of it. Through such argumentation the attention is broken down and in the preparation the preacher has anticipated too much of the actual discourse. In line with these thoughts Quintilian agrees, "The style of the exordium...should rather seem simple and unpremeditated, while neither our words nor our looks should promise too much."[13]

An elaborate style breaks down simplicity by drawing attention to itself instead of being a means to convey the thought intended.

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[13]The Institutio Oratoria of Quintilian, translated by H. E. Butler (New York: G. P. Putnam's Sons), II, 39.

"No part of the discourse...needs as much exactness, or as much address, as the exordium...."[14] The words flowing from the pulpit must give the impression of a clipper ship cutting the waves. This impression is created in a conciseness, a brevity of sentence structure. As the excerpt further down will illustrate, Macartney attains this sharpness of diction in his descriptions by a use of concrete adjectives. The style thus is left clear and uncluttered.

The illustration is used effectively to produce clarity. Blackwood[15] voices the common opinion that Macartney excels in the use of the illustration. His technique of illustration follows the accepted rule, namely, an illustration is placed first in order, followed by an explanation or an analogy of the truth.

In the sermon on Stephen, Macartney refers to a famous Rembrandt self-portrait painting. From this illustration he speaks of Stephen's life as a masterpiece. And in the description of Stephen's face leads the hearer to the theme:

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[14] A. Vinet, Homiletics (New York: Ivison & Phinney, 1866), p. 307.

[15] Andrew Watterson Blackwood, Preaching in Time of Reconstruction (Great Neck, New York: The Pulpit Press, 1945), p. 41.

"Stephen - The Man Who Looked Like An Angel."[16]

Directness is indicative of a good preaching style in the introduction. The exordium leads quickly to the point of the theme. The progression of thought should have the quality of rapidity. One homiletician lays stress on this fact, "Directness of approach requires as great rapidity of progress as the nature of the subject will permit."[17] A study on Fosdick's introductions[18] showed that the great preacher produced a climax of directness by placing the strongest ideas last. The exordium increased in its vividness as it progressed.

In each of the introductions analyzed Macartney uses many approaches in variety. Yet the directness, the rapid progression of thought is always evident.

The quality of descriptive language is helpful to any good style. A good description either in narration or dramatization is a truth painted. "Almost anybody will look at a painting of that which nobody would listen to, if droned in the ear. Nobody is uninterested in an illustrated news-

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[16] Clarence Edward Macartney, The Wisest Fool and Other Men of the Bible (New York: Abingdon-Cokesbury Press, 1949), pp. 132-133.

[17] Phelps, op. cit., p. 245.

[18] Gilbert Stillman MacVaugh, "Structural Analysis of the Sermons by Dr. Harry Emerson Fosdick," The Quarterly Journal of Speech, XVIII (November, 1932), 531-45.

paper. The eye is the lens; the ear the drum. The eye magnifies; the ear only echoes."[19]

Dramatizations aid the hearer to put himself into the subject at hand. The dramatization of ideas makes an otherwise cold story live as it is reenacted by the preacher. And the suggestive quality accompanies the narrative form of exordium. This approach allows the listener to quicken his mind and emotions to the ancient Biblical characters as he follows the life patterns of these men.

A final quality of style basic to the introduction is unity. This quality includes all which is essential to the oneness of impression on the listener. Unity does not, however, exclude a diversity of material in the exordium, but it does demand that all materials be subordinate to one main idea.

Macartney's introduction to the discourse on Peter[20] bears the marks of a style which is simple, exact, clear, direct, descriptive, and a style which is unified.

The exordium placing the audience in the Garden of Gethsemane is very dramatic. The people are requested to watch Peter. The simplicity is shown in such phrases as: "It is the sound of sobbing. It is the voice of a man cry-

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[19]Phelps, op. cit., p. 259.

[20]Clarence Edward Macartney, Great Nights of the Bible (New York: Abingdon-Cokesbury Press, 1943), pp. 70-72.

ing."[21]

The clarity is well defined throughout this exordium. In order to keep the style clean and clear cut, the preacher uses no florid adjectives in the description. The progression of thought reaches a climax by placing the strongest ideas near the close of the exordium. Clarity is also attained by placing questions directly to Peter. "What was it, Peter, that brought you to this place? Was it because you felt that the only place where you could express your grief was where your Lord entered into his agony?"[22]

Macartney demonstrates his forte in the dramatization of Peter. The descriptive style displayed has emotional value which carries the hearer with a suggestive tone to hear more.

There is also a diversity of material utilized in this exordium. The Garden of Gethsemane is described. Peter is the central object of observation. The questions are all pointed at Peter in a very personal way. And the preacher reaches the climax in the words, "...we are to let Peter preach to us, that he may both warn us and encourage us, and tell us of the marvelous forgiving love of Christ."[23]

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[21] Ibid., p. 70.

[22] Macartney, Great Nights of the Bible, p. 71.

[23] Ibid., p. 72.

Yet with this great variety of material, the preacher maintains a unity, a oneness of impression.

In the study of the introduction one notes certain characteristics which are peculiar to the introductions of sermons.

In the first place the exordium should suit one subject. The exordium is but the porch to the building. And a porch to a porch in the form of two or three subjects leading to one discourse is undesirable and misleading. There should be a unity within the structure of the opening words, because scattered ideas which are disjointed from the one central core thought carry no one lasting impression. The words of the exordium are pointing ahead, aiming toward a greater elaboration of thought. Dr. Reu[24] would suggest that the exordium take aim and head straight for it, for the opening remarks do not aim to give instruction separate and aside from the actual body of discussion. The very purpose of the introduction as previously outlined rules out such a procedure.

A second characteristic suggested is that the exordium have a vital relation to the theme of the sermon. If a text is used, the exordium must be fitting to that text to main-

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[24] M. Reu, Homiletics (Chicago: Wartburg Publishing House, 1922), p. 490.

tain a harmony with the theme. The introduction is the bridge from the text to the theme and should lead naturally from Scripture to the theme of the message.

Of very great importance is the relation of the exordium to the body of the sermon. The introduction is intimately connected with the body as a flower is attached to the stem. However, as previously stated the exordium is but a means to an end as it forms a transition from the text to the major portion of the sermon. The transitional character and nature of the introduction is well handled by Macartney. Many of his exordiums have a transitional sentence which is in the form of a question. For instance, in the sermon on death and hope;

> And then Turgenev asks:
> Can it be that their prayers, their tears are fruitless? Can it be that love, sacred, devoted love, is not all powerful? Oh, no; however passionate sinning and rebellious the heart hidden in the tomb, the flowers growing over it peep serenely at us with their innocent eyes. They tell us not of the eternal peace alone, of that great peace of indifferent nature; they tell us, too, of eternal reconciliation and of life without end.
> A beautiful tribute, that, to a father's and mother's love for a son who had passed into the unseen, and a noble expression of the hope of eternal reconciliation and of life without end. But upon what is that hope based?[25]

From this point of the question, the body begins by giving three answers to that question.

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[25]Macartney, The Greatest Questions of the Bible and of Life, p. 209.

By the use of the question, Macartney pointed up the particular interest center he wished to impress on the minds before him. Thus the introduction is drawn as Cicero[26] suggests from the heart of the case. It brings forward the interest center upon which the audience is to concentrate.

The majority agree that the introduction should be brief. Pattison proposes, "In your introduction take the theme by one hand and the audience by the other, make them acquainted, and then drop the hands, and get to work as soon as possible."[27] In making two people acquainted the exchange of names is done in a very brief manner. The two are not concerned in the entire background history of one another. Most authorities suggest that the exordium dispense with its weighty business quickly. The people have not come to hear the introduction but a sermon.

The study on the structure of Fosdick's sermons[28] would say the opposite. His sermons showed that greater space is utilized in the development of the introduction. The important idea is expanded in the beginning rather than

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[26] Cicero, De Oratore, translated by E. W. Sutton (Cambridge, Massachusetts: Harvard University Press, 1942), I, 439.

[27] T. Harwood Pattison, The Making of the Sermon (Philadelphia: The American Baptist Publication Society, 1898), p. 149.

[28] Gilbert Stillman MacVaugh, op. cit., pp. 531-45.

in the body of the discourse. The approach is a psychological one. In this unconventionally long exordium, Fosdick claims that the audience's patience and energy is tapped immediately. The claim is that the farther along the sermon progresses, the more fatigue sets in. Therefore the stress and the bulk of material is grouped for emphasis in the introduction. The most important ideas are placed first and are then further expanded in the exordium.

Thus concentrating and expanding in the introduction, the audience is not permitted to reach the point of fatigue. At the beginning the preacher is able to plunge more deeply into the details of the subject and to use more finesse when the hearer's mind is fresh and receptive.

Macartney's sermon introductions showed examples of the lengthy exordium. Out of the twenty sermons, fourteen[29] of the introductions were composed of five paragraphs or more. Two[30] of the openings exceeded fourteen paragraphs. In these cases the paragraphs were of varying lengths. One notes that the lengthy introductions were brought about by long

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[29] Macartney, The Greatest Questions of the Bible and of Life, pp. 91-95, 141-144.
Macartney, Great Nights of the Bible, pp. 53-59, 70-72, 85-88, 197-200.
Macartney, The Wisest Fool and Other Men of the Bible, pp. 32-37, 99-102, 132-135, 153-154.
Macartney, The Greatest Texts of the Bible, pp. 57-58, 97-100, 160-162, 171-174.

[30] Macartney, Great Nights of the Bible, pp. 53-59.
Macartney, The Wisest Fool and Other Men of the Bible, pp. 32-37.

narrations. The preacher went into a very detailed description of the background events of the text. Much of the description centered around the Biblical characters participating in these scenes.

There were two[31] or three introductions which exhibited a developed skill with the short introduction. In these exordiums the pertinent facts are stated and dispensed with in short order. The preparation of the audience is dispatched effectively but with a noticeable haste.

The forms and molds in which the above mentioned qualities of style and peculiar characteristics are couched should be varied. In taking a sermon anthology, one will soon recognize that the variety of types are many. And it is the job of each exordium to seek a new avenue of approach to the hearer. Each of these types among many must fulfill the task of gaining the attention and focusing that attention on the truth at hand.

The guideline for the analysis of the types and varieties of introductions will be those listed by Dr. Blackwood.[32] In his enumeration, he lists twelve so called "sermon gates"[33]

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[31] Macartney, The Greatest Questions of the Bible and of Life, pp. 44-45, 189-190.

[32] Andrew Watterson Blackwood, The Preparation of Sermons (New York: Abingdon-Cokesbury Press, 1948), pp. 113-120.

[33] Ibid., p. 113.

to be used in varying the introductions used from week to week. He lists the following with these connotations attached to each: 1) The textual, that is the direct quotation of the text or parts of them as a jumping off point for the sermon; 2) The contextual, the device which draws its material from the historical setting of the text as well as the extenuating circumstances attending the immediate text at hand; 3) The dramatic description, which draws its power from the fact that the preacher saw the places mentioned in the text and dramatizes them to create more of a concrete impression in the mind of the hearer, to form a living background for ensuing remarks; 4) The topical approach, made famous by Fosdick, draws its luster by showing that a current piece of literature uses a similar plot as the text cited; 5) The problem, a technique vibrant with human interest, with the challenge laid open to listener;; 6) The direct statement of purpose, in which approach the sermonizer throws his case to the hearer in a simple fashion; 7) The striking quotation, that is, using a famous or well known word or phrase which catches the interest immediately; 8) The illustration, a sensational form of catching interest by the medium of the story or anecdote; 9) The news item or cartoon, the method of putting to use the "motion picture mind"[34] of the hearer; 10) The occasional

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[34]Andrew Watterson Blackwood, op. cit., p. 118.

introduction, used largely at times of dedication, celebrations, or anniversary; 11) The psychological approach, used for example, by Nathan in approaching David; 12) The life situation, which centers interest in the life or current event of the local scene.

In all the sermons studied, eighteen of them displayed combinations of variety. The ingredients of the variety were well utilized in producing the cumulative force of the exordium in its progression to the body of discussion.

The exordium to the sermon "The Mystery of Godliness"[35] contains a description of the city of Ephesus, the temple of Diana, a dramatic narration of men singing words from the text of the sermon, an illustration, namely, the letter from Pliny the Younger to Emperor Trajan about these singing Christians, the metaphorical import of the words in the text, and a short excursus on the mystery concept of Paul as found in I Timothy 3.

The analysis of the twenty exordiums showed that ten out of the twelve sermon gates of Blackwood were used. The only two types not represented were the occasional form and the news item or cartoon.

Macartney drew on three sources for his varieties. Each pattern of approach stemmed from either the context,

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[35] Macartney, The Greatest Texts of the Bible, pp. 171-174.

or from the actual theme of the discussion, or from the text proper.

In the breakdown study of the sources for the Macartney exordium, eleven[36] of the twenty were taken from the context. It was interesting to note in this connection that not all of the contextual flavored exordiums were from the biographical sermons. Seven[37] of the twenty exordiums sprang directly from the theme itself as it suggested an opening to the hearers. And finally two of the twenty dwelt largely on the texts themselves.

The majority of the introductions used the narrative and the descriptive techniques, as they appeared in the contextual approach. The excerpts showed that dramatization was used extensively, particularly so in the biographical sermons. As a variety device, Macartney also spoke in the first person. He restated what the people had said or addressed the Biblical character in a personal, intimate manner.

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[36] Macartney, The Greatest Questions of the Bible and of Life, pp. 44, 91, 141.
Macartney, Great Nights of the Bible, pp. 53, 70, 85, 176, 197.
Macartney, The Wisest Fool and Other Men of the Bible, pp. 32, 99, 132.

[37] Macartney, The Greatest Questions of the Bible and of Life, pp. 189, 208.
Macartney, The Wisest Fool and Other Men of the Bible, pp. 69, 153.
Macartney, The Greatest Texts of the Bible, pp. 57, 97, 128.

In a sermon on Judas,[38] the Pittsburgh preacher speaks of a dream he had of heaven, much in the style of the Apostle John, where he saw the twelve foundation stones of the wall of the new Jerusalem. One apostle's name was imprinted on each stone. But one name was missing. From this juncture point, the preacher developed the story of Judas.

Some seven of the twenty exordiums used illustrations to illumine the truth and as an interest arouser.

The topical or book title approach was used in bringing out the salient points for a discussion on death and hope. Macartney refers to a story told by Ivan Turgenev in his great book, Fathers and Sons.[39]

The historical illustration helped to clarify the exordium of one sermon by referring to a letter written by Pliny the Younger to Emperor Trajan.

The field of art lent itself well for the discussion on Pontius Pilate.[40] The preacher describes with exacting detail Munkascy's painting of the court of Pontius Pilate. He describes the faces of many mingling in the court and the one face of Pilate. The illustration paints the truth of

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[38] Macartney, Great Nights of the Bible, pp. 85-88.

[39] Macartney, The Greatest Questions of the Bible and of Life, p. 209.

[40] Ibid., pp. 44-45.

the sermon, What Shall I Do With Jesus.

Another springboard for an exordium is offered by an illustration from modern life. The airlines with their beams to direct planes coming in to the fields opens the interest on a discourse on conscience.[41]

The great problem of life as presented by the text was the burden of two of the sample exordiums. The device seeks to create the realization of the problem not only in the wide world, but individually for the listener.

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[41]Macartney, The Greatest Texts of the Bible, p. 57.

CHAPTER III

THE SERMONIC CONCLUSION

It is the contention of Dr. Blackwood that "...comparatively few seem to appreciate the importance of the conclusion."[1] It is common knowledge that the sermon at sometime or another must come to an end. Yet there are many preachers who by their evident attitude cut off the final part of the sermon by appending an after thought to an otherwise well outlined sermon. Or the pulpiteer rambles on to a sleepy, lethargic, and tired out audience.

In the eyes of the homileticians and speech critics, the conclusion is an integral part of the entire sermon. Broadus is very plain in stating, "Rhetorically, psychologically, and spiritually the conclusion is next to the introduction the most vital part of the sermon."[2] Great care and planning must go into the peroration as it brings the sermon

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[1]Andrew Watterson Blackwood, The Preparation of Sermons (New York: Abingdon-Cokesbury Press, 1948), p. 162.

[2]John A. Broadus, On the Preparation and Delivery of Sermons (Revised edition; New York: Harper & Brothers, 1944), p. 123.

to a convenient and well drawn halt.

The approach and content of the conclusion depends largely on the purpose which that group of sentences desires to accomplish.

The purpose of the peroration in the sermon is to gather various statements in order to bring them to bear in their united force upon the hearer. This cumulative force is used to produce a permanent impression on the listener.

It is the object further of the peroration to compress into a small space the arguments the case presents that they may be viewed collectively. The preacher as it were drives the sermon nail in, and the peroration clinches the entire sermon.

However, it is necessary in the conclusion to motivate the audience to action. To tantalize and stimulate the intellect alone would leave an important feature out of the total purpose. The Word of God is preached not only for the gathering of Biblical knowledge, but primarily to move the heart of the hearer. First and foremost the purpose of the conclusion is to tie together the threads of the sermon in order to motivate the congregation to decision and action in the matters discussed.

The critics of speech are of the same opinion. Monroe in speaking of the principal function of any method of closing a speech says, "...focus the thought and feeling of the

audience on the central theme developed in the speech."[3] The preacher has not gathered the people to amuse them or to while away their time. They have come to hear the precious truths of the Word. And the conclusion not only permits them to review the sermon in capsule form, but they have the opportunity to see how best the action and the decision springs from the argumentation of the discourse.

It is to be the earnest desire and constant care of the preacher to vary the endings of his sermons to avoid monotony. The concern of the preacher is to inscribe the message immediately into the hearts of those before him. If every conclusion is directed and funneled into the same form Sunday after Sunday, an automatic set of mind will come about in the mind of the hearer. With the stating of stereotyped, stock phrases, the preacher signals that the conclusion has come. The audience will react simultaneously with those signals. In many cases conclusions lose their effectiveness for that very reason.

Since ancient times, three types of perorations have been advocated. The types are the recapitulation, the resume, and the application.

The recapitulation is the restatement of the main ideas and arguments with no new forms of phrasing. It is the mere

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[3]Alan H. Monroe, Principles and Types of Speech (Chicago: Scott, Foresman and Company, 1949), p. 295.

statement of a number of points dwelled upon by the speaker. The main headings are brought back for a quick review. This form of conclusion is used as Cicero says, "...that the recollection may be revised, not the speech repeated."[4] It is the neat bundle of thought which brings to the surface the leading thoughts of the sermon. At times it is well to incorporate these basic tenets in repetition by quoting a famous man whose words or deeds exhibited the basic ideas of the sermon.

The use of the recapitulation, however, does not give a way or an outlet for action. It is true that the sermon may have opened avenues for action. Yet in the recapitulation method of closing, a reiteration and final appeal for that action is lost. Dr. Blackwood would suggest a remedy for such a situation when he states, "...if any sermon calls for a recapitulation, obey that call, and then follow with something that will lead the hearer to act."[5]

To vary the perorations, the resume may be employed. In this type there is again a repetition of the main subjects but these ideas are drawn up in a new dress. If one desires to lodge an idea in the minds of the hearers, he must learn that art of artistic repetition. In learning the secret of

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[4]John A. Broadus, Preparation and Delivery of Sermons (New York: George H. Doran Company, 1898), p. 300.

[5]Blackwood, op. cit., p. 165.

such an approach, one will repeat the same material time and again throughout the sermon and once more in the conclusion. On each appearance of that particular truth the material will reappear in a new phrasing. This method is the burning focus in which all rays are concentrated on the great theme of the sermon. The resume may appear in a new argument which presents the evidence in a vivid and unexpected form.

Macartney does this very thing in a resume on the sermon: "If a Man Die, Shall He Live Again?" After speaking of the metaphors Paul uses for heaven, the preacher closes:

> But most familiar, I suppose, and most precious to us all, is the figure of speech employed by our Savior when he likened this change to that of going home: 'In my Father's house are many mansions....I go to prepare a place for you.'[6]

The preacher in this instance is giving a resume of the entire sermon in the peroration, but he introduces a new argument or statement to bring the point home to the hearer.

The preacher is warned never to give the impression of rehashing the oft repeated material. Through such careless repetition the force and the beauty of the discourse itself is minimized in their thinking. An impression of total disinterest in the entire sermon can be registered by such need-

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[6]Clarence Edward Macartney, The Greatest Questions of the Bible and of Life (New York: Abingdon-Cokesbury Press, 1946), p. 223.

less repeating of certain phrases. The weak attempt at making a resume may draw the attention to the wording of the conclusion rather than to its message.

The third type is the application. This variety endeavors to make the practical lessons live for the hearers. The lessons for life are specifically stated in such an approach.

The claim of the sermon may be in the form of a hortatory appeal. Such a method still deserves a place in our modern day pulpits. It is the old-fashioned way of bringing the peroration to a close, but is very applicable for a twentieth century audience, seeking much direct guidance.

The Greeks and the Romans held this type of appeal as the ideal closing for a court case. In their perorations they would make a final hortatory plea to the judge and the jury on the case. Much planning and preparation went into such appeals, because far reaching consequences were latent in the decisions of both judge and jury. For this reason the persuasive commendations were tied together in one last driving effort to win the case.

The case for the preacher is a much more important one. He deals with eternal consequences. The hearers must hear the message, but the sermon in the conclusion can do much to add impetus to the carrying out of the lessons propounded.

To make such an exhortation or appeal effective, it must be specific in nature. Generalities spewn forth in this area of the sermon are so much water off a duck's back.

It is a simple matter for the listener to forget the appeal when the specific suggestions for service and duty have been quickly dismissed by a statement of general duty. The same effect comes about when areas for service mentioned are out of the reach or capacity of the hearer. For example, the preacher waxes enthusiastic on changing the poor school system of the county. Yet never once does he delineate the special areas of the project for the hearer. Much is said about carrying on world wide missions, but the hearer often fails to grasp that a world mission endeavor begins on the home front in prayer for and in letters to the missionaries, in financial support, and the like.

Therefore it is exceedingly useful to add hints to the actual doing of the particular duty. Thus the application becomes a personal matter for the hearer. Each individual listener is obliged to see his personal responsibility in executing the specific task. The preacher in his perorations will be careful to relate his ideas, if possible, to areas of life occupations, or life happiness, or to the building of the Church. These suggestions will be made in the light of the particular talents which are displayed in the audience.

Jonathan Edwards is an example of how indirect appeals are made in application. Of his preaching of doctrine it has been said,"...whose doctrine is all application, and his

application all doctrine."[7]

In speaking of the biographical and expository sermons, Hoyt[8] points out that the practical lessons are rich and varied, but that the lessons lack the unity necessary and the convergence on that specific practical lesson of the biography. There is a latent danger in drawing practical applications in any discourse of a biographical nature. A few simple platitudes in review of a Biblical character's life seems to be the sum and substance of many sermon perorations. But if the practical lesson does not converge on the individual hearer, it has lost its driving force in the hearer's life. The application or lesson of life does not stem from the point that a man of God led such a godly life many years ago. But it should point out that the same kind of virtues and strength of personality can be the hearer's "forte", if he follows the paths of that man of God.

The modern day pulpiteer must be aware of the psychological aspects of the peroration. It is imperative that he recognize that each type of peroration has its peculiar psychological directives and qualities. He must know which form strikes his hearers with the greatest effectiveness, and why this effectiveness is attained in one and not in another.

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[7]T. Harwood Pattison, The Making of the Sermon (Philadelphia: The American Baptist Publication Society, 1898), p. 180.

[8]Arthur S. Hoyt, The Work of Preaching (New York: The Macmillan Company, 1923), p. 216.

Quintilian holds that "there are two kinds of peroration; for it may deal either with the facts or with the emotional aspect of the case."[9] In reviewing the facts the peroration is directed to the intellect. The object is to commend the arguments and discussion of the sermon to the thoughtful attention of the listener. The thought process must be in operation to fully grasp the clear meaning of the message. If the conclusion neglects the attention of the intellect, the foundation for subsequent action has been destroyed. The listener must be convinced of the truth which issues from the pulpit, if the truth is to become a living motivating force for him.

Inference of the facts presented in the sermon should be drawn from the subject matter itself. The train of thought must be kept in tact throughout. Thus the facts reach their ultimate climax in the peroration.

Appeals on the other hand are addressed and aimed at the emotions. The hortatory appeal is directed primarily to the feelings as distinct from the conviction the listener may have. It is the particular task of the appeal to stir the heart through the emotions. The importance of the matter being talked about must be laid on the feelings of the hearer. Broadus points out, however, in this discussion, "Yet we

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[9] The Institutio Oratoria of Quintilian, translated by H. E. Butler (New York: G. P. Putnam's Sons), II, 383.

should never wish to excite feeling for its own sake, but as a means of persuasion to the corresponding course of action."[10] Here as in the introduction the use of the appeal to the emotions is but a means to an end.

The direction toward the emotions follows after knowledge has been conveyed to the intellect. But most important of all the peroration should strive to reach the will of the individual. It is desirable for the preacher in the interest of the work of the Church to receive an immediate decision on the part of the listener. The preacher should take the opportunity of confronting the hearer with the urgency of the matter under consideration. Under the impact of the peroration the listener should be ready to carry out the appeal made to him.

In this connection, the "appeals should be ultimately aimed at the executive faculty of the soul,"[11] the conscience. This authority felt such an assault on the conscience would produce the desired action to the appeals of the peroration.

This was the procedure of Spurgeon, the great nineteenth century preacher. It is reported, "Spurgeon planned almost every conclusion so as to bring his massive truth home to the

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[10]Batsell Barrett Baxter, The Heart of the Yale Lectures (New York: The Macmillan Company, 1947), p. 271.

[11]Austin Phelps, The Theory of Preaching (New York: Charles Scribners' Sons, 1894), p. 541.

conscience and the will of the man or maid in the gallery."[12]

The paramount consideration in the use of variety in the peroration is to leave the audience in the proper mood. This proper mood is attained to a degree by keeping in mind for what purpose the sermon has been written and to which individual faculty of the mind or combination of those faculties the peroration is to be directed.

A critical analysis of Macartney's conclusions showed in the first place that all the devices for variety are used in one peroration pattern. In the sermon, "The Night That Knew No Morning,"[13] the recapitulation is utilized, a contrasting truth in resume is employed, and it closes with a direct appeal for help from God in the matters presented.

The great sermon on justification closes with the story of the workman who fell from a church roof. His fall was broken by a lamb grazing in the churchyard. The lamb died. The man lived. The closing remarks of that peroration read:

> The Lamb of God, our Lord Jesus Christ, who taketh away the sins of the world, is the one who, by his love and sacrificial death, broke our fall and saved us from that death which is the penalty upon sin. Are you resting upon that Lamb of God?[14]

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[12] Andrew Watterson Blackwood, The Fine Art of Preaching (New York: The Macmillan Company, 1945), p. 128.

[13] Clarence Edward Macartney, Great Nights of the Bible (New York: Abingdon-Cokesbury Press, 1943), pp. 96-97.

[14] Clarence Edward Macartney, The Greatest Questions of the Bible and of Life (New York: Abingdon-Cokesbury Press, 1948), p. 198.

The practical application is here employed, and the searching question contains the indirect appeal.

The greatest representation of variety found in Macartney was that of appeal, both direct and indirect. Seventeen[15] of the twenty perorations included an appeal of direct application. The appeals were largely in the form of self-analysis. The hearer was requested to look within himself to make the application. In the biographical sermons in particular a direct application was made to the hearer. The characteristic quality of the man under discussion was recommended for their lives. All the appeals brought God to the foreground as the power in the lives of those who were His children.

Therefore the majority of the conclusions did not speak of the several duties and obligations which might become the framework for action in the matters presented. The stress was laid more upon the inner convictions which were the central themes of the sermons. The distinctions in appeal depended upon the subject matter of the sermon. There was a

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[15] Macartney, The Greatest Questions of the Bible and of Life, pp. 56, 105, 151, 198.
Macartney, Great Nights of the Bible, pp. 84, 97, 184, 212.
Clarence Edward Macartney, The Wisest Fool and Other Men of the Bible (New York: Abingdon-Cokesbury Press, 1949), pp. 43, 79, 141, 168.
Clarence Edward Macartney, The Greatest Texts of the Bible (New York: Abingdon-Cokesbury Press, 1947), pp. 71, 106, 136, 169-170, 181.

definite conformity between the appeal and the sermon proper. The sermons on the whole dealt with the basic truths in Biblical doctrine; they were doctrinal sermons.

Throughout the approaches were made to the intellect, to the emotions, and then through them to the will. The preacher from Pittsburgh has an acute sense of what material should be directed to the intellect, to the emotions, and to the will.

An appeal for instance is made to the intellect in one conclusion. The hearer is asked to consider carefully the prayers of confidence spoken by Paul and David in the words:

> In other words, are you loving and trusting God? Are you responding to his purpose in every event of your life? Then, if so, you can say, even to David, "David, put down thy harp for a moment, and let me too sing that great music, 'My times are in thy hands!'" And even to great Paul himself you can say, "Paul, be silent for a moment and let me pronounce thy great conviction, 'I know that all things work together for good to them that love God!'"[16]

A definite appeal to the emotions and will is made in the following words, "Again Christ looks, and for some of you it may be the last look. Will you answer that look, as cursing, swearing, denying Peter answered it of old, that night in the courtyard there at Jerusalem?"[17] The conscience is here asked to act.

The language structure of the conclusions is marked by

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[16] Macartney, The Greatest Texts of the Bible, p. 106.

[17] Macartney, Great Nights of the Bible, p. 84.

variety. Phrases which have been used previously in the body of the sermon should be carefully avoided to prevent the monotony of hearing the same phrase over and over again. Within this phrasing the language of the sermon body should be reworked to present the same thoughts and yet in a refreshing manner. The sentences in the conclusion are closely packed together. Thus by compression the phrases and sentences gather cumulative force. The enlargement of thought is achieved by a gradual rise from lower to higher terms.

The sentences of the peroration should not become stereotyped. The repetition of the same outward form has a dulling sensation on the audience before the preacher. The listener is quick to react against this device if it is used time and time again.

Precaution and care are to be taken in the choice of the diction in the conclusion. The words above all should be simple. No mistaken impression can be given in the parting words of the speaker. Especially is this the case in the last sentence of the sermon. In this final parting sentence the diction should be exceedingly simple, modest, and plain. Dr. Blackwood, in speaking of the diction of the final sentence, explains, "...the sermon as a whole must lead up to a final sentence, which ought to stand out more boldly and strongly than any other sentence after the text."[18]

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[18]Blackwood, The Preparation of Sermons, p. 167.

The style in the peroration is above all personal. The words present their message with directness to the hearer. The speaker at this point is very conscious of his audience and speaks very pointedly and directly to them. Here in the application the hearer is the most important person. Daniel Webster once said, "When I attend upon the preaching of the Word, I wish to have it made a personal matter, a personal matter, a personal matter."[19]

All negative elements are deleted from the final words to the audience. Positive statements and appeals are the order of the peroration. Even though the discourse may have contained negative argumentation, yet the closing words in no uncertain terms are a positive presentation of what the hearer may do in acting upon the message of the discourse.

The style is also characterized by an energetic and lively approach. The attention is concentrated on the real purpose of the sermon. For that reason the tempo and word choice are geared to the corresponding purpose of the sermon as it comes to its boldest relief in the peroration.

A good conclusion will move swiftly to the end without stopping or making detours along the way. As an ending to the message for the day, the conclusion proposes to tie together the subject matter. It has no other function in

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[19]Blackwood, The Fine Art of Preaching, p. 129.

relation to the body of the sermon.

The following conclusion is taken from Macartney's sermon on "The Night A Man Fought An Angel."[20] The preacher has come to the final part of the body of the sermon in which he speaks of Jacob discovering God. The peroration reads:

> Yes, this is the greatest discovery that any of us can make, and whether it be made in a rubber raft on the vast expanse of the Pacific, with sharks circling about you and death staring you in the face, or in the quiet of your home or study, or in the midst of the day's business, or on a Sabbath evening in church, blessed is the man who makes the discovery! 'Blessed is the man whose God is the Lord!' Have you made that discovery? Have you found God through faith in Jesus Christ his only Son?[21]

In resume this peroration uses different phrasing than that found in the body of the sermon. The sentences are recast to bring the impression of the subject matter in a fresh manner. The sentences toward the close indicate a climactic progression by closely packing the sentences. A definite rise is noticeable from a lower to higher terms, from earthly words and thoughts to the higher Jesus.

There is a profound interest in the hearer in this conclusion. Direct questions are aimed at the hearer. He is to search his own heart for the answer to the questions. With but five simple adjectives, the peroration is kept very simple. The meaning of the conclusion is clearly brought

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[20]Macartney, Great Nights of the Bible, p. 184.

[21]Ibid.

forward. The approach is a positive one from beginning to end. And the thought moves swiftly from the start to the finish. No detours are made along the way.

The closing thoughts must adhere to the tenor of the discourse to the end. There is no deviation of thought from that which was presented in the discourse. No new subject is dwelt on. The peroration should carry the burden of thought which the sermon from the beginning proposed to bear. The congregation is asked to focus all attention on the theme which the sermon developed, so that the hearer might retain the import of the sermon.

In this way, the conclusion should be adapted to the body. As the roof or the dome must conform to the building, so the peroration will fit the body.

Therefore the heart of the conclusion must be the purpose of the sermon. From the conclusion one should be able to construct in a general way the main points of argument and discussion carried on in the main message.

Secondly, the peroration is by nature short. Sermons are heard which dragged along and seemed to indicate that the preacher did not know on what street the grand terminal was located. Happy is the man who knows when to stop and to stop when he is through. It is best to leave well enough alone and to cease fire when the ammunition is gone. By overloading the memories of the audience, the preacher many times destroys the impression. Dr. Martin Luther is

quoted as saying, "When thou seest thy hearers most attentive then conclude, for so they will come again the more cheerfully the next time."[22]

The perorations of Macartney do not add a new subject nor add new material. It is his habit to capsule the sermonic discussion into a small space for quick review, and the conclusion is always "apropos" to the discussion at hand. One can read the closing sentences of every sermon, and from them and their respective texts one can reconstruct the purpose of the sermons. In the sermon, "Lord Is It I,"[23] the subject remains on the great question of the discussion. The question occurs in the second last sentence of the peroration.

The transitional sentences are very well done. In the great sermon, "What Shall I Do With Jesus?"[24] an illustration is given of Moody. Speaking on the same theme in Chicago, the night of the great fire, he told his people to mull the theme over in their minds and come back the following Sabbath with their answer. Some died in the fire that night. Ever since that time, Moody demanded an immediate answer to the question. From this anecdote, Macartney swings into the

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[22]David R. Breed, Preparing to Preach (New York: Hodder & Stoughton, 1911), p. 118.

[23]Macartney, The Greatest Questions of the Bible and of Life, pp. 151-152.

[24]Ibid., p. 56.

peroration: "Remembering that incident in Moody's life and preaching, certainly I will not ask you to wait until next Sabbath...."

In fourteen[25] of the twenty perorations Macartney has only one paragraph of no more than six sentences. They are all brief and to the point.

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[25] Ibid., pp. 56, 105, 151-152, 189.
Macartney, Great Nights of the Bible, pp. 84, 97, 184, 212.
Macartney, The Wisest Fool and Other Men of the Bible, pp. 43, 79, 132, 168.
Macartney, The Greatest Texts of the Bible, pp. 106, 136.

CHAPTER IV

CONCLUSION

The analysis of Macartney's sermons has endeavored to determine whether the introductions and conclusions of the sample sermons have met the standards laid down by reputable homileticians and speech critics.

In respect to the purpose of the introductions, Dr. Macartney shows a good understanding of the principle, "reddere auditores, attentos, benevolos, dociles." The sample exordiums demonstrated that all three devices of the principle were used to prepare the people for the sermon.

Macartney showed a strong point in his use of the illustration in creating interest and in arresting attention of the hearer. In creating good will and sympathy, the Pittsburgh preacher took cognizance of the role of the emotions in preparing the audience for the balance of the sermon.

Good preparation of the hearer for the contents of the sermon was displayed by the preacher. The hearers of those sermons were well prepared to understand the subject material to be developed.

In the study of the style of the introductions, the

Presbyterian preacher showed a very good sermon style. The particular strength of Macartney's style lay in the fact that it was simple, exact, clear, direct in its approach, descriptive, and the unity of the style created a oneness of impression. Of particular interest in the study of style was the descriptive language which is characteristic of the Macartney sermons. The style though descriptive was not florid to the point of obstructing the thought process. The descriptive quality of the exordiums did not get in the way of the message but was an aid to the understanding of the theme and its development.

There was a vital relation of the exordiums to the bodies of the sermons. One subject was treated in each of the introductions. Dr. Macartney did not lead his audiences through a maze of facts and figures in getting to the point of the sermon but proceeded to the theme without a detour.

Macartney agrees with Fosdick in the discussion of long or short introductions. His introductions were for the most part quite lengthy. In this respect Macartney disagreed with the majority of the authorities. The lengthy exordiums were due to the contextual approach, which Macartney uses extensively. Much background for the text was given as preparatory material for a better understanding of the text.

The Macartney exordiums displayed a wide variety of approach. The many sermons were varied in their patterns one from the other. There was no chance for monotony to set

in. In the various types of exordiums the dramatizations of the Biblical characters was a favorite device.

The study of the conclusions of Macartney showed a knowledge of the three devices used to accomplish the purposes of the peroration. All three, the recapitulation, the resume, and the application were employed.

In each of these types or combinations of types, Dr. Macartney conforms with the accepted and established standards.

The perorations demonstrated that a favorite device of Macartney is the persuasive application. The study and analysis showed that such applications were not specific. The preacher endeavored to instill religious convictions in his hearers. The particular duties of the listener were not outlined in the applications.

In this connection the Pittsburgh parson also showed an awareness of the psychological aspects of the perorations. The intellect was an object of much of the preparation. The appeals made were directed to the emotions. And these two approaches were utilized in the final object of reaching the will and to gain a decision through that will.

The style of the closing words again closely conformed to the standards accepted by most authorities. The language structure varied from peroration to peroration. Within the peroration, the structure was also varied from that of the body.

The words were simple. The atmosphere created by the sentences was one of a personal nature. The hearer could not miss the words as they came to him directly. A positive attitude was evident in the very language used. The words were concrete, lively, and energetic. The style held the interest unto the very end.

The conclusions of Macartney adhere to the theme of the discourse unto the end. The perorations are short. Macartney does know when to cease firing. His audiences must want to come back for more.

APPENDIX

QUESTIONNAIRE ON C. E. MACARTNEY AUDIENCE CONSTITUENCY AND HOMILETICAL HABIT

I. The Constituency of Congregation in Preaching Situation:

A. What is the intellectual constituency of your congregation? Grade the majority number by 1, 2, 3.

1. Grade school education ____
2. High school education ____
3. College education ____
4. College professors ____
5. Other _____

B. Do you still do some of the clinical, pastoral counseling? Yes____. No____. If yes, how much?____
_____
_____

II. Sermon Habits:

A. When do you prepare your introductions to sermons?

1. Before the sermon ____
2. After the body of the sermon ____

B. Do you consider the conclusion, the most vital part of the sermon? ____. If yes, give reasons._____
_____
_____

C. Under which homileticians have you studied formally?
_____

D. Which homileticians have had the most influence on your sermonizing? _____
_____

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