

Chapter 1 : A short history of Hebrew literature, from Genesis to Etgar Keret - Books - blog.quintoapp.com

*The Historical Poetry Of The Ancient Hebrews V1 [Michael Heilprin] on blog.quintoapp.com *FREE* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

David R Godine Publisher, I remember singing it in synagogue when I was young. Yet this news story, which had all the qualities for making big headlines in Israel and to sustain life at its usual combative, bilious level, moves a discussion of medieval Hebrew poetry from the academy to the forefront of Jewish cultural wars. While Dana International may be able to get an operation to change his sex, it is not so easy to change the historical provenance of a major cultural artifact. Shalem Shabazi was actually a great seventeenth-century Yemenite Hebrew poet. The time difference between Dunash and Shalem is at least seven hundred years, a significant margin of error, a fact that highlights the long history of Hebrew poetry, a history that extends by many centuries beyond both points of reference in this contemporary discussion of medieval Hebrew poetry. At least a third of the Bible is written in poetry, mainly using various forms of parallelism rather than meter and rhyme. With the end of the biblical period, Jews did not stop writing Hebrew poetry. This literature describes in depth the structure of the seven heavens and the ways to address the heavenly beings in order to attain the spiritual and material blessings over which they presided. Some of the most famous works of this genre include Sefer Harazim, a second- or third-century Hebrew magic book, written in Hebrew that closely approximates that of the Mishnah, and Sefer Enoch, which represents a milestone in the development of Jewish mysticism. Out of Hekhalot literature developed one of the richest, although not uncontroversial, forms of Jewish cultural creativity, piyyut or piut. Piyyutim, derived from the Greek word for poetry, are complex creations by Hebrew poets from Palestine, usually dated from between the fourth and seventh centuries of the common era. Piyyut constituted poetic reactions, often based on midrash, to biblical stories, especially the sacrifices, to various prayers in the prayerbook, and to subsequent events in Jewish history. Piyyut uses rich, imaginative language so creative it can be enigmatic. One view of the development of piyyut understands it as a form of biblical exegesis created when study of the Torah was banned by the Romans in Byzantium. Critics of this view note that piyyut was around before any bans by the Romans in the sixth century. The names of most of the payytanim, those who wrote the piyyutim, are no longer known. The three main ancient payytanim known by name are Yose ben Yose, Yannai, and Eleazar ben Kallir, although very little is known about them. Some piyyut was included in the text of the prayerbook. Most piyyut, however, was lost, and only relatively recently large amounts were rediscovered in the Cairo Geniza, a medieval storehouse for worn-out manuscripts. During the medieval period Jews around the world continued to write more restrained piyyut, usually reflecting the poetic styles of the country in which they lived. During the nineteenth and twentieth centuries, enlightened Jews, maskilim, made fun of the arcane language of piyyut, and modern Jewsâ€™ Reform, Orthodox, Conservative, and Reconstructionistâ€™ began to eliminate much of this cultural treasure from the prayerbook, although some is still found in the High Holiday prayerbook of every movement. He quickly split the wood. Accept, God, these ashes, remember us with his covenant, consider us his Akedah, answer the affliction of our soul. Moses in Piyyut Moses, because of the intimate connections he had with the deity in the biblical text, is singled out in several Hekhalot hymns for similar supernatural skills. He becomes an angel and is taught magic secrets of fiery visions by God, moving the events of the divine revelation at the burning bush from the ground to the heavens. At the theological level Moses is presented in many ways similar to those in which Jesus appeared. Hebrew Poetry in Muslim Spain Under the influence of Arab culture, Hebrew poets radically changed Hebrew poetry from the often obscure and usually very religious style of piyyut associated with cultural developments in Palestine, Babylonia, Ashkenazic lands, and Spain up to the tenure of Menahem ibn Saruq, whom Dunash ibn Labrat replaced as court poet. Inspired by the secular poetry of the Arabs about love, wine, and war, the Hebrew poets began to write secular themes as well. Finally, compelled by the quantitative syllabification of the Arabs, Hebrew poets began to include precise

rhythms in their poetry. The Hebrew poetry of Spain can be scanned: Although the Hebrew poetry of Spain can be understood without commentaries, understanding its stylized conventions is helpful. Since much of this poetry reflects a conscious borrowing of themes, images, and forms from the Muslim poets, it is important not to fall into the trap of viewing the motifs of these poems as accurate reflections of Jewish life in Spain. Rather, they are accurate reflections of the kinds of images that Jews borrowed from the poetry of the Arabs. Thus when the Hebrew poets wrote about carousing all night in gardens around bonfires and drinking wine, we cannot automatically assume that this is what Jews did, but only that this is modeled on what they read. Jews borrowed these themes in their poems because they wanted to match what the Arabs did in Arabic to show the strength and flexibility of Hebrew. This process reached its fullest development in the Hebrew poems about sexual intimacy between young boys and old men written in biblical Hebrew by rabbis in medieval Spain. It was a playful, seemingly secular genre with little obvious religious or ethical purpose. This imitation of the Arabic, like most subsequent drinking literature, usually has six basic themes: However, after a call to drink by the bowl, the poem shifts to a call for offering a sacrifice of choice bulls and rams and calves along with the anointing of oil and the lighting of incense. Now this could be a sumptuous banquet or it could be a reference to the Temple sacrificial cult, leading us to reconsider the beginning of the poem and to ask whether it refers to natural bounty or to a specific religious setting. This impression is sustained in the next stanza as well. There, as part of a poetic dialogue, the listener reproaches his interlocutor by asking how he could issue such an invitation when the Holy House, the footstool of God, is in the hands of the uncircumcised ones. He further chastises him for neglecting the Torah while Zion lies in desolation, adding nationalistic to religious themes. At first one might be tempted to say that they are purely secular, focusing on the hedonistic aspects of life with calls for drinking, often to excess, and good company. However, a careful examination of each of the poems usually reveals some connection with religious themes. In another, however, [11] he connects wine with the theme of the love of men for young boys: Take your portion from it as did the priests from the ram of installation. Love Poetry Medieval Hebrew love poetry has a secular, hedonistic side to it, often as part of a wine song. The poems are a continuation of Arabic themes, not biblical motifs, despite the use of biblical terminology. The basic themes of secular love poetry include: In short, people who are happily in love rarely write love poetry. These love poems are usually about frustrated love and can sometimes turn misogynistic. Religious Poetry The Hebrew religious poetry of Muslim Spain borrows many themes from secular love poetry, and often the only difference is the choice of the object of desire. Solomon ibn Gabirol wrote two religious poems that follow all the contours of erotic poetry: The Hebrew certainly allows for this but not in certain terms. Ambiguities in the meaning of the poems, differing interpretations of the stylistic conventions, and difficulties in translating the poems often lead to translations with anywhere from minor to major differences in wording and meaning. Once again, sexual-religious ambiguities in the original poem may manifest in differences in translations. Zion Medieval Hebrew religious poetry, like love poetry, includes the element of pining for a lost object, sometimes Zion, particularly the Temple and its cult, connected with both memories of the past and messianic hopes for the future. These hopes for a return to Zion, wherever they appear, are often accompanied by coded polemical utterances against Muslims and Christians. How can I taste what I eat and how can it be sweet? How can I fulfill my vows and oaths as long as Zion is in the chains of Edom and I am in the binds of the Arabs? Like a frustrated lover, he can neither eat nor sleep. Edom is a medieval Hebrew reference to Christianity, referring in particular to the Crusader Kingdom in Jerusalem. There are four aspects of the dirge: It uncovers the corners of the north and the west and it covers the south and the east with purple. At that time, with Christian successes in reconquering Spain, Jews began to enjoy a golden age of cultural creativity in the Christian north. The sixth gate of the Tahkemoni formulates the juxtaposition commonly found in medieval discussions between the good woman and the bad woman, the goddess and the whore. At the beginning of the chapter the protagonist is promised the ideal woman. Instead he gets a very unattractive woman. But, in the spirit of gender transformations, she then turns out to be his best friend masculine and long-time fellow joker. His abuse of men is equally cutting. He draws on animal fables

as well. Like the Tahkemoni, by his contemporary Al-Harizi, this book is difficult to characterize. It contains elements of a travel account, satire, poetry, parables from other peoples, and ethics. Indeed, perhaps non-ethics would be a better term since it contains parodies of ethics. It also contains extensive dialogue on the nature of women, much of it hostile in the tradition of querelle des femmes, the medieval debate about the nature of women [21] Similar gender transformations are seen in the work of Todros Abulafia Hebrew Poetry in Germany and France a. In May , Jews in Worms, Speyer, and Mainz Mayence were slaughtered or forcibly converted and in some cases they chose to take the lives of their loved ones and then their own, often in the form of ritual human sacrifice. Narratives and poetry from the period of the Crusades graphically reflect the influence of the Akedah on Jewish reactions to the trauma. Mothers strangled their children and brides kissed their new husbands and ran off to be slaughtered. The analogy to the Akedah is made explicit when the poet asks why, with so many being bound and destroyed, the angels are not interrupting this time. David bar Meshullam of Speyer twelfth century wrote an even more graphic dirge on the massacres, chosen death, and ritual slaughter, mixed with a call for vengeance, with even more explicit references to the Akedah. The poet notes that the original Akedah had a power to protect Jews, but now the number of sacrifices multiplies. Writing in Germany, Meshulam used Hebrew metrical form from Spain, a sign of expanding Spanish cultural influences. Over the years the poem was altered because various editors did not realize that the acrostic contained his name. Thus, this was a cultural artifact based on a variety of aesthetic criteria. Even writing about self-immolation, the poet was very careful about the form his work took and imposed challenges on his writing that heightened his display of artistic virtuosity and a little vanity. The major poem about subsequent ritual sacrifices in the Rhineland was written by Ephraim of Bonn , [26] chronicler of the Second Crusade of Stylistically, this poem was written as an Atbash acrostic: Each line every two lines in this printed version begins with a letter of the Hebrew alphabet in order, going both forwards from aleph and backwards from tav; hence the expression Atbash aleph, tav, bet, shin. In addition, each hemistich, or half-line, rhymes with the next. Adding a dash of local color to the story, Ephraim of Bonn identifies Mt. Scopus as the place from which Abraham, at the end of the three days of travel, had seen where he was to perform the sacrifice—Mt. The key to this poem is its explicitly stating that Isaac was aware of what was going to happen to him, blessed the Lord, and asked that his ashes be taken to his mother. Abraham then, after pinning him down, ritually slaughtered Isaac. Not only was Isaac resurrected by God, but his zealous father tried to slaughter him again, causing the Lord to have to call out to him a second time. Once his son had been accepted as a sacrifice by God and transported to the Garden of Eden, he offered up the ram. Afterwards, the father and son met again and prayed together that their deed would atone for the sins of future generations of Jews.

Chapter 2 : Israelites - Wikipedia

Excerpt. The Hebrew expression 'includes two things, invocation and proclamation (moll). Sing to him, chant to him, speak of all his wonders. Glory in his holy name, let the heart of all who seek Jehovah rejoice.

Day 3 - Elohiym separates 1: Plants spring up from the land B1. Day 4 - Elohiym fills 1: Day 5 - Elohiym fills 1: Day 6 - Elohiym fills 1: Plants are given as food B. Elohiym Finishes his separating and filling of the sky and the land and respects the seventh day because in it he did his occupation 2: Because we read the Hebrew Bible from a Modern Western thinkers point of view and not from an Ancient Eastern thinkers view like the Hebrews who wrote it. The Hebrews style of writing is prolific with a style of poetry unfamiliar to most readers of the Bible. This poetry is nothing like the poetry we are used to reading today and therefore it is invisible to us. Often we overlook what the Bible is telling us because we are not recognizing what the poetry of a passage is attempting to convey. For example look at Psalms It must be remembered that modern western thinkers view events in step logic. This is the idea that each event comes after the previous forming a series of events in a linear timeline. But, the Hebrews did not think in step logic but in. This is the grouping together of similar ideas together and not in chronological order. Most people read Genesis chapter one from a step logic perspective or chronological, rather than from the block logic so prevalent in Hebrew poetry. Now let us look at the Creation story Parallels of Genesis chapter one. Creation Story Number 1 The first story is found in Genesis 1. To really understand what this word means let us look at another passage where this word is used. Why do you honor your sons more than me by fattening yourselves on the choice parts of every offering made by my people Israel? The noun form of this verb is "beriya" and can be found in Genesis The word "bara" does not mean, "create" Hebrew actually has no word that means "create" in the sense of something out of nothing but "to fatten". If we take the literal definition of "bara" in Genesis 1. What does this fattening of the heavens and earth mean? This verse is not showing the creation of the heaven and earth, but rather the fattening or filling up of it. Creation Story Number 2 The second creation story paralleling Genesis 1. This hovering would be the action of the Wind of god filling up the earth. The use of the word "and" at the beginning of this verse may cause some confusion due to an understanding of how this word is used in Hebrew. In English the word "and" in between verses one and two means that what happens in verse two occurs after what happens in verse one. In Hebrew, the word "and" is used in standard Hebrew poetry to link two statements as one. In other words, verse one is the same thing as verse two. Creation Story Number 3 The third story is found in Genesis 1. Hebrew, like English, has a word for one and a different word for first. The same is true for the words two and second, three and third, etc. As an example the Hebrew word for "three" is "shelosh", and the Hebrew word for "third" is "sheliyshiy". Days 2 - 7 use the Hebrew word for second, third, fourth, etc. We would assume that the "first" day would use the Hebrew word "reshon" meaning "first" in order to be consistent with the other six days, but instead we have the word "echad" meaning "one" or "in unity". The author is making a parallel with the "first" day and with all the days of creation. I believe this is because all seven days of the fattening of the earth are being united in this verse. The first day of creation is also a parallel with the whole of creation as the earth was in darkness and the act of filling the earth brought light to the earth. Creation Story Number 4 The fourth creation story is found in Genesis 1. In these passages we have the first three days of creation. These are the days of separating. On the first day God separated light and darkness. On the second day God separated the waters above from the waters below forming the sky and the seas. On the third day God separated the land from the water forming dry land. Creation Story Number 5 The fifth creation story is found in Genesis 1. In these passages we have the second set of three days of creation. On the fourth day God filled the light with the sun and the darkness with the moon and stars. On the fifth day God filled the sky with the birds and the sea with the fish. On the sixth day God filled the dry land with the animals and man. Notice the correlation between the first set of three days of separation with the second set of three days of filling. Creation Story Number 6 The sixth story is the whole of Genesis chapter

one. Though we have looked at five different stories of creation, they are all combined together to form one complete story of creation. Poetical Translation of Genesis Chapter One Filling the Void the beginning the Mighty One filled the skies and the land 2 because the world existed devoid and void. A chaotic void was over the face of the deep then the creative breath of the Mighty One hovered over the face of the water. The Mighty One made a separation between the order and the chaos. There was an evening and there was a morning, a unified day. The Making of the Waters and the Skies 6 The Mighty One said "there will be a sheet between the water to separate the waters". There was an evening and there was a morning, a second day. The Making of the Land 9 The Mighty One said "the waters under the skies will gather toward one place" and dry ground appeared and it was established. The Mighty One saw that it was beautiful. The Filling of the Light 14 The Mighty One said "bodies of light will exist in the sheet of the skies to separate between the day and the night and they will exist for signs and appointments, for days and years. The large body of light to rule the day and the small body of light luminary to rule the night and the stars. The Filling of the Water and Skies 20 The Mighty One said "the waters will swarm with living swarms and flyers will fly over the land and over the face of the sheet of the skies". The Filling of the Land 24 and the Mighty One said "the land bring forth the living souls, each to her own kind, creatures and crawlers and the living ones of the land; each to her own kind, and it was established. There was an evening and there was a morning, a sixth day.

Chapter 3 : The Historical Poetry Ancient Hebrews

*The Historical Poetry Of The Ancient Hebrews, Volume 1 [Anonymous] on blog.quintoapp.com *FREE* shipping on qualifying offers. This is a reproduction of a book published before*

The name Yahweh , the god of the later Israelites, may indicate connections with the region of Mount Seir in Edom. The inscription is very brief: When the Jews returned from the Babylonian captivity , the Hasmonean kingdom was established[dubious " discuss] in present-day Israel , consisting of three regions which were Judea, Samaria, and the Galilee. In the pre-exilic First Temple Period the political power of Judea was concentrated within the tribe of Judah , Samaria was dominated by the tribe of Ephraim and the House of Joseph , while the Galilee was associated with the tribe of Naphtali , the most eminent tribe of northern Israel. During the Second Temple period relations between the Jews and Samaritans remained tense. In BCE the Hasmonean king Yohanan Hyrcanos I destroyed the Samaritan temple on Mount Gerizim , due to the resentment between the two groups over a disagreement of whether Mount Moriah in Jerusalem or Mount Gerizim in Shechem was the actual site of the Aqedah , and the chosen place for the Holy Temple , a source of contention that had been growing since the two houses of the former united monarchy first split asunder in BCE and which had finally exploded into warfare. The Torah traces the Israelites to the patriarch Jacob , grandson of Abraham, who was renamed Israel after a mysterious incident in which he wrestles all night with God or an angel. Gad, Asher Genesis When they arrive they and their families are 70 in number, but within four generations they have increased to , men of fighting age, and the Pharaoh of Egypt, alarmed, first enslaves them and then orders the death of all male Hebrew children. A woman from the tribe of Levi hides her child, places him in a woven basket, and sends him down the Nile river. He is named Mosheh, or Moses , by the Egyptians who find him. Being a Hebrew baby, they award a Hebrew woman the task of raising him, the mother of Moses volunteers, and the child and his mother are reunited. When he is eighty years old, Moses is tending a herd of sheep in solitude on Mount Sinai when he sees a desert shrub that is burning but is not consumed. Israel is my son, my first-born and I have said to you: Let my son go, that he may serve me, and you have refused to let him go. Behold, I will slay your son, your first-born". Moses returns to Egypt and tells Pharaoh that he must let the Hebrew slaves go free. Pharaoh refuses and Yahweh strikes the Egyptians with a series of horrific plagues, wonders, and catastrophes , after which Pharaoh relents and banishes the Hebrews from Egypt. Moses leads the Israelites out of bondage [70] toward the Red Sea , but Pharaoh changes his mind and arises to massacre the fleeing Hebrews. Pharaoh finds them by the sea shore and attempts to drive them into the ocean with his chariots and drown them. After the Israelites escape from the midst of the sea, Yahweh causes the ocean to close back in on the pursuing Egyptian army, drowning them to death. In the desert Yahweh feeds them with manna that accumulates on the ground with the morning dew. They are led by a column of cloud , which ignites at night and becomes a pillar of fire to illuminate the way, southward through the desert until they come to Mount Sinai. The twelve tribes of Israel encamp around the mountain, and on the third day Mount Sinai begins to smolder, then catches fire, and Yahweh speaks the Ten Commandments from the midst of the fire to all the Israelites, from the top of the mountain. Moses descends from the mountain forty days later with the Sefer Torah he wrote, and with two rectangular lapis lazuli [75] tablets, into which Yahweh had carved the Ten Commandments in Paleo" Hebrew. In his absence, Aaron has constructed an image of Yahweh, [76] depicting him as a young Golden Calf , and has presented it to the Israelites, declaring "Behold O Israel, this is your god who brought you out of the land of Egypt". Moses smashes the two tablets and grinds the golden calf into dust, then throws the dust into a stream of water flowing out of Mount Sinai, and forces the Israelites to drink from it. After the tablets are completed, light emanates from the face of Moses for the rest of his life, causing him to wear a veil so he does not frighten people. Moses prophesies if they forsake the Torah, Yahweh will exile them for the total number of years they did not observe the shmita. Moses sends spies to scout out the Land of Canaan , and the Israelites are commanded to go up and conquer the land, but

they refuse, due to their fear of warfare and violence. In response, Yahweh condemns the entire generation, including Moses, who is condemned for striking the rock at Meribah, to exile and death in the Sinai desert. Moses prophesies that if the Israelites disobey the Torah, Yahweh will cause a global exile in addition to the minor one prophesied earlier at Mount Sinai, but at the end of days Yahweh will gather them back to Israel from among the nations when they turn back to the Torah with zeal. Land is allocated to the tribes by lottery. Eventually the Israelites ask for a king, and Yahweh gives them Saul. David, the youngest divinely favored son of Jesse of Bethlehem would succeed Saul. On the death of Solomon and reign of his son, Rehoboam, the kingdom is divided in two. In Judah some kings are good and enforce the worship of Yahweh alone, but many are bad and permit other gods, even in the Holy Temple itself, and at length Yahweh allows Judah to fall to her enemies, the people taken into captivity in Babylon, the land left empty and desolate, and the Holy Temple itself destroyed. The Israelites are allowed to return to Judah and Benjamin, the Holy Temple is rebuilt, the priestly orders restored, and the service of sacrifice resumed. Through the offices of the sage Ezra, Israel is constituted as a holy nation, bound by the Torah and holding itself apart from all other peoples.

Chapter 4 : Poetry in the Hebrew Bible

The Historical Poetry of the Ancient Hebrews by Michael Heilprin starting at \$ The Historical Poetry of the Ancient Hebrews has 5 available editions to buy at Alibris.

The Mishna , compiled around CE, is the primary rabbinic codification of laws as derived from the Torah. It was written in Mishnaic Hebrew , but the major commentary on it, the Gemara , was largely written in Aramaic. Many works of classical midrash were written in Hebrew. Works of rabbinic literature were more often written in Hebrew, including: Much medieval Jewish poetry was written in Hebrew, including liturgical piyyutim in Palestine in the seventh and eighth centuries by Yose ben Yose, Yanai , and Eleazar Kalir. This liturgy was compiled in book form as "the siddur" by rabbis including Amram Gaon and Saadia Gaon. Most were also active in translating Jewish rabbinic and secular literature from Arabic into Hebrew. Only one Hebrew poem by a woman is attested for the medieval period and is both the first and the last for some centuries: It has been referred to as "a poem that in its classic perfection of style is second only to the Bible. Joseph Perl " , writer and educator who, in , published Revealer of Secrets , the first Hebrew novel. Solomon Judah Loeb Rapoport " , a rabbi, poet, and biographer Isaac Erter " , a satirical poet whose collection of essays, "Ha-Tzofeh le-Bet Yisrael," is one of the purest works of modern Hebrew literature, attacking Hasidic superstitions and prejudices in a vigorous and classical style. In Amsterdam , a circle of Hebrew-language literary artists emerged in the nineteenth century, including the poet Samuel Molder " Abraham Mapu "67 , the creator of the Hebrew novel, whose historical romance "Ahabat Tziyyon" exercised an important influence on the development of Hebrew. The poet Judah Leib Gordon , also known as "Leon Gordon" " , was a well-known satirical poet who has been characterized as "an implacable enemy of the Rabbis. Eliezer Ben-Yehuda in particular worked to adapt Hebrew to the needs of the modern world, turning to Hebrew sources from all periods and locales to develop a language that went beyond the sacred and poetic and was capable of articulating the modern experience. With the rise of the Zionist movement amongst Jews in Europe, Ashkenazi Jews embraced Hebrew literature and began to dominate it for the first time. Bialik contributed significantly to the revival of the Hebrew language , which before his days existed primarily as an ancient, scholarly, or poetic tongue. Bialik, like other great literary figures from the early part of the 20th century such as Ahad Ha-Am and Tchernichovsky , spent his last years in Tel Aviv, and exerted a great influence on younger Hebrew writers; the impact of his work is evident throughout modern Hebrew literature. In contrast to the experiences of pioneers such as Bialik, who were Ashkenazi immigrants from Europe, the Levantine Jewish writers were educated in Arabic literary traditions, and thus they incorporated many Arabic, Sephardic, and vernacular Palestinian themes and linguistic elements in their writing. In , he was awarded the Israel Prize , for literature. Shami holds a relatively unique place in Hebrew literature, since his writing is also recognized as Palestinian literature; in Shami was recognized by the Palestinian Academic Society as one of the important Palestinian writers. In , Agnon won the Nobel Prize for Literature for novels and short stories that employ a unique blend of biblical, Talmudic and modern Hebrew. Literary translators into Modern Hebrew , most notably Leah Goldberg among others, also contributed a great deal to Israeli-Hebrew literature through bringing international literature and literary figures into Hebrew circles through translation. Israeli literature A new generation of Hebrew writers emerged with the establishment of the State of Israel in Mani by A. Yehoshua describe life in the new state. These works also explore topics such as the conflict between parents and children and the rejection of some once-sacred ideals of Judaism and Zionism. In , the Palestinian-Israeli author Anton Shammas published the Hebrew novel "Arabesques", marking a milestone with the first major work of Hebrew literature written by a non-Jewish Israeli.

Chapter 5 : Understanding Old Testament Poetry - ensign

You can read The Historical Poetry of the Ancient Hebrews volume 1 by Michael Heilprin in our library for absolutely free. Read various fiction books with us in our e-reader.

Many people are surprised to learn that as much as a third of the Old Testament is written in poetry. A substantial portion of the prophetic writings is also poetic in structure. Many of the prophets of ancient Israel wrote their messages in Hebrew poetic forms, and their discourses recorded in the Old Testament are often framed in Hebrew poetry. Therefore, both for purposes of understanding and appreciation, students of the Old Testament should have some familiarity with Hebrew poetry. The first thing to learn about poetry in the Old Testament is that it is different from the Western poetry with which we are most familiar. Prior to the eighteenth century, 1 scholars generally tried to describe Hebrew poetry in terms of classical Western compositionâ€”with reference to meter and other conventions we normally associate with poetry. But classical models can be misleading; although it is possible to recognize rhythms in Hebrew poetry, for example, the poetry is not based on a metrical system. Further, unlike much English poetry, rhyme is virtually unknown in Hebrew poetry. Rather than using meter or rhyme, Hebrew poetry uses patterns of repetition. Both in poetry and prose, repetition is the hallmark of the Hebraic style. For instance, Hebrew favors a construction known as the cognate accusative, where a verb and a related noun are used in the same sentence, as in Genesis For instance, consider Psalms Hear, O Lord, when I cry with my voice: When read in Hebrew, the alliterative q in the first line and the word play in the second half become apparent: As with all poetry, it would be best to read Old Testament poetry in its original language. Consider, for example, the striking assonance in the repetition of long i sounds in the words arise, shine, thy, light, Gentiles, brightness, and rising and the majestic or sounds in the words glory and Lord, found in King James Version of Isaiah Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. For, behold, the darkness shall cover the earth, and gross darkness the people: And the Gentiles shall come to thy light, and kings to the brightness of thy rising. An acrostic is a device by which the first letters of a series of lines form words or the alphabet. In Psalm , for example, each of the first eight verses begins with aleph, each of the second eight verses begins with beth, and so on until the entire Hebrew alphabet has been completed. The LDS edition of the Bible prints the appropriate Hebrew letter at the beginning of each eight-verse section of this poem as a way of outlining this pattern. Lamentations 1â€”4, Psalms 9, 34, and 37, and Proverbs This poetic pattern involves a balance of thought, in which the second line repeats the idea expressed in the first, often with some sort of variation. A good illustration is the song of Lamech found in Genesis 4: Adah and Zillah, Hear my voice; ye wives of Lamech, hearken unto my speech: If Cain shall be avenged sevenfold, truly Lamech seventy and sevenfold. It is important to be able to recognize parallelism, not only for a full appreciation of the poetry, but also to avoid misunderstanding the text. For example, consider this messianic prophecy from Zechariah 9: Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: The Joseph Smith Translation corrects this verse to conform with the true meaning of the prophecy and what was no doubt historical reality by having Jesus ride only one animal. In addition to synonymous parallelism, scholars have identified several additional types of parallelism: Antithetic, in which the second line contrasts with the first: For the Lord knoweth the way of the righteous: Emblematic, in which a literal statement is contrasted with a metaphor or a simile: As the hart panteth after the water brooks, so panteth my soul after thee, O God. Stairlike, in which a repeated phrase introduces new thoughts also known as anaphora: Give unto the Lord, O ye mighty, give unto the Lord glory and strength. Introverted, in which the order of the parallel elements is reversed also known as chiasmus: I cried to thee,.

Chapter 6 : The Historical Poetry of the Ancient Hebrews

The historical poetry of the ancient Hebrews. by Heilprin, Michael, Publication date Topics Hebrew poetry.

Chapter 7 : Hebrew literature - Wikipedia

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Chapter 8 : Poetry and History in Jewish Culture - Medieval Hebrew Poetry

Search the history of over billion web pages on the Internet. The historical poetry of the ancient Hebrews Topics Hebrew poetry -- History and criticism.

Chapter 9 : The historical poetry of the ancient Hebrews | Search Results | IUCAT

The Historical Poetry of the Ancient Hebrews, Vol. 1 (Classic Reprint) Average rating: 0 out of 5 stars, based on 0 reviews Write a review This button opens a dialog that displays additional images for this product with the option to zoom in or out.