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After the Craddock Revolution: A Bibliographic Essay

TIM SENSING

Cotton Mather's *Manuductio ad Ministerium*, written in 1726, was the first book on preaching written by an American. He primarily concerned himself with foundational matters from a variety of disciplines needed to prepare preachers for their task. The multiplicity of texts written in English since Mather can overwhelm a preacher's library.

WorldCat reports 8,189 English texts with the word "preaching" in the title. A keyword search for "preaching" more than doubles that number. The ratio remains relatively the same when doing a search for the word "homiletics," which locates 475 titles. These texts are often broadly categorized as belonging to two eras: namely, an Old and New Homiletic. The inductive approach of Fred Craddock (1978) marks the division between the two paradigms.

Dwight Nelson surveys the most popular homiletic texts beginning with John Broadus, *On the Preparation and Delivery of Sermons* (1870) and concludes that the deductive method dominated homiletical theory pre-Craddock.¹ Peter Ramus's (1515-1572) restriction of rhetoric to style and delivery was perpetuated in Broadus's classic text—thus prolonging the separation of homiletics from biblical studies, theology, and liturgics. Although many texts were published between 1870 and 1978, Broadus's text remained the most popular, and few veered from his method.²

The New Homiletic critiques Broadus's deductive style as inadequate, outdated, and passé. The following essay surveys the books that have been influential after the writings of Craddock while noting those authors with connections to the Restoration heritage.

THE NEW HOMILETIC(S)

Amos Wilder and James Muilenberg inaugurated rhetorical criticism for biblical studies. Wilder argued that form is inseparable from content, yet he observed that the history of biblical studies and preaching had been primarily a history of that divorce.³ Wilder claimed,

The character of the early Christian speech-forms should have much to say to us with regard to our understanding of Christianity and its communication today. . . . We can learn much from our observations as to the appropriate strategies and vehicles of Christian speech and then adapt them to our situation.⁴

Craddock acknowledges Wilder's influence on preaching and the subsequent emphasis on using biblical rhetorical forms to shape sermon designs.

Similarly, in his 1968 Society of Biblical Literature presidential address, Muilenberg challenged scholars to move beyond form criticism by noting the aesthetic dimensions of literary style and structural patterns. He labeled this new discipline for biblical studies "rhetorical criticism."⁵ Subsequently, many articles and books explored stylistic and poetic dimensions of biblical literature.⁶ The next year David Randolph⁷ applied

Wilder's rhetorical emphasis to homiletics by calling for a renewal in preaching. He argued that the "intentionality" of the text and biblical forms should influence sermon design.

Craddock's, *As One Without Authority*, (Abingdon, 1979), popularized these thoughts—opening the floodgates of a "new homiletic." He stated, "The time has arrived for critical review of sermon form as well as content."⁸ Craddock argued, "The separation of form and content is fatal for preaching, for it fails to recognize the theology implicit in the method of communication."⁹ Therefore, to avoid unintentionally distorting the message of the text, the variety of biblical forms should engender a greater array of sermonic forms.

Leander E. Keck, *The Bible in the Pulpit: The Renewal of Biblical Preaching*, (Abingdon, 1978), articulated the new emphasis in his often quoted statement, "preaching is biblical when it imparts a Bible-shaped word in a Bible-like way."¹⁰

Craddock's "inductive" approach emerged in the 1980s as a reaction to the monological character of traditional preaching. His two significant works, *As One Without Authority* and *Overhearing the Gospel*, (Abingdon, 1978), have both been recently revised and expanded by Chalice Press. *As One Without Authority* recognized a "crisis in preaching" that had lost its power due to the loss of the meaning of words. Craddock offered an indirect approach for hearing the gospel that would bring renewal. Inductive preaching corresponds to the way people ordinarily experience reality and to the way life's problem-solving activity

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occurs naturally and casually. Therefore, preachers should use the same methods in the sermon that they use interpreting the text—allowing the audience to take the same inductive trip of discovery.

Overhearing the Gospel resulted from the 1978 Lyman Beecher Lectures, which were an exposition of Kierkegaard's statement, "There is no lack of information in a Christian land; something else is lacking, and this is something which the one (person) cannot directly communicate to the other." Craddock answered the question, "how to preach the gospel to people who can no longer hear it directly." Congregations were so familiar with basic Bible content that they became bored, for they did not want to be told what to think. They needed to hear the gospel in such a way that they would overcome the familiar. Craddock commented on Kierkegaard's concept of indirect communication and "that people live in images rather than ideas and that human transformation occurs when images carrying deep symbolic force are modified or replaced by others."¹¹

Craddock proposes using story as the primary vehicle to communicate the gospel so that the listener can eavesdrop on the gospel. Narratives reproduce and re-create events. This re-experiencing is the source of the emotive and imaginative power in the telling. There are two elements involved in overhearing the gospel: (1) distance that preserves objectivity by allowing the listener to maintain freedom; and (2) participation that frees the listener to overcome the distance to participate by identifying with the message.

Craddock's work is most accessible in *Preaching*, (Abingdon, 1985), which synthesizes many of the primary sources of the New Homiletic, namely, narrative theology of scripture, a narrative understanding of human experience, the role of imagination, and rhetorical criticism.

The debate about how the New Homiletic differs from the older model usually revolves around the question of sermon form. However, Robert Reid, David Fleer, and Jeffery Bullock propose that the creation of an experience in which speaker and audience participate together is the central element that unifies the paradigm shift.¹² Preachers of the New Homiletic desire to propose an affective stylistic in order to create an experience during the preaching event.

For example, Tom Long's, *The Witness of Preaching*, (Westminster John Knox, 1989), speaks about regenerating the impact of the biblical text so that the ancient word of God lives again in a new setting. Henry Mitchell's, *Black Preaching*, (Abingdon, 1990) describes black preaching as a vicarious reinterpretation or reappropriation of the text for the present audience. The emphasis on narrative preaching assumes

that identity is primarily a narrative identity, thus providing the primary set of signs and symbols that give rise to the meaning of existence.

THE CRAFT OF PREACHING

The New Homiletic abounds with textbooks on how to preach. In the past, “how to” texts relied upon classical rhetoric and modern communication theory as the way to teach preaching with theology, homiletics, and pedagogy watching the process from the sidelines.¹³

The most popular “how to” textbook today is Haddon W. Robinson’s, *Biblical Preaching: The Development and Delivery of Expository Messages*, (Baker, 1980). This is a comprehensive beginner’s primer to preaching from a conservative evangelical perspective.¹⁴ Robinson begins with exegesis and takes the student step by step through the process of structuring a deductive expository sermon. He gives brief comments about inductive approaches and narrative preaching; however, his primary deductive approach leads him away from such methodologies.

Based on Craddock’s call to allow the genre of the biblical text influence sermon form and on Reid, Fler, and Bullock’s definitions of the New Homiletic noted above, some recent texts must be seen in a new light. For example, Eugene Lowry, *The Sermon*, (Abingdon, 1997), synthesizes his understanding of preaching described in his previous works, *Doing Time in the Pulpit*, (Abingdon, 1985); *The Homiletical Plot*, (John Knox, 1980); *How to Preach a Parable: Designs for Narrative Sermons*, (Abingdon, 1989), and argues that the “form” of the homily is the key to understanding the New Homiletic. Although his writings contribute to narrative theory, his “plotting” often reshapes the passage and reduces a sermon to one standardized mold similar to A. H. Monroe’s *Motivated Sequence* popularized in the 1930s.

Long’s *Witness of Preaching* represents the best-known introductory text on preaching other than Robinson’s evangelical alternative.¹⁵ He summarizes an exegetical method fundamental to each sermon concentrating on form, focus, and function advocating that the theological concern of the text should speak clearly. Long believes the gospel is too rich to be proclaimed with a single sermon structure, yet his “basic form of the sermon” and “the stockroom” of designs are a mere collection of typical models.

David Buttrick, *Homiletic: Moves and Structures*, (Fortress, 1987), writes about the organization of language so it makes an impact on human consciousness. Buttrick’s phenomenological approach¹⁶ begins with the event of what is heard and understood by the congregation. If “faith comes by hearing,” the question of what congregations actually hear and experience when a sermon is preached is crucial. A sermon needs to be formed to function in consciousness—much as thoughts themselves form in the mind.

Buttrick divides his book into two parts: “Moves” and “Structures.” The former are blocks of thought on a “single notion” or a “single conceptual idea.” Within a move, there is a weaving of three different strands of thought: (1) theological reflections; (2) “oppositions” or intellectual blocks in the minds of the congregation; and (3) experiences that we all share.

The second half of the book concerns “plotting.” The preacher determines how to structure the movement of sermon language so certain patterns of understanding form in the consciousness of the hearers. The structure of the sermon follows the structure of the text. Maybe not in content, genre, or organization, but the sermon will function as the text functions in consciousness.

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Don M. Wardlaw, *Preaching Biblically: Creating Sermons in the Shape of Scripture*, (Westminster, 1983), edits essays of seven recent homileticsians who demonstrate their method by analyzing the language, context, and plotting of the text. Theory is wedded with practice when each contributor takes a text through the process of sermon crafting that culminates in a narrative sermon (from a variety of biblical genres).

Similar to Wardlaw, Richard L. Eslinger, *A New Hearing: Living Options in Homiletic Method*, (Abingdon, 1987), presents the methodology of five homiliticians of the New Homiletic. The preachers included are Charles Rice, storytelling; Henry Mitchell, Black narrative; Eugene Lowry, a mixture of narrative and induction; Fred Craddock, induction; and David Buttrick, structure and movement. Eslinger explicates their technique—critiquing strengths and weaknesses and offering a representative sermon. The book has recently been revised and renamed *The Web of Preaching*, (Abingdon, 2002), where Eslinger uses the metaphor “web” as his organizational rubric. Paul Scott Wilson’s, *The Four Pages of the Sermon*, (Abingdon, 1999), a book not previously discussed by Eslinger, is incorporated in the new edition.

PREACHING THE OLD TESTAMENT¹⁷

How authors view canonical criticism (Sanders/Childs) and the Lectionary will determine how they conceive preaching Old Testament texts.¹⁸ Often they tend to overemphasize interpreting the Old Testament through a New Testament lens. The prime example is Elizabeth Achtemeier, *Preaching From the Old Testament*, (Westminster John Knox, 1989). Achtemeier divides the book into three parts: the loss of the Bible in mainstream American Protestantism; the necessity of the Old Testament for the Christian faith; and preaching from the Old Testament. She discusses how to select texts by using the Lectionary and knowing the occasion as represented in the church year.

Achtemeier analyzes the relationship of the Old Testament to the New Testament and the Old Testament to the congregation and examines narrative, law, prophets, psalms, and wisdom literature as genre categories requiring attention. She is open to critique when she claims that every sermon from the Old Testament be paired with a text from the New.

John C. Holbert, *Preaching Old Testament: Proclamation and Narrative in the Hebrew Bible*, (Abingdon, 1991), applies narrative theology to preaching. Narrative preaching transforms people by changing their story. He utilizes narrative homiletics (definition, problems, and possibilities) and literary analysis (poetics). Holbert offers five types of narrative sermons: pure, frame, multiple, fictional, and personal. He emphasizes plot, action, speech, character, and point of view. A follow-up volume with a holistic approach is Ronald J. Allen and John C. Holbert, *Holy Root, Holy Branches*, (Abingdon, 1995).

Donald E. Gowan, in *Reclaiming the Old Testament for the Christian Pulpit*, (T. & T. Clark, 1980), roots his proposals in form criticism. He selects the following genres: historical texts, sagas, short stories, law, wisdom literature, and prophets. Each section contains insights about how genres ought to be handled exegetically and homiletically. He offers exegesis and model sermons of two texts in each category.

Gowan claims, “the central problem which has faced modern preachers who attempt to use the Old Testament faithfully is *discontinuity*.” He advocates “tradition history” (not as von Rad uses the term) as the key to “reclaiming” the Old Testament to the pulpit. These ancient texts create a history that influences subsequent history and writing. The history of Israel is our history for we share the same story. Gowan includes an epilogue that discusses genres not included in earlier chapters: songs, prayers, genealogies, itineraries, oracles, and apocalyptic visions.

THE THEOLOGY OF PREACHING¹⁹

Most texts on preaching either assume or write one chapter on the theology that underpins their craft. Whole works dedicated to a theology of preaching include R. E. C. Browne’s *The Ministry of the Word*, (Fortress, 1976), which offers a theology of preaching rooted in experience. What preachers believe about the mode of divine revelation determines the mode of their preaching. Therefore, all preachers need to begin in theology rather than in the technical skills. Preaching is an art, and great art hides the technical ability of the artist and does not draw attention to itself.

Richard Lischer, in *A Theology of Preaching*, (Labyrinth Press, 1981), asserts that some preachers do not recognize the theological perspective that informs their sermons. Lischer maintains that such preaching lacks

substance, coherence, authority, and relevance. Theology informs preaching of what the gospel is and is not. Preaching becomes the primary vehicle for expressing theology to the congregation.

Lischer roots preaching in the resurrection. Resurrection hope defines the cross and advocates an understanding of the word that possesses power. The gospel is what makes scripture the word of the Lord. Theology must call for reclamation of the oral-aural nature of preaching—for when people hear the preached word, they will listen and respond because “preaching the Word of God is the Word of God.”²⁰

He advocates a restoration of theology to the pulpit that will bring about a restoration of God’s intent for the church because when the preacher proclaims the gospel, the community will be shaped into a new reality. New paradigms of preaching will hermeneutically move from event to formation; move from illustration to narrative; and move from translation to performance.

Lischer supplements his earlier work in *Theories of Preaching: Selected Readings in Homiletical Tradition*, (Labyrinth Press, 1987), and *The Company of Preachers: Wisdom on Preaching Augustine to the Present*, (Eerdmans, 2002). He has gathered an anthology of a wide range of authors from the history of Christianity who have written on various “systematic samplings of the church’s reflection on its central activity, the proclamation of the word of God.” He continues,

If the church is to achieve that renewal of preaching, it will find it where it has always found it, in the re-appropriation of the gospel. . . . What is it about the *gospel* that demands this particular expression? It is this question—and our ability to answer it—that holds the promise of the renewal of preaching.²¹

Charles L. Campbell, *Preaching Jesus: New Directions for Homiletics in Hans Frei’s Postliberal Theology*, (Eerdmans, 1997), formulates a postliberal homiletic that critiques the narrative methods of the New Homiletic. He proposes a different conception of preaching based on the ascriptive logic of the gospel, a cultural-linguistic model of religion, and an intratextual, communal hermeneutic. The goal of preaching becomes a redescription of the contemporary world within the storied world of the Bible. The possibilities of a post-New Homiletic are on the horizon.

PREACHING AND LITERARY GENRES OF THE BIBLE²²

Texts that focus on specific literary genres include Thomas G. Long’s, *Preaching and the Literary Forms of the Bible*, (Fortress, 1989). *Literary Forms* supplements *Witness* with exegetical practices needed for the variety of forms so that the transition from text to sermon will be faithful. The premise that form and function of the text are inseparably woven and God-chosen becomes the foundation for choosing sermon form and function. Long explores the genres of psalm, proverb, narrative, parable, and epistle and—ironically—provides a narrative shaped sermon for each.

Mike Graves, in *The Sermon as Symphony: Preaching the Literary Forms of the New Testament*, (Judson, 1997), complements Long’s text by providing discussion on various subcategories and sample sermons.

Sidney Greidanus’s *The Modern Preacher and the Ancient Text: Interpreting and Preaching Biblical Literature*, (Eerdmans, 1988), integrates biblical hermeneutics and homiletics. Utilizing literary criticism, he moves practically from text to sermon. Greidanus discusses literary types and how they can best be preached addressing the genres of narrative, prophetic, gospel, and epistle. He provides guidelines for text selection, literary, historical, and theological interpretation, theme formulation, sermon form, and relevance.

DIVERSE VOICES IN PREACHING

Beverly Zink-Sawyer describes how non-mainstream preaching of women and African Americans during the nineteenth century fostered a listener-oriented homiletic that predates the New Homiletic by a century. Humor, narrative, and real-life issues brought many of these preachers to prominence even though they were

denied formal theological education and standing. Women and African American preachers rejected much of the scholasticism and oppressive orthodoxy that characterized traditional American Protestant churches.

Mitchell's *Black Preaching* is a revision of his two earlier works. He advocates the recovery of the art form of black preaching. Although black preaching is primarily taught informally through imitation, he reminds the reader that this does not indicate a lack of training. The distinctiveness of black preaching includes a combination of a narrative style with imagination and emotion, the use of the congregation's language, the use of imagination to embellish scripture, and speaking to real needs with a liberation theme woven throughout.

Mitchell offers a history and theology of Black preaching that correlates the hermeneutic of the black preacher with the "new hermeneutic." This perspective sees the preaching event rooted in the gospel as an

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oral event. The narrative is used to create an existential identification between the gospel story and "my" story.

Cleophus J. LaRue, in *The Heart of Black Preaching*, (Westminster John Knox, 2000), analyzes the distinctive elements of black preaching that make it effective. Other authors, he notes, identify the characteristics of strong biblical content, creative use of language, appeals to emotion, ministerial authority, celebration, performance techniques, and

homiletic musicality. Yet none of these other authors examine the interpretive process that informs the conception and organization of the content of the black sermon.

LaRue argues for a master interpretive lens that guides the hermeneutical and homiletical processes. Prior understandings and social location of the interpreter determine how a particular community of faith will read scripture. Subsequently, LaRue examines nineteenth- and twentieth-century sermons that transcend sociological, educational, and denominational affiliations seeking to identify their common elements. He reviews the historical conditions under which African Americans embraced the Christian religion and concludes that the power of black preaching is tied to what African Americans believe about God's participation in their experiences. Due to the conviction that God is acting on the behalf of dispossessed and marginalized people connected to an awareness of the lived experience in African American culture, a sermon will be created that speaks a relevant word. He utilizes a triangulation of belief, context, and experience and Buttrick's "moves" as part of his hermeneutical and theological process.

Women represent an ever-increasing voice that addresses homiletics in significant ways. Jana Childers, (ed.), in *Birthing the Sermon: Women Preachers on the Creative Process*, (Chalice, 2001), brings together many recent and diverse contributors to the field. Likewise Carol M. Noren, in *The Women in the Pulpit*, (Abingdon, 1991), says her purpose is "to make women sensitive to underlying issues in their own theology of communication" in the local church.²³ She desires to inform the church about gender-related pulpit expectations.

Christine Smith, in *Weaving the Sermon: Preaching in a Feminist Perspective*, (Westminster John Knox, 1989), articulates a more feminist alternative. Smith develops the theme of weaving as a metaphor for feminist preaching—for weaving requires constant balance between technical skill and personal creativity. Interwoven strands of the sermon form a holistic perspective that makes the tapestry. Smith does not want to idolize the female experience but advocates that all personal stories should be seen with equal value. Women are not called to overthrow the dominant culture but transform it by weaving in their experiences.

Similarly, preaching in the Latin American community is represented by Justo L. and Catherine G. Gonzalez's *Liberation Preaching: The Pulpit and the Oppressed*, (Abingdon Preacher's Library, Abingdon, 1980). The authors begin with an explanation of liberation theology and say preaching must represent the

oppressed in society. Human need is rooted in human liberation, equality, and justice, and they desire to restore a perspective lost because the “powerful” in society have controlled biblical interpretation for their advantage. They advocate a change in “self-image” that will lead to new understandings of text, arguing that the Bible was written by and for the oppressed in society—bringing freedom from captivity. Gonzalez and Gonzalez identify difficulties and offer examples that allow interpreters to see the text with new eyes.

The awareness of diversity has emphasized how individuals think, hear, and learn. As Zink-Sawyer states, “Perspectives representing the broad range of gender, racial, ethnic, and socioeconomic communities within the church of Jesus Christ can only make our preaching more sensitive and more faithful.”²⁴

CONCLUSION

The making of books and lists about books, there is no end. Briefly, texts analyzing how to read the Bible include Stephen Farris, *Preaching That Matters: The Bible and Our Time*, (Westminster John Knox, 1998); Paul Scott Wilson, *God Sense: Reading the Bible for Preaching*, (Abingdon, 2001); David L. Bartlett, *Between the Bible and the Church: New Methods for Biblical Preaching*, (Abingdon, 1999); and Donald K. McKim, *The Bible in Theology and Preaching: How Preachers Use Scripture*, (Abingdon, 1994).

Jana Childers, *Performing the Word*, (Abingdon, 1998), integrates the practices of the theater and theology. Similarly, Richard Ward, *Speaking of the Holy: The Art of Communication in Preaching*, (Chalice, 2001), incorporates the arts incarnationally by emphasizing the act of preaching.

Although there are several comprehensive histories of preaching,²⁵ the most accessible include Paul Scott Wilson’s, *A Concise History of Preaching*, (Abingdon, 1992); and Michael W. Casey’s, *Saddlebags, City Streets, and Cyberspace*, (ACU Press, 1995). Although the work is methodologically flawed, for analyses of preaching within Churches of Christ see Bill Love’s, *The Core Gospel: On Restoring the Crux of the Matter*, (ACU Press, 1992).

Various collections of sermons model the new trends in preaching, including Peter Gomes, *Sermons: Biblical Wisdom For Daily Living*, (Morrow, 1998); and from editors Thomas Long and Cornelius Plantinga Jr., *A Chorus of Witnesses*, (Eerdmans, 1994). Six works by Barbara Brown Taylor are worth noting: *God in Pain: Teaching Sermons on Suffering*, (Abingdon, 1998); and published by Cowley, *Bread of Angels* (1997); *Gospel Medicine* (1995); *Home By Another Way* (1999); *Mixed Blessings* (1998); and *Speaking of Sin* (2000). Also note three by Fleming Rutledge, all published by Eerdmans, *The Bible and the New York Times* (1998), *Help My Unbelief* (2000), and *The Undoing of Death* (2002). Ronald Allen’s collection in *Patterns of Preaching*, (Chalice, 1998) includes short descriptions of the various homiletic theories with a representative sermon making it a useful text for the classroom.

Other categories not discussed deserve attention, but space will not allow it. For example, William H. Willimon and Richard Lischer (eds.) *Concise Encyclopedia of Preaching*, (Westminster John Knox, 1995), covers a vast homiletical landscape. Jeff Berryman’s novel *Leaving Ruin*, (New Leaf Books, 2002), and Richard Lischer’s novel, *Open Secrets: A Memoir of Faith and Discovery*, (Doubleday, 2001), will resonate with the experiences of small-town preachers. Vernon Ray’s *Without a Parable*, (20th Century, 1983), discusses the passé art of illustrations. Moreover, preaching the Lectionary and related resources²⁶ and preaching about social justice²⁷ warrant attention.

And this is but the hem of the garment. For more bibliographical material see “http://www.acu.edu/ministry/preaching_resources/bibliography.html”; http://www.acu.edu/ministry/preaching_resources/bibliography.html; <http://www.wabashcenter.wabash.edu/Internet/preach.htm>; and <http://divinity.lib.vanderbilt.edu/homiletics.htm>.

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END NOTES

- 1 Dwight Nelson, *A Comparison of Receptivity to the Deductive and Inductive Methods of Preaching in the Pioneer Memorial Church*, (unpublished dissertation, Andrews University, 1987): 19-23. B. Zink-Sawyer, "The Word Purely Preached and Heard," *Interpretation*, 51 (1977) reviews the history of preaching in the latter 19th and early 20th centuries. See also F. M. Bresee, *An Analysis of Homiletics Teaching Methods Advocated by Contemporary Homiletic Authorities in the United States* (unpublished doctoral dissertation, Northwestern University, 1971); and J. G. Tilley, *An Analysis of Homiletics Textbooks* (unpublished master's thesis, University of North Carolina at Greensboro, 1983).
- 2 Exceptions include: J. Fort Newton, *The New Preaching: A Little Book about Great Art*, (Cokesbury, 1930); Ozora Davis, *The Principles of Preaching*, a textbook based on the inductive method for class use and private study, (University of Chicago Press, 1924); and Grady Davis, *The Design for Preaching*, (Fortress, 1958). For example, Grady Davis sorted out the general categories of sermons from the standpoint of functional forms and organic shapes. The fifth (and last) of the organic types of sermon fell under the classification of "A Story Told." He believed that not more than 10 percent of sermons being preached in the middle and late 1950s could be listed in this category.
- 3 Amos Wilder, *Early Christian Rhetoric*, (Harvard University Press, 1964), 9-47.
- 4 *Ibid.*, 11-12.
- 5 James Muilenberg, "Form Criticism and Beyond," *Journal of Biblical Literature* 88, (1969): 1-18.
- 6 Lucy Lind Hogan and Robert Reid, *Connecting with the Congregation: Rhetoric and the Art of Preaching*, (Abingdon, 1999); Clifton, C. Black's, *The Rhetoric of the Gospel: Theological Artistry in the Gospels and Acts*, (Chalice, 2001); and James Thompson's, *Preaching Like Paul: Homiletical Wisdom for Today*, (Westminster John Knox, 2001) represent outstanding models of the integration of biblical studies, homiletics, and rhetoric that enhance the field.
- 7 David Randolph, *The Renewal of Preaching*, (Fortress, 1969).
- 8 Craddock, *Without Authority*, 153.
- 9 *Ibid.*, 128.
- 10 Keck, *Bible in the Pulpit*, 106.
- 11 Craddock, *Overhearing*, 97.
- 12 Robert Reid, David Fleer, and Jeffrey Bullock, "Preaching as the Creation of an Experience: the Not-So-Rational Revolution of the New Homiletic," *Journal of Communication and Religion* 18, (1996): 1-9.
- 13 The severing of theology and practice, the development of discreet disciplines, the extensive borrowing from secular fields is what R. Thiemann ("The Scholarly Vocation: Its Future Challenges and Threats," *Theological Education* 24 [1987]: 86-101) has named, "detheologizing" of the seminary. See Paul Scott Wilson, *The Practice of Preaching*, (Abingdon, 1995), for an excellent text that integrates theology with preaching. See Jeffrey Francis Bullock, *Preaching with a Cupped Ear: Hans-Georg Gadamer's Philosophical Hermeneutics as Postmodern Wor(l)d* (Peter Lang, 1999), for an intriguing application of Gadamer's hermeneutics.
- 14 Evangelicals maintain an affinity toward a Broadus approach to homiletics while cautiously blending in newer approaches. For example, when David L. Larsen, *Telling the Old Old Story: The Art of Narrative Preaching*, (Crossway, 1995), cautions taking Craddock too far (30-31). Ralph L. Lewis and Gregg Lewis, in *Inductive Preaching: Helping People Listen* (1983) and *Learning to Preach Like Jesus* (1989) both from Crossway, offer an inductive approach. However, some recent classics do not interact with Craddock due to either similar publication dates or a desire to maintain strong deductive ties. For example, see John R. W. Stott, *Between Two Worlds: The Art of Preaching in the Twentieth Century*, (Eerdmans, 1982), and James W. Cox, *Preaching: A Comprehensive Approach to the Design & Delivery of Sermons*, (HarperSanFrancisco, 1985). Other notable authors include Calvin Miller, Daniel Baumann, Al Fasol, Jay E. Adams, Raymond Bailey, John Killinger, and Craig Loscalzo. See also Michael Duduit (ed.), *Handbook of Contemporary Preaching*, (Broadman, 1992), and David L. Larsen, *The Anatomy of Preaching: Identifying the Issues in Preaching Today*, (Baker, 1989), for comprehensive overviews that tend to reserve their endorsement of the New Homiletic.
- 15 Tom Long, at the Wabash Center 2003 Homiletics Consultation, recently reported that Ron Allen's, *Interpreting the Gospel: An Introduction to Preaching*, (Chalice, 1998), is now the most used homiletics text.
- 16 Phenomenology is not the only ontological approach available. Most New Homiletical literature opts for a narrational ontology.
- 17 Publications in the area of preaching from the Old Testament are anemic. Other texts include Graeme Goldsworthy, *Preaching the Whole Bible as Christian Scripture*, (Eerdmans, 2000); Sidney Greidanus, *Preaching Christ from the Old Testament: A Contemporary Hermeneutical Method*, (Eerdmans, 1999); and James Ward and Christine Ward, *Preaching from the Prophets*, (Abingdon, 1995).
- 18 Greidanus, *Preaching Christ*, summarizes the differing approaches to the OT's relationship with the NT.
- 19 Other notable theologies of preaching include André Resner, *Preacher and Cross: Person and Message in Theology and Rhetoric*, (Eerdmans, 1999); Richard L. Eslinger, *Intersections*, (Eerdmans, 1994), and *Narrative Imagination: Preaching the Worlds that Shape Us*, (Fortress, 1995); Gerhard O. Forde, *Theology is for Proclamation*, (Fortress, 1990); Ronald Allen, Barbara Shires Blaisdell, and Scott Black Johnston, *Theology for Preaching: Authority, Truth and Knowledge of God in a Postmodern Ethos*, (Abingdon, 1997); Charles L. Bartow, *God's Human Speech: A Practical Theology of Proclamation*, (Eerdmans, 1997); Rubel Shelly, *The Divine Folly: A Theology for Preaching the Gospel*, (20th Century, 1990); and Thomas G. Long and Edward Farley (eds.), *Preaching as a Theological Task*, (Westminster John Knox, 1996).
- 20 "The Second Helvetic Confession," *The Book of Confessions, The Constitution of the Presbyterian Church (U.S.A.), Part I*, (Louisville: The Office of the General Assembly, 1996), 5.004, 55.
- 21 Lischer, *Theories*, 5; and *Company of Preachers*, xvi.
- 22 A growing market caters to preaching specific biblical books. For example, published by ACU Press and edited by David Fleer and David Bland are *Preaching from Luke/Acts* (2000), *Preaching Autobiography: Connecting the World of the*

- Preacher and the World of the Text* (2001), *Preaching Romans* (2002), and *Preaching Hebrews* (2003). Chalice Press has published several, including John C. Holbert, *Preaching Job*, (1999); Larry Paul Jones and Jerry L. Sumney, *Preaching Apocalyptic Texts*, (1999); Robert Reid, *Preaching Mark*, (1999); and Bruce Shields, *From the Housetops: Preaching in the Early Church and Today*, (2001). Westminster John Knox and Abingdon are also publishing several "Preaching from" type books.
- 23 Noren, 11.
- 24 Zink-Sawyer, 352. Likewise, preaching in Asian and Asian American communities are addressed by Eunjoo M. Kim, *Preaching the Presence of God: A Homiletic from an Asian American Perspective*, (Judson, 1999); Jung Young Lee, *Korean Preaching: An Interpretation*, (Abingdon, 1997); and R. S., Sugirtharajah, *Asian Biblical Hermeneutics and Postcolonialism: Contesting the Interpretations*, (Orbis, 1998). For introductory texts on preaching to diverse people, see Joseph R. Jeter and Ronald Allen, *One Gospel, Many Ears: Preaching for Different Listeners in the Congregation*, (Chalice, 2002); Stanley P. Saunders and Charles L. Campbell, *The Word on the Street: Performing the Scriptures in the Urban Context*, (Eerdmans, 2000); Leonora Tubbs Tisdale, *Preaching as Local Theology and Folk Art*, (Fortress, 1997); and Lucy Atkinson Rose, *Sharing the Word: Preaching in the Roundtable Church*, (Westminster John Knox, 1997). For a theological discussion on hegemonic powers and spiritual warfare, see Charles Campbell, *The Word before the Powers: An Ethic of Preaching*, (Westminster John Knox, 2002). For a philosophical rationale, see John McClure, *Other-Wise Preaching*, (Chalice, 2001).
- 25 Most recent texts include Hughes Oliphant Old, *The Reading and Preaching of the Scriptures in the Worship of the Christian Church. Vols. 1-4*, (Eerdmans, 1998), where different volumes explore the biblical period, patristic age, the medieval church, and the age of the Reformation. See also Ronald E. Osborne, *Folly of God: The Rise of Christian Preaching: A History of Christian Preaching, Volume 1*, (Chalice, 1999); and Yngve T. Brilioth, *A Brief History of Preaching*, (Fortress, 1965).
- 26 Eugene Lowry, in *Living with the Lectionary: Preaching Through the Revised Common Lectionary*, (Abingdon, 1992), reviews both the assets and liabilities of using the common Lectionary in preaching. As one who originally disliked the Lectionary, he offers a different perspective as to how to use this preaching aid. Lowry moves beyond description of Lectionary preaching to a section describing how to overcome the various obstacles involved in using it. It is his belief that the primary motive of the Lectionary committees was to serve liturgical interests that are not homiletical interests. The result is often lections that "do not preach" and whose thematic unity "does not bode well for the preaching office." Although one might use this text as a critique of the Lectionary, Lowry's primary purpose is to offer a control. See Tim Sensing, "Strange Encounters of the Lectionary Kind," *Restoration Quarterly* 37 (Fourth Quarter 1995): 227-46.
- 27 These texts include Arthur Van Seters, *Preaching as a Social Act: Theology & Practice*, (Abingdon, 1988); Walter J. Burghardt, *Preaching the Just Word*, (Yale University Press, 1996); Samuel D. Proctor, *Preaching About Crises in the Community*, (Westminster, 1988); and J. Philip Wogaman, *Speaking the Truth in Love: Prophetic Preaching to a Broken World*, (Westminster John Knox, 1998).

