

Narrative Art In The Bible Jsot Supplement

Based on a series of lectures given in Israel, Amit introduces the reader to the subtle ways of the biblical narrators. Covering issues of character, plot development, catchword association, narration, and dialog, she brings the biblical text to life, helping the reader enter the stories from new vantage points.

*Modern biblical scholarship has long been preoccupied with the relationship between history and doctrine. Karl A. Kuhn argues that an overly rational approach to the thought of the biblical authors misses the equally important but long neglected affective dimension of biblical narrative.*In Part I of The Heart of Biblical Narrative, Kuhn presents an approach to the Bible that applies "affective analysis" to get at a "cardiography of biblical narrative." Biblical narrative in both Israel's scripture and the New Testament is understood fundamentally as an attempt to persuade and move the reader, not simply to convince the reader of certain truths.In Part II, Kuhn's close reading of the opening chapters of Luke's Gospel shows how biblical authors employed pathos as a way of drawing readers into their narrative and, thereby, their understanding of reality.

Preaching Old Testament meets the need for more direction in how to preach from the Hebrew Bible. You will learn particularly helpful techniques for preaching the narrative portions of the Bible and why preaching from the Old Testament is theologically important. After exploring theological reasons for preaching in the narrative mode, Holbert introduces a narrative homiletics and discusses its definition, problems, and possibilities. He then introduces some of the methods and techniques of a literary analysis of the narrative portions of the Hebrew Bible, which includes such elements as plot, actions and speech, contrasting characters, and point of view. Two sample narrative sermons with brief comments inside the bodies of the sermons and extensive comments at the ends of the sermons illustrate how the pastor can read and interpret the Old Testament story.

Narrator, characters, action, hero, quest, plot, time and space, entrances and exits--these are the essential components of all narrative literature. This authoritative and engaging introduction to the literary features of biblical narrative and poetry will help the reader grasp the full significance of these components, allowing them to enter more perceptively into the narrative worlds created by the great writers of the Bible.

Telling God's Story

An Introductory Guide

Reading Biblical Narrative

The Narrative Art of the Gospel of John in Light of Old Testament Poetics

Narrative Art and Act in the Fourth Gospel

A Full Interpretation Based on Stylistic and Structural Analyses

This anthology of Meadowcroft's essays (all but one previously published) coheres around three claims he makes about the book of Daniel. The first is that Daniel should be understood primarily as a wisdom figure, and that the first chapter of the book of Daniel is programmatic in that regard. The second is that the vision of the one like a son of man represents a theological hinge that guides an understanding of both the tales and the visions as expressions of participation in the divine life on the part of the wise Daniel and his people. The third claim is that the final chapter of Daniel, as the capstone of the wisdom story of Daniel, shows the aim of wise participation in the divine life as an enduring legacy of righteousness in those who encounter this wisdom. These claims are supported by a close reading of aspects of the narrative art on display in the book of Daniel; an exegetical appreciation of the interpretative impact of understanding the faithful wise as expressive of the hopes placed in the temple by the ancient people; and a theological and contextual reading of the experiences of Daniel and his friends-in the daily routines of life in the Babylonian and Persian courts, and in those strange apocalyptic encounters of the later chapters. From such reading there emerges the paradoxical nature of faith as certain hope and ethical clarity alongside mystery and uncertainty and the call to patient endurance. This delicate dance between certainty and patience, clarity and mystery was a feature of the experience of Daniel and his people in their time of exile, of later readers suffering under the heel of Antiochus Epiphanes, of those resisting the claims to lordship on the part of Rome, and still today of readers of the book of Daniel wherever empire is encountered and resisted. Narrative, rhetorical, ideological and sociological methods reveal an intricately related set of meanings in 2 Kings 11-12.

"This new series is designed with the needs of introductory level students in mind. It will also appeal to general readers who want to be better informed about the latest advances in our understanding of the Bible and of the intellectual, political and religious world in which it was formed." "The authors in this series bring to light the methods and insights of a whole range of disciplines - including archaeology, history, literary criticism and the social sciences - while also introducing fresh insights and approaches arising from their own research."--BOOK JACKET.

Poetics, the "science" of literature, makes us aware of how texts achieve their meaning. Poetics aids interpretation. If we know how texts mean, we are in a better position to discover what a particular text means. This is a book which offers fundamental guidelines for the sensitive reading and understanding of biblical stories. - Back cover.

Narrative Art in the Bible

Narrative Art and Poetry in the Books of Samuel

Biblical Narrative and the Death of the Rhapsode

Characterization and Narrative Art in the Gospel of John

Preaching Old Testament

Specimens of Stylistic and Structural Analysis

Narrative Art and Poetry in the Books of Samuel is the vast undertaking to interpret all the material in Samuel. Everything that the text has to offer can only be understood and appreciated to the full, and its interpretation can only lay claim to full validity by means of an integral view. Therefore the author has developed a textual model which regards and covers the composition of the Samuel books as a hierarchy of twelve levels. This volume bridges the gap between volume I and II. Throne and City carries on the work according to the principles of a sound and independent narratology. It differentiates II Sam. 2-5:5 (Act IX) and 5:6-18 (Act X) as the two final phases of David's long march to pow

Traces the life of the nineteenth century French novelist, attempts to portray his complex personality, and analyzes his major works.

How well do you know His story? By the time a Christian reaches young adulthood, he is likely to be quite familiar with every major story in the Bible, but not from having studied them in any particular order. Ask an average Bible student to arrange certain characters and events chronologically, and the results are telling. Telling God's Story looks closely at the Bible from its beginning in Genesis to its conclusion in Revelation. By approaching Scripture as one purposefully flowing narrative, emphasizing the inter-connectedness of the text, veteran college professors Preben Vang and Terry G. Carter reinforce the Bible's greatest teachings and help readers in their own ability to share God's story effectively with others. Ideal for classroom settings, this second edition of Telling God's Story now features all supporting charts, photographs, and illustrations in full color!

A landmark event: the complete Hebrew Bible in the award-winning translation that delivers the stunning literary power of the original. A masterpiece of deep learning and fine sensibility, Robert Alter's translation of the Hebrew Bible, now complete, reanimates one of the formative works of our culture. Capturing its brilliantly compact poetry and finely wrought, purposeful prose, Alter renews the Old Testament as a source of literary power and spiritual inspiration. From the family frictions of Genesis and King David's flawed humanity to the serene wisdom of Psalms and Job's incendiary questioning of God's ways, these magnificent works of world literature resonate with a startling immediacy. Featuring Alter's generous commentary, which quietly alerts readers to the literary and historical dimensions of the text, this is the definitive edition of the Hebrew Bible.

Rediscovering Biblical Appeal to the Emotions

The Heart of Biblical Narrative

Narrative in the Hebrew Bible

Storytelling in the Fourth Gospel

Old Testament Narrative

Story as Torah

Informed by literary theory and Homeric scholarship as well as biblical studies, Biblical Narrative and the Death of the Rhapsode sheds new light on the Hebrew Bible and, more generally, on the possibilities of narrative form. Robert S. Kawashima compares the narratives of the Hebrew Bible with Homeric and Ugaritic epic in order to account for the "novelty" of biblical prose narrative. Long before Herodotus or Homer, Israelite writers practiced an innovative narrative art, which anticipated the modern novelist's craft. Though their work is undeniably linked to the linguistic tradition of the Ugaritic narrative poems, there are substantive differences between the bodies of work. Kawashima views biblical narrative as the result of a specifically written verbal art that we should counterpose to the oral-traditional art of epic. Beyond this strictly historical thesis, the study has theoretical implications for the study of narrative, literature, and oral tradition. Indiana Studies in Biblical Literature -- Herbert Marks, General Editor A commented new translation of the Book of Psalms seeks to preserve and convey its powerful message and musical rhythms while lending insight into the text's obscurities, in a volume by the acclaimed translator of the Five Books of Moses. 30,000 first printing.

This book offers a systematic and comprehensive review of the fundamental literary aspects of biblical narrative, investigating the characteristics and points of view of the narrator, the shaping of characters, the structure of the plot, time and space, and finally the style. Many examples are provided to clarify the issues discussed as well as to shed fresh light on the narratives.

Narrative Art and Poetry in the Books of Samuel is the vast undertaking to interpret all the material in Samuel. Everything that the text has to offer can only be understood and appreciated to the full, and its interpretation can only lay claim to full validity by means of an integral view. Therefore the author has developed a textual model which regards and covers the composition of the Samuel books as a hierarchy of twelve levels. The Hebrew text is the long section which inextricably interweaves the demise of king Saul and the rise of David into a subtle and complicated dialectic of election and rejection. The author's model of the 'semiotic scale' enables him to chart the different levels of the textual hierarchy and exactly determine the weight and range of action of each formal fact within the whole.

Storytelling in Christian Art from Giotto to Donatello

Narrative Art, Political Rhetoric

How John Works

The Art of Biblical Poetry

The Art of Biblical Narrative

Proclamation & Narrative in the Hebrew Bible

"A masterpiece of contemporary Bible translation and commentary."—Los Angeles Times Book Review, Best Books of 1999 Acclaimed for its masterful new translation and insightful commentary, The David Story is a fresh, vivid rendition of one of the great works in Western literature. Robert Alter's brilliant translation gives us David, the beautiful, musical hero who slays Goliath and, through his struggles with Saul, advances to the kingship of Israel. But this David is also fully human: an ambitious, calculating man who navigates his life's course with a flawed moral vision. The consequences for him, his family, and his nation are tragic and bloody. Historical personage and full-blooded imagining, David is the creation of a literary artist comparable to the Shakespeare of the history plays.

David Malick applies the hermeneutics of narrative analysis to select passages involving women in the Gospels of Mark, Luke, John, and in the Book of Acts. At times, the scope of this analysis extends beyond heightened understanding of how authors presented women as significant characters, and even foils to men, in the narratives.

The use of duality and balance in the narratives of Zacharias and Mary, Nicodemus and the Samaritan Woman, and Aeneas, Tabatha, and Cornelius focus on what the author is doing with what he is saying. The use of intercalations, or sandwich stories, brings about heightened meaning when the stories of Jesus' mother and the religious leaders, or Jairus and the woman with a hemorrhage, or Judas and the woman who anoints Jesus for his burial, are read together in Mark. A first and subsequent reading of the healing of Simon's mother-in-law in Mark provides the reader with the first picture of true discipleship. The literary technique of a sign-sermon shows logical unity to what might be considered separate units in Mark and Acts.

Introduces narrative theology, and demonstrates how this theology is both orthodox and radical.

After almost two centuries of historical criticism, biblical scholarship has recently taken major shifts in direction, most notably toward literary study of the Bible. Much germinal criticism has taken as its primary focus narrative texts of the Hebrew Bible (the "Old Testament"). This study provides a lucid guide to the interpretive possibilities of this movement. Attempting to be both theoretical and practical, it combines discussion of methods and the business of reading in general with numerous illustrations through readings of particular texts. Gunn and Fewell discuss how literary criticism is related to other dominant ways of reading the text over the last two thousand years. In addition, they address characters, including the narrator and God; plot, modifying recent theory to accommodate the peculiar complexity of biblical narratives; and the play of language through repetition, ambiguity, multivalence, metaphor, and intertextuality. Finally, the authors discuss readers and responsibility, exploring the ideological dimension of narrative interpretation. An extensive bibliography completes the book, arranged by subject and biblical text.

Bible, Church and Narrative Theology

Like the Stars Forever

The David Story: A Translation with Commentary of 1 and 2 Samuel

The Case of Athaliah and Joash

A Lion for Love

The Hebrew Bible: A Translation with Commentary (Vol. Three-Volume Set)

A veteran pastor with thirty years of experience guides readers through a ten-step process to preaching Old Testament narratives from text selection to delivery. The first edition received a Christianity Today award of merit and a Preaching magazine Book of the Year award. The second edition, revised and updated throughout, includes a new chapter on how to preach Christ from the Old Testament and an exemplary sample sermon from Mathewson. Foreword by Haddon W. Robinson.

In this study, Jack M. Greenstein draws on Early Renaissance art theory, modern narratology, translation studies, critical theory, the philosophy of history, and biblical hermeneutics to explicate the sense and significance of one of Andrea Mantegna's most enigmatic and influential works, the Descent from the Cross. The artist's narrative is a complex of iconography and history. Christ. Faced with a work that resists established methods of iconographical analysis, Greenstein reassesses the nature and goals of high humanist narrative painting. The result is a new, historically grounded theory of iconography that calls into question many widely held assumptions about the value of Early Renaissance art. Greenstein's theory rests on a careful analysis of Leon Battista Alberti's commentary On Painting, which equated both the form and the content of artistically composed painting with historia. Situating this equation within a centuries-old discourse about the nature of history, Greenstein shows that, for Alberti, historia was a mode of artistic narrative, common to literature and painting, in which moral truths were presented to the corporeal senses, particularly to vision, in the guise of plausible human actions. In Greenstein's reading, the painter Mantegna's historical narrative is a visually plausible narrative that effectively conveyed the higher meanings of historia. Having thus delineated the structure of significance in Albertian painting, Greenstein shows what was at stake when a painter of Mantegna's historical bent undertook to produce a historia. As a result of this study, Mantegna imbued his depicted scenes with the plausibility of historical events by employing thosecodes of evidence, causality, and historical distance that underlay the Renaissance sense of the past. But the Circumcision of Christ resisted such treatment because the symbol of the Circumcision conveyed the higher theological meanings of the theme were incompatible with the representational fidelity embraced by painters of historia. Mantegna overcame these difficulties by arriving at a new understanding of the Circumcision, which remained faithful to the narrative of the biblical account. His interpretation was widely adopted by later artists, but was so pictorial in nature that, despite its consistency with the biblical account, it remained with-out parallel in theological literature. Greenstein's discovery--that artistic production of Albertian painting is a visual form of thinking whose roots lay more in readerly hermeneutics than in perception, commerce, or common visual experience--raises questions about narrative, representation, and the textuality of art that will interest a wide array of scholars.

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Reading the Old Testament Ethically

The Homiletical Plot

Style And Structure In Biblical Hebrew Narrative

Three decades ago, renowned literary expert Robert Alter radically expanded the horizons of biblical scholarship by recasting the Bible as not only a human creation but a work of literary art deserving studied criticism. In *The Art of Biblical Poetry*, his companion to the seminal *The Art of Biblical Narrative*, Alter takes his analysis beyond narrative craft to investigate the use of Hebrew poetry in the Bible. Updated with a new preface, myriad revisions, and passages from Alter's own critically acclaimed biblical translations, *The Art of Biblical Poetry* is an indispensable tool for understanding the Bible and its poetry.

The Old Testament's stories are intriguing, mesmerizing, and provocative not only due to their ancient literary craft but also because of their ongoing relevance. In this volume, well suited to college and seminary use, Jerome Walsh explains how to interpret these narrative passages of Scripture based on standard literary elements such as plot, characterization, setting, pace, point of view, and patterns of repetition. What makes this book an exceptional resource is an appendix that offers practical examples of narrative interpretation- something no other book on Old Testament interpretation offers.

Essential classroom resource for New Testament courses In this book, a group of international scholars go in detail to explain how the author of the Gospel of John uses a variety of narrative strategies to best tell his story. More than a commentary, this book offers a glimpse at the way an ancient author created and used narrative features such as genre, character, style, persuasion, and even time and space to shape a dramatic story of the life of Jesus. Features: An introduction to the Fourth Gospel through its narrative features and dynamics Fifteen features of story design that comprise the Gospel of John Short, targeted essays about how John works that can be used as starting points for the study of other Gospels/texts

From celebrated translator of the Hebrew Bible Robert Alter, the classic study of the Bible as literature, a winner of the National Jewish Book Award. Renowned critic and translator Robert Alter's *The Art of Biblical Narrative* has radically expanded our view of the Bible by recasting it as a work of literary art deserving studied criticism. In this seminal work, Alter describes how the Hebrew Bible's many authors used innovative literary styles and devices such as parallelism, contrastive dialogue, and narrative tempo to tell one of the most revolutionary stories of all time: the revelation of a single God. In so doing, Alter shows, these writers reshaped not only history, but also the art of storytelling itself.

The Book of Psalms: A Translation with Commentary

Reading Biblical Narratives

Selected Studies in New Testament Narratives

Poetics and Interpretation of Biblical Narrative

The Composition of the Narrative Books of the Old Testament

A Guide to Interpretation

Narrative Art and Poetry in the Books of Samuel is the vast undertaking to interpret all the material in Samuel. Everything that the text has to offer can only be understood and appreciated to the full, and its interpretation can only lay claim to full validity by means of an integral view. Therefore the author has developed a textual model which regards and covers the composition of the Samuel books as a hierarchy of twelve levels. This is the fourth and final volume of the author's integrative reading of the Samuel material in its entirety. *Vow and Desire* turns to the beginning of First Samuel and describes chapters 1-12. They contain the thematic basis of the whole composition by relating the crucial transition between two periods. The Judges period, represented by Eli and Samuel, is drawing to a close and the new order shows us the prophet Samuel who finds himself forced to anoint Saul as king, and thus to inaugurate the monarchy.

Literary Criticism and the Hebrew Bible

Narrative art in the Bible

A Critical Biography of Stendhal