

## **Dr. Steven Mathewson, Preaching Old Testament Narratives, Session 8: Storytelling, Entering and Exiting**

This is Dr. Stephen D. Mathewson in a series on preaching Old Testament Narratives. This is session number eight: Storytelling, Entering, and Exiting.

This session is about storytelling, entering, and exiting. The entering and exiting are about your sermon introduction, and then the exiting, of course, is your sermon conclusion. But the bulk of it is going to be retelling the story, trying to tell it well. You know, any story can bore or thrill an audience.

What makes the difference is the storyteller. And preachers who hope to communicate stories with flair must master the storyteller's craft. So the time has come to fill in your sermon outline, and as Haddon Robinson puts it, it's time to make dry bones live.

So as a preacher, remember, your task is to preach a sermon, not an outline. An outline is not a sermon. It resembles a skeleton without flesh.

So how do you go about putting flesh on the skeleton? More importantly, how do you go about putting flesh on the skeleton to make the sermon more attractive than bland? I think one of the things that can really help you do this is to prepare a sermon manuscript. You may, over time, maybe you won't do this every time, maybe you'll settle for a more detailed outline, but it's worth writing out your sermon word for word. I've said I've been in pastoral ministry now for almost 40 years, and I go through cycles.

The most recent cycle where I would write out a sermon manuscript word for word was about two years ago, two years before I'm recording this video. And for about a period of 18 months, it was just good practice for me. I just wrote out all of my sermons.

I wrote out a manuscript. Now, I didn't do that so that I could memorize it. Preferably, you will not even take the manuscript with you into the pulpit.

Rather, writing is often a way of thinking. It doesn't work for everybody, but I think for most of us, as you agonize over words, as you think about how to put this together, it really does help you with your thinking. And that's why I'm big on preparing a sermon manuscript.

Eventually, you might decide, I'm just going to manuscript the introduction and the conclusion. Or maybe there's a key point in the sermon where you say, I really need to think through how to say this, and you'll just take the time to write out a paragraph so you say it well. But I would encourage you, as you start out preaching, and then even throughout your ministry, occasionally come back to this practice and write out a full sermon manuscript.

Now, when you do that, the trick is to write in an oral style. That is, imagine that somebody is sitting there with a laptop, and they're listening to you preach, and they're transcribing it. They're putting it down word for word.

Or let's say it's recorded, and maybe somebody uses AI to convert that into a transcript. That's really what you're trying to create. So if you're an English teacher, or maybe even a seminary professor, we're grading a paper, and you have an incomplete sentence, they might mark that off.

But sometimes we talk in incomplete sentences, don't we? So it's fine to have an incomplete sentence. You're trying to get the manuscript to sound like you talk, and that's helpful. What it will do is it'll force you to think through the way that you're going to say things.

Now, what I do with the sermon manuscript is I never try to memorize it, but I will read it the night before I preach at least once, sometimes a couple times. Preferably, if I could read it once, like Friday night, once Saturday night, but usually if I can do it one Saturday night, I'm fine. But by doing that, what you'll find is that you will internalize it.

I'm not trying to memorize it, but you'll internalize it, and some of those details will stick. Some of the phrasing will stick. So that's why I would encourage you to write out a sermon manuscript.

But what goes into that mix? How do you flesh out the sermon outline when you're writing it in a manuscript? Well, in a sermon on an Old Testament narrative, I've said this already, but your main task, primary tactic, is going to be telling the story well, or actually retelling the story well. Now, this is where it gets a little tricky, because remember, we've said that the authors of Old Testament stories tell them in a rather spare, lean style. You don't find any throwaway lines.

Every detail serves a purpose. They don't give you a lot of extra details to try to paint the scene for you. But I think you and I may need to do that as we preach these narratives.

And the trick is to strike a balance between economy and detail. We don't want to go to the other extreme and come up with all these flowery descriptions and describe

the character the way that a modern writer might have, or describe a scene that way. I mean, the temptation is to add too many details and too many descriptions, trying to pursue elegance rather than simplicity.

So one thing that can help you do this is to read good storytellers. First of all, read a classic novelist. I would highly encourage you to read Ernest Hemingway, because he was really good at writing in an economical style.

He would use strong verbs, and he didn't have a lot of adverbs and adjectives. He had shorter sentences, but he would also use variety. And yeah, he's the kind of person, there are many others that you could read.

But I would especially encourage you to read creative descriptions of Old Testament stories, or Old Testament culture, or Old Testament characters. One place you might start would be Eugene Peterson's book on the life of David. It's called *Earthy Spirituality*.

And he models the kind of storytelling, the kind of descriptions that I think preachers can use. So let me just read you his description of David's meeting in the wilderness when he came across King Saul in the cave near En-Gedi. This is how he describes it.

He said, David and a few of his men are hidden in a cave cut in the cliffs above the Dead Sea. By the way, did you notice that language? Cut in the cliffs above the Dead Sea. It's simple language, but that's vivid, isn't it? He says, the day is hot, and the cave is cool.

They're deep in the cave resting. Suddenly, there's a shadow across the mouth of the cave, and they're astonished to see that it's King Saul. They didn't know that he was that close in his pursuit.

Saul enters the cave, but he doesn't see them. Fresh from the hard glare of desert sun, his eyes aren't adjusted to the darkness, and they don't pick out the shadowy figures in the recesses of the cave. Besides, he isn't looking for them at that moment.

He's entered the cave to respond to the call of nature. He turns his back to them. Now, you don't have the time to do that for every scene in a narrative, but I think occasionally you might pick a scene like that, and to help your listeners feel what's going on, you describe it.

Notice Eugene Peterson didn't use flowery language, but he just described what was going on, described kind of the realities. He used his imagination, but it's an imagination that's constrained by the details of the text. So sometimes what you have to do is to think about, okay, so here's David in a cave, and Saul enters the cave.

Well, what's that like? You notice he talked about how the cave is dark, and Saul's eyes aren't adjusted to the light, and David and his men are in the back. You just have to describe that scene, and some scenes like that, you don't need to do a lot of research. You can imagine what it would be like to enter a cave.

Another book that I've used sometimes over the years is James Michener's book, *The Source*. That book sweeps back and forth between the fictional account of an archaeological excavation. Let me try that again.

James Michener's tome, *The Source*, sweeps back and forth between the fictional account of an archaeological excavation in western Galilee and the ancient stories behind the artifacts it uncovers. Now, the first 373 pages supply vivid images from Jewish history through about 605 BC, especially the daily lives of families in Palestine, farming, and Canaanite religious practices. So his description of Canaanite child sacrifice is rather stunning, and I've even used that in my sermons when I've preached on texts where that's involved, and just trying to help people imagine what that's like.

I'll come back to that in a moment. But in another book, this is more of a whimsical book; the late Presbyterian pastor Frederick Buechner wrote a book called *Peculiar Treasures, A Biblical Who's Who*, and he offers these brief, witty character sketches that might just pique your imagination if you want to breathe color into these Bible characters. And it's not so much that he's done a lot of historical, cultural research, or that he's an archaeologist.

These are a little more whimsical, and you probably can't use everything. For example, he describes Zacchaeus in the New Testament as a sawed-off little social disaster with a big bank account and a crooked job. So, like I say, that's not based on archaeological evidence.

It's just he's got a way of describing things. Here's his way of describing Naaman in *Second Kings*. He says, Naaman was a five-star general in the Syrian army and also a leper.

His wife had working for her a little Jewish slave girl who mentioned one day that there was a prophet named Elisha back home who could cure leprosy as easily as a toad cures warts. So Naaman took off for Israel with a letter of introduction from the king and a suitcase full of cash and asked Elisha to do his stuff. Elisha told him to go dunk in the Jordan seven times, and after some initial comments to the effect that there were rivers back in Syria that made the Jordan look like a cow track, Naaman went and did what he was told.

When he came out, he could have passed for an ad for palm olive soap. Naaman was so grateful that he converted on the spot and reached into his suitcase for an inch of

fifties, but Elisha said he was a prophet of Yahweh, not a dermatologist, and refused to take a cent. Isn't that hilarious? Now, that's the challenge, though.

Do you use that in a sermon? Because sometimes images like that can get away from you, but you might be able to adapt things like that. By the way, you notice it's a little bit dated. Probably nobody knows what palm olive soap is anymore these days, but you get the picture.

In the book I referred to earlier, it's actually called *Leap Over a Wall, Earthly Spirituality for Everyday Christians*. Eugene Peterson offers some reflections on the life of David, and his interest in that book is primarily spiritual formation, but his reflections really stir the imagination of preachers who want to tell stories well. He's a first-rate wordsmith, so I want to read for you his description of Shammah and the story of David's anointing from 1 Samuel 16.

Shammah was just one of the sons, and this is what he says. Shammah was a mincing little sophisticate in Calvin Klein jeans and alligator cowboy boots. He could hardly get across the street without getting cow flop on his boots when he lived in the backwater village of Bethlehem.

Mingling with all these common people, their vulgar games and coarse entertainment was torture for him. He didn't know what Samuel was up to, but it looked as if it could be a ticket to a finer life, a lot of culture and taste. But Samuel dismissed him with one shake of the head.

Now again, that example raises the question, should preachers use colloquial language, particularly the kind that imports modern images into the story? I think we can do that as long as our exegesis limits and informs, and as long as we don't overuse it. I mean, I think people understand what we're doing, but like overdone humor, if you use too much of this, it can come across in the wrong way. So you've got to decide what's going to work, but sometimes adding a little bit of humor and maybe describing Shammah like that brings him to life.

And you realize that with each one of these brothers, there's something about them that Samuel doesn't see. They're not the right person to be Israel's next king. When you paint scenes like the ones that I read earlier, you've got to do some ample historical and cultural research, and that's where good commentaries will help you.

So will Bible dictionaries, Bible encyclopedias. I regularly use Bible atlases and even books on archaeology. Those books will provide the concrete details, and they'll keep your imagination in line with the biblical text.

That's the key. So, for example, when I preached on Joshua 3, I did probably about a half hour's worth of research on the Jordan Valley. I read some books on Bible geography, and this is the scene that I came up with.

I described it this way. When the first rays of the sun peeked over the mountain plateau and lit up the Jordan Valley, the air was already sticky with humidity. It was springtime in this geological gash in the cellar of the earth, a sunken valley between two fault lines, at this place about 1,000 feet below sea level.

Thousands and thousands of Israelites were getting ready to enter the promised land, but crossing the valley at this time of year is virtually impossible. A river runs through it. Not Old Man River, which just keeps meandering and rolling along, but Angry Old Man River.

The Jordan isn't a terribly wide river, but in the springtime, the snow runoff sends it snarling and raging down the Jordan Valley rift. It's a swollen, chocolate-brown mess, tearing off chunks of cliff as it twists and turns and spits and thrashes. But Israel is going to have to cross it to get the land God promised.

Now, if I can critique my own paragraph, I think there's some language there that's probably a little bit too flowery, a little bit too descriptive. Maybe the expression geological gash in the cellar of the earth, maybe that's a little bit over the top. Those are the kind of things you wrestle with.

But you see what I did, I tried to describe this, to paint a picture, because when people come to the Jordan River, okay, yeah, we've got to cross the Jordan River, your listeners get that. But I don't think they realize, hey, this was in the springtime, it's a small river, but I've seen what small rivers can do. When I lived in Montana for years in the springtime, some of those small rivers that you could literally wade across, you wouldn't dare do it in the spring, or you could be swept away and lose your life.

So I'm trying to picture a scene here, not because I'm trying to be clever or cute, but I'm trying to help my listeners enter the story and to see what the Israelites saw, and to feel the challenge that they faced. All right, something else we have to do is to follow the accepted elements of style. Storytellers in our culture have developed a style that draws readers, or hearers, into that story.

And I realize that there are some matters that will boil down to your personal preference, but there are some basic rules that we really need to follow when we preach and when we retell a story. One of them is to use concrete, specific words. I can't emphasize that enough.

So instead of saying, David goes to the front of the cave, you could say something like, David creeps to the front of the cave. Or instead of saying that so-and-so hit another character, maybe you use a word like slugged or jabbed. Sometimes you can get out of a verbal rut by using an online thesaurus, but make sure that you're using the appropriate word.

Sometimes if you try to boost a noun like rock with a modifier like big, that's a temptation, isn't it? No, use a word like boulder. And instead of flowers, nothing wrong with that word, but choose the appropriate designation, like daisies, lilies, or roses. I remember once preaching on 1 Samuel 17, and I wanted to describe the valley of Elah, and so I took some time to describe, to learn what kind of flowers would have bloomed, wildflowers would have bloomed in that valley, and I added that to my description.

So I probably spent 10 minutes getting a single word. You can't do that with everything, but always be looking, and that's why a manuscript's helpful. Go to your manuscript, and you see a description like unpleasant smell.

You say, well, how about the word stench? Or instead of food, how about cornbread, figs, or grapes? Now make sure that's what the character in the story would have eaten, okay? Alarm or terror may work better than great fear. That kind of leads to another, a second suggestion, and that is to avoid excessive modifiers. Some communicators use adjectives and adverbs to try to pick up the slack left by weak verbs and nouns.

This is where Ernest Hemingway was a master. He really learned to distrust adjectives. Later in his life, Carl Sandburg, another great writer, wrote, I am more suspicious of adjectives than at any other time in all my born days.

And that's why adjectives like fine, bad, good, big, nice tend to fail because they're too general. Now, I realize that the Old Testament uses the Hebrew word tov, or good, often, and that's fine. But in a lot of our descriptions, we have to be careful that we simply don't revert to using modifiers, but we come up with strong words.

So that's a really important tip as you work on this. Along with that, a third suggestion I'd make is to eliminate the deadeners. And I'm talking here about the passive voice that just sucks out the life or the vigor.

A passive verb, remember, receives action, and it consists of, it's usually preceded in English by is or was or were or has been. So if we're talking about Goliath, you could say Goliath's forehead was struck by a stone that had been hurled from David's sling. But if you use active verbs, you'll have a lot more zip.

You would say David hurled a stone from his sling and struck Goliath's forehead. Big difference, right? So again, go through your manuscript and see if there are any passive verbs. In fact, that might be a place where you could use AI.

We always want to be careful not to use AI to do the thinking that we need to do. But once you've done your thinking, let's say you have a manuscript, feed it into AI and ask it specifically. You've got to give it the right prompt.

Let's say, point out any passive verbs. And it'll do that. And you can look at it, and maybe there's a place or two where you would say, I really had to use a passive verb.

That's fine. But I think you'll also find some places where, oh, if you changed it and made it active, it might flag that sentence. Goliath's forehead was struck by a stone that had been hurled from David's sling.

And if it points that out, you look at that for a few seconds, you might say, okay, let me make that active. So David hurled a stone from his sling and struck Goliath's forehead. And it's going to come across a lot more powerfully.

By the way, the term there can deaden prose and bog down a story. Instead of saying, there was something ironic about Cicero's instructions to JL, simply say, Cicero's instructions to JL dripped with irony. Do you see the difference? So there again, if you feed your sermon manuscript into a certain AI service, they'll flag that for you.

And then, with a little bit of thinking about it, you can change that to active. And it's just so much more powerful. And I just broke my rule, much more powerful.

You see what I did there? That's what we want to avoid in our sermon manuscripts and in our communication. That's how easy it is to slip into both our speaking and our writing. So we have to be vigilant.

Number four, refrain from being too clever. I've already talked about this, but it's worth saying again. I mean, too many creative words and descriptions have the same effect as too much maple syrup on your pancakes.

If there is such a thing. I don't know. I like a lot of maple syrup, but I get it.

Too much is too much. And the temptation is to oversensationalize in our descriptions. In our quest to avoid stale words, this often happens when we're describing dialogue.

And instead of just saying, Goliath said, maybe that seems too lame, but we want to say Goliath bellowed. And that may work once. In fact, that might be the right way to go.

But if you continue to use that, that's going to overdo it. In fact, maybe Goliath's shout would make the point most effectively. Number five, show the reader rather than tell.

You want readers to conclude or feel something for themselves rather than telling them. So instead of saying Goliath was a huge man, or even that Goliath was an Incredible Hulk of a man, that's good. That works.

But you might say when Goliath stood in the doorway, he filled the entire frame. Or you could say Goliath's bra and jacket tipped the scales at about 125 pounds. And the tip on a spear weighed as much as a shot put.

Those are the kinds of things that we do. And you might say, good night. I just don't think that way.

Well, that's where it goes back to what I suggested earlier. Read some people who use vivid imagery, whether they're describing biblical scenes or not. And that will become part of the fabric of the way you think, and then the way that you speak.

So we're always trying to come up with good, vivid ways of saying things. Aside from retelling the story, when we preach, we're going to want to spend some time developing images. We've already been doing this in some ways.

We want to form pictures in the minds of our listeners, because people respond to the pictures that hang in the gallery of their minds. So, in addition to visualizing the action of the story, here are some other things you might need to visualize for your listeners. One would be explanatory images.

This is where there is a historical, cultural piece of information that you need to explain. And do you know how a lot of preachers do this? They will say, in ancient Canaanite religion, or worse, they'll say, let me give you some background on ancient Canaanite religion. That's just going to put people to sleep.

There's a more effective way: just paint the scene. As I mentioned earlier, I read James Missioner's book, *The Source*. Once, when I was preaching in Kings, and there was an Israelite king who had practiced child sacrifice, I wanted to help my listeners imagine the horror of that.

Maybe it doesn't seem like it would be hard to do that, but I did it like this. I said, imagine arriving home from a day's work in your olive groves and finding the priests of your village. They relate the ugly news that you and your spouse have feared.

The stars indicate that we shall be attacked from the north by a host larger than before. It's essential to take steps and have a burning of suns tomorrow. With a red dye obtained from the seashore, they stain your infant's wrists and then direct you to halt your sobbing.

That's one possible way of doing it. Again, if I were to go back and work on that, I might. I think these days I'm concerned about being too flowery, too many vivid descriptions.

But I think setting a scene like that could help people. I think when we hear child sacrifice, it just doesn't register. And notice I didn't describe the sacrifice, but I just described the events that led up to it to try to help people see this is what people who were engaged in pagan religion, this is something they feared.

And if this was practiced in Israel, which we know it was because of the way that Canaanite religion took hold, this is what people would have experienced. By the way, I urge preachers never, never, never to say, let me give you some background to help you understand the story we're going to look at today. That again, it's just a way of putting your listeners to sleep.

Take that background information and tell it as part of the story. That's one of the skills, and you can get away with giving a lot of background information. When you tell it as a story, you'll have people who are paying attention, and they're listening, and they won't realize that what you're giving them is based on the research that you've done in Bible dictionaries.

But if you just stood up there and you read a paragraph from that Bible dictionary, as helpful as it is, that's going to bore your listeners, and they're not going to be imagining what's going on in the narrative that you're trying to tell. They're going to be thinking about what they're having for lunch. I also suggest that we think about application images.

I think we need to paint pictures of what the truth looks like, fleshed out in listeners' minds. I will never forget attending the closing arguments of a murder trial in our community. A young man stood trial for deliberate homicide in the shooting death of a longtime friend, and what fascinated me is that both the prosecutor and the defense attorney, in their closing arguments, told stories.

Each attorney crafted a story of the defendant's involvement in the murder, and what I thought was fascinating is that each attorney left out a lot of the technical

data that they had covered earlier in the trial. They didn't appeal to ballistic reports, crime lab analysis of bloodstains, and so on. They simply asked the jury to act on their particular story of the crime.

And I think preachers need to follow the same approach. When we talk about the application, I think we have to show people what it looks like. So for example, here's an image that shows what Barak's approach to his unique situation looks like when we face our unique situation.

Situations that call for us to exercise some courage. This is how I described it in one sermon. I said, it's easy to hesitate like Barak did in the face of God's commands.

God commanded Barak to lead the Israelite army against Jabin's army. For you, it might be God's call to proclaim the gospel and acknowledge Jesus before the people in your life, yet you are reluctant to speak up, knowing you will put your safety or at least your comfort at risk. Or perhaps you struggle to discipline your children to train them in the way of wisdom.

You hesitate to set boundaries for their social media consumption. You lack the courage to say you may not download that app on your smartphone. Right, you see what I did? Rather than just saying, you know, we need to apply this in our home life, or we need to apply this in disciplining our children, or in proclaiming the gospel.

That's true, but I took a few seconds, not a long time, but I took a few seconds to paint an image. And this is what I would call an application image, which kind of describes the situation that your listeners will face. What about illustrations, quotations, or other factual information? Honestly, I find that sermons on Old Testament narratives do not need to rely very heavily on illustrations, quotations, or statistics, or at least we use those materials differently.

When it comes to illustrations, you know, the story that you're telling is going to carry its own weight. You have to be careful; if you interrupt the story with a long illustration, it's going to work against you. In fact, I almost never use stories as illustrations when I'm preaching.

If I'm preaching Judges 17 and 18, I'm not going to say, years ago, Abraham Lincoln, when he came to the Fox River, dah, dah, dah, dah, dah. I'm not going to do that because that's pulling away from the story that I'm telling. It just kind of takes away the energy and the momentum, and I don't want to do that.

Any illustration that I'm going to use has got to be concise. So, for example, if I'm preaching on Jericho in Judges chapter 6, after I read or describe the military strategy where the people were simply going to march around the city for seven days, that they weren't going to engage in battle, I might say, "You know, it doesn't take an

expert on military battles to see how odd this strategy is. It's almost like a coach saying to his or her basketball team, here's the game plan.

I want you to go out and hold the ball for four quarters. Now, do you notice how quickly that was? It wasn't a long, drawn-out illustration. I didn't tell a story about Phil Jackson coaching Michael Jordan or some long, extended thing.

It was just kind of in passing. It took a couple of sentences, and that's about all the time that we're going to have when we do that. As far as quotations, generally, I would save those for the introduction or the conclusion of a sermon.

Again, I don't want to stop the momentum of the story that I'm telling. If I do anything, I might use an analogy, just like I did in Joshua 6, so that people can, you know, if I'm explaining something that seems odd to them, I can liken it to something today, and people, oh, yeah, okay, I understand that. So that's something that we want to do.

We've already talked about factional information, and again, taking that factional information and telling it as a story so that your listeners don't get bogged down. Now, very quickly, how do you introduce a sermon, and how do you conclude a sermon on an Old Testament narrative? And the one thing that I would say to both is, very quickly, this is not a place for long sermon introductions or conclusions. You want to get into the story.

Haddon Robinson used to say that a good sermon introduction creates interest, raises a need for the sermon, and then orients listeners to the text. And I think that's what we want to do when we introduce an Old Testament narrative sermon. You might start out with a quotation.

You might start out with, you know, a very brief anecdote. Again, I wouldn't use a story, though, because you'll be competing against the biblical story. But start with something that creates interest, that raises a need for the sermon.

You could start off a sermon on idolatry, and maybe use John Calvin's quotation about how the human heart is an idol-making factory. You might just start with that, say, that's a problem today, and point out to people that Judges 17 and 18 are going to show why we ought to be concerned about idolatry. You know, what are the negative effects? What kind of damage does idolatry do? And then we tell the story.

We say the story will answer that question. We told the story. Notice I didn't give away the big idea, but I gave enough of a preview so that people know what this narrative is going to address.

Yeah, I know, people are interested in the story, and you start telling a story, they'll listen to it. But I believe it's a good idea up front, not only to create the interest, but to raise a need. By the time people are done with the introduction to this narrative, I want them to be thinking, I want to listen to this story.

In fact, I need to listen to this story because it's going to address an issue that I struggle with. So that's what a good introduction can do. By the way, you could start with what we call a cold open.

You could just jump into one of the scenes in the story and start describing it, and then you kind of have to back out of it and say, somehow you have to say, this is part of the story that we're looking at today, or this is the mess that our character gets into, and guess what? We get into the same mess today. That's why we need to hear this story. So that's the kind of thing that we're trying to do.

And then the exit, the conclusion, again, it needs to be brief. You reach that high point, that aha moment, I think you'll make some application, and then you're going to be finished. And maybe a quotation, maybe a brief illustration at the end will kind of bring things together, but this is not the time to do a long, drawn-out application or anything else in your conclusion.

Just land the plane. If you've done any flying, you know the frustration when you know that it's about time to land, but you can kind of sense, or maybe the pilot will even tell you, we're circling the airport, there's a lot of air traffic, and so we're waiting our turn, and that gets frustrating. I think sometimes sermon conclusions are like that.

That's why I would counsel you to write out your conclusion in manuscript form so you know exactly what you're going to say, because you know what happens if you don't? I've done this before. I start to come in for a landing, and it doesn't seem quite right, so I taxi around again. I come in for another landing.

It doesn't seem right. You just keep talking because you don't know how to stop. So make sure that both your introductions and make sure that your conclusions are brief, and with that, it's now time to stand up and preach.

You've put your manuscript together. You know how you're going to flesh it out. Time to stand up and preach, and so next time, next session, we're going to talk about how to deliver that sermon effectively.

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