

# LECTURE I

## Illustrations in Preaching

THE topic now before us is the use of illustrations in our sermons. Perhaps we shall best subserve our purpose by working out an illustration in the present address; for there is no better way of teaching the art of pottery than by making a pot. Quaint Thomas Fuller says, "reasons are the pillars of the fabric of a sermon; but similitudes are the windows which give the best lights." The comparison is happy and suggestive, and we will build up our discourse under its direction.

The chief reason for the construction of windows in a house is, as Fuller says, to let in light. Parables, similes, and metaphors have that effect; and hence we use them to illustrate our subject, or, in other words, to "brighten it with light," for that is Dr. Johnson's literal rendering of the word illustrate. Often when didactic speech fails to enlighten our hearers we may make them see our meaning by opening a window and letting in the pleasant light of analogy. Our Saviour, who is the light of the world, took care to fill his speech with similitudes, so that the common people heard him gladly: his example stamps with high authority the practice of illuminating heavenly instruction with comparisons and similes. To every preacher of righteousness as well as to Noah, wisdom gives the command, "A window shalt thou make in the ark." You may build up laborious definitions and explanations and yet leave your hearers in the dark as to your meaning; but a thoroughly suitable metaphor will wonderfully clear the sense. The pictures in *The Illustrated London News* give us a far better idea of the scenery which they represent than could be conveyed to us by the best descriptive letter-press; and it is much the same with Scriptural teaching: abstract truth comes before us so much more vividly when a concrete example is given, or the doctrine itself is clothed in figurative language. There should, if possible, be at least one good metaphor in the shortest address; as Ezekiel, in his vision of the temple, saw that even to the little chambers there were windows suitable to their size. If we are faithful to the spirit of the gospel we labour to make things plain: it is our study to be simple and to be understood by the most illiterate of our hearers; let us, then, set forth many a metaphor and parable before the people. He wrote wisely who said, "The world below me is a glass in which I may see the world above. The works of God are the shepherd's calendar and the ploughman's alphabet." Having nothing to conceal, we have no ambition to be obscure. Lycophron declared that he would hang himself upon a tree if he found a person who could understand his poem entitled "The Prophecy of Cassandra." Happily no one arose to drive him to such a misuse of timber. We think we could find brethren in the ministry who might safely run the same risk in connection with their sermons. Still have we among us those who are like Heraclitus, who was called "the Dark Doctor" because his language was beyond all comprehension. Certain mystical discourses are so dense that if light were admitted into them it would be extinguished like a torch in the Grotta del Cane: they are made up of the palpably obscure and the inexplicably involved, and all hope of understanding

them may be abandoned. This style of oratory we do not cultivate. We are of the same mind as Joshua Shute, who said: "That sermon has most learning in it that has most plainness. Hence it is that a great scholar was wont to say, 'Lord, give me learning enough, that I may preach plain enough.' "

Windows greatly add to the pleasure and agreeableness of a habitation, and so do illustrations make a sermon pleasurable and interesting. A building without windows would be a prison rather than a house, for it would be quite dark, and no one would care to take it upon lease; and, in the same way, a discourse without a parable is prosy and dull, and involves a grievous weariness of the flesh. The preacher in Solomon's Ecclesiastes "sought to find out acceptable words," or, as the Hebrew has it, "words of delight": surely, figures and comparisons are delectable to our hearers. Let us not deny them the salt of parable with the meat of doctrine. Our congregations hear us with pleasure when we give them a fair measure of imagery: when an anecdote is being told they rest, take breath, and give play to their imaginations, and thus prepare themselves for the sterner work which lies before them in listening to our profounder expositions. Riding in a third-class carriage some years ago in the eastern counties, we had been for a long time without a lamp; and when a traveller lighted a candle, it was pleasant to see how all eyes turned that way, and rejoiced in the light: such is frequently the effect of an apt simile in the midst of a sermon, it lights up the whole matter, and gladdens every heart. Even the little children open their eyes and ears, and a smile brightens up their faces as we tell a story; for they, too, rejoice in the light which streams in through our windows. We dare say they often wish that the sermon were all illustrations, even as the boy desired to have a cake made all of plums; but that must not be: there is a happy medium, and we must keep to it by making our discourse pleasant hearing, but not a mere pastime. No reason exists why the preaching of the gospel should be a miserable operation either to the speaker or to the hearer. Pleasantly profitable let all our sermons be. A house must not have thick walls without openings, neither must a discourse be all made up of solid slabs of doctrine without a window of comparison or a lattice of poetry; if so, our hearers will gradually forsake us, and prefer to stay at home and read their favourite authors whose lively tropes and vivid images afford more pleasure to their minds.

Every architect will tell you that he looks upon his windows as an opportunity for introducing ornament into his design. A pile may be massive, but it cannot be pleasing if it is not broken up with windows and other details. The palace of the popes at Avignon is an immense structure; but the external windows are so few that it has all the aspect of a colossal prison, and suggests nothing of what a palace should be. Sermons need to be broken up, varied, decorated, and enlivened; and nothing can do this so well as the introduction of types, emblems, and instances. Of course, ornament is not the main point to be considered; but still, many little excellences go to make up perfection, and this is one of the many, and therefore it should not be overlooked. When wisdom built her house she hewed out her seven pillars, for glory and for beauty, as well as for the support of the structure; and shall we think that any rough hovel is good enough for the beauty of holiness to dwell in? Certainly a gracious discourse is none the better for being bereft of every grace of language. Meretricious ornament we deprecate,

but an appropriate beauty of speech we cultivate. Truth is a king's daughter, and her raiment should be of wrought gold; her house is a palace, and it should be adorned with "windows of agate and gates of carbuncle."

Illustrations tend to enliven an audience and quicken attention. Windows, when they will open, which, alas, is not often the case in our places of worship, are a great blessing by refreshing and reviving the audience with a little pure air, and arousing the poor mortals who are rendered sleepy by the stagnant atmosphere. A window should, according to its name, be a wind-door, through which a breath of air may visit the audience; even so, an original figure, a noble image, a quaint comparison, a rich allegory, should open upon our hearers a breeze of happy thought, which will pass over them like life-giving breath, arousing them from their apathy, and quickening their faculties to receive the truth. Those who are accustomed to the soporific sermonizings of certain dignified divines would marvel greatly if they could see the enthusiasm and lively delight with which congregations listen to speech through which there flows a quiet current of happy, natural illustration. Arid as a desert are many volumes of discourses which are to be met with upon the booksellers' dust-covered shelves; but if in the course of a thousand paragraphs they contain a single simile, it is as an oasis in the Sahara, and serves to keep the reader's soul alive. In fashioning a discourse think little of the bookworm, which will be sure of its portion of meat however dry your doctrine, but have pity upon those hungering ones immediately around you who must find life through your sermon or they will never find it at all. If some of your hearers sleep on they will of necessity wake up in eternal perdition, for they hear no other helpful voice.

Spurgeon, C. H. (1905). *Lectures to my Students: The Art of Illustration; Addresses Delivered to the students of the Pastors' College, Metropolitan Tabernacle* (Vol. 3, pp. 1–4). London: Passmore & Alabaster.