

## 1: Old Testament Poems | Examples of Old Testament Poetry

*Old Testament Article Contest* We can comprehend the Old Testament better if we know how and why the Hebrew poets used repetition. Many people are surprised to learn that as much as a third of the Old Testament is written in poetry.

Introduction to Hebrew Poetry I. It is especially common in the "Prophets" all but Haggai and Malachi contain poetry and "Writings" sections of the Hebrew canon. It is very different from English poetry. English poetry is developed from Greek and Latin poetry, which is primarily sound-based. Hebrew poetry has much in common with Canaanite poetry. It is basically thought-based in balanced, parallel lines. This poetry from the 15th century b. It tries to express truth, feelings or experiences in imagery. It is primarily written not oral. It is highly structured. This structure is expressed in: Harrison, Introduction to the Old Testament, pp. Bishop Robert Lowth in his book, Lectures on the Sacred Poetry of the Hebrews was the first to characterize biblical poetry as balanced lines of thought. Most modern English translations are formatted to show the lines of poetry. The main point is found in the middle of the pattern. Briggs in his book, General Introduction to the Study of Holy Scripture developed the next stage of analysis of Hebrew poetry: Gray in his book, The Forms of Hebrew Poetry, developed the concept of balanced clauses further by: Today there is a growing recognition of literary structural pattern in Hebrew called a chiasm, which usually denotes a number of parallel lines a. Type of sound patterns found in poetry in general, but not often in eastern poetry 1. There are several types of poetry in the Old Testament. Some are topic related and some are form related. Look for the central truth of the stanza or strophe this is like a paragraph in prose. The RSV was the first modern translation to identify poetry by stanzas. Compare modern translations for helpful insights. Identify the figurative language and express it in prose. Remember this type of literature is very compact, much is left for the reader to fill in. Be sure to relate the longer issue-oriented poems to their literary context often the whole book and historical setting. Try to express the central truth in your own words. Attempt to identify the type of parallelism involved, whether synonymous, antithetical, or synthetic. This is very important.

## 2: Biblical poetry - Wikipedia

*Prose and Poetry from the Old Testament [J. F. Fullington] on www.enganchecubano.com \*FREE\* shipping on qualifying offers. Various selections from the Old Testament poetic books.*

What is so called is a case of logical rhythm as distinguished from rhythm that is merely verbal. But as this forms so important a feature of Bible poetry, it must be somewhat fully discussed. Lowth died, in his epochmaking work on Hebrew poetry *De Sacra poesi Hebraeorum prelectiones*, English translation by G. Gregory, deals with what he following Jebb calls *Parallelismus membrorum* chapter X. Kimchi died and A. Christian Schoettgen died see *Horae Hebraicae et Talmudicae* anticipated much of what Lowth has written as to the nature, function and value of parallelism. The first to use the word itself in the technical sense was Jebb *Sacred Lit.* For the same thing Ewald used the expression *Sinnrhythmus*, i. Lowth distinguished three principal species of parallelism, which he called synonymous, antithetic and synthetic. In this the same thing is repeated in different words, e. Thy lovingkindness reaches to the heavens, ii. Thy faithfulness reaches to the clouds. In which the second member of a line or verse gives the obverse side of the same thought, e. Sometimes there are more than two corresponding elements in the two members of the verse, as in Proverbs Called also constructive and epithetic. In this the second member adds something fresh to the first, or else explains it, e. The commandments of Yahweh are pure, enlightening the eyes. The fear of Yahweh is clean, enduring forever: The judgments of Yahweh are true and righteous altogether. In addition to the three principal species of parallelism noticed above, other forms have been traced and described. In which one or more words of the first member are repeated as an echo, or as the canon in music, in the second. In this the second line completes the first. For they have heard the words of thy mouth. When unequal, the parallelism is called imperfect. But in fact every kind of relation which can be indicated in words may be expressed in two or more lines more or less parallel. On the alleged parallelism of strophes see below. In not a few cases we are enabled by comparison of words to restore with considerable confidence an original reading now lost. The formula is in a general way as follows: We know what a, b and c mean, but are wholly in the dark as to the sense of x. The problem is to find out what x means. We have an illustration in Judges 5: This occurs in but one other passage Proverbs 7: Glass windows did not exist in Palestine, and are rare even now. There are innumerable other examples in the Old Testament of the use of parallelism in elucidating words which occur but once, or which are otherwise difficult to understand, and frequently a textual emendation is suggested which is otherwise supported. Two statements anent parallelism in the Old Testament may be safely made: Lowth who had so much to do with its discovery gave it naturally an exaggerated place in his scheme of Hebrew poetry, but it is lacking in the largest part of the poetry of the Old Testament, and it is frequently met with in elevated and rhetorical prose. It occurs in Assyria see A. Wuttke *Der deutsche Volks-Aberglaube der Gegenwart*, , and Eduard Norden *Die antike Kunstprosa*, , II, maintain that parallelism is the most primitive form of the poetry of all nations. It must nevertheless be admitted that in the Old Testament parallelism has in proportion a larger place than in any other literature and that the correspondence of the parts of the stichs or verses is closer. Old Testament poetry has additional features which it shares with other oriental and with western poetry. Owing to a lack of space these can be hardly more than enumerated. There are so few examples of this in the Hebrew Scriptures that no one can regard it as a feature in Hebrew poetry, though in Arabic and even in post-Biblical Hebrew poetry it plays a great part. We have Biblical instances in the Hebrew text of Genesis 4: In some poems of the Old Testament half-verses, verses, or groups of verses begin with the successive letters of the Hebrew alphabet. We have such alphabetical acrostics in Psalms 9; 34; 37; Proverbs The view of the present writer may be stated as follows: That the poetry of the Hebrew is not in the strict sense metrical, though the writers under the influence of strong emotion express themselves rhythmically, producing often the phenomena which came later to be codified under metrical rules. Thinking and reasoning and speaking preceded psychology, logic, and grammar, and similarly poetry preceded prosody. In the Old Testament we are in the region of the fact, not of the law. Poets wrote under strong impulse, usually religious, and without recognizing any objective standard, though all the time they were supplying data for the rules of prosody.

Those who think that Old Testament poets had in their minds objective rules of meter have to make innumerable changes in the text. Instead of basing their theory on the original material, they bring their a priori theory and alter the text to suit it. It can be fearlessly said that there is not a single poem in the Old Testament with the same number of syllables, or feet, or accents in the several stichs or hemistichs, unless we introduce violent changes into the Massoretic Text, such as would be resented in classical and other ancient literature. It is important, before coming to any definite conclusion, to take into consideration the fact that the poetry of the Old Testament belongs to periods separated by many centuries, from the Song of Deborah Judges 5 , the earliest Hebrew poem, down to the last hymns in the Psalter. In the oldest specimens of Hebrew poetry there is a naive simplicity which excludes the idea of conscious art. In the latest the poet is much more conscious, and his poetry more artistic. It would be manifestly unfair to propound a theory of poetry based on the poetry of Keats and Tennyson and to apply it to the productions of Anglo-Saxon and Old English poetry. Bound up in the one volume called the Bible there is a literature differing widely in age, aim and authorship, and it needs care in educing a conception of Heb poetry that will apply to all the examples in the Old Testament. The later psalm-acrostic, etc. If, however, there were among the ancient Hebrews, as there was among the ancient Greeks, a code of prosody, it is strange that the Mishna and Gemara should be wholly silent about it. And if some one system underlies our Hebrew Bible, it is strange that so many systems have been proposed. It should be remembered too that the oldest poetry of every people is nonmetrical. The following is a brief statement of the views advocated: These writers make drastic changes in the text in order to bolster up their theories. If this principle is applied to Job, it will be found that most of the Biblical verses are distichs having two stichs, each with three main accents. See, for an illustration, Job Those who adopt this last view and apply it rigidly make numerous textual changes. For an examination of the metrical systems of Hubert Grimme, who takes account of quantity as well as accent, and of Eduard Sievers who, though no Hebrew scholar, came to the conclusion after examining small parts of the Hebrew Bible that Hebrew poetry is normally anapaestic, see W. Cobb, Criticism of Systems of Hebrew Metre, ff. ff. Though Budde takes up in general a negative position in regard to Hebrew meter, he pleads strenuously for the existence of one specific meter with which his name is associated. In this each stich is said to consist of one hemistich with three beats or stress syllables and another having two such syllables, this being held to be the specific meter of the dirge see Lamentations 1: But the present writer submits the following criticisms: In western poetry the ultimate unit is usually the syllable, the foot consisting of at least two syllables coming next. Then we have the verse-line crowned by the stanza, and finally the poem. According to theory of Hebrew poetry adopted by the present writer, the following are the units, beginning with the simplest: This embraces the accented tone syllable together with the unaccented syllable preceding or succeeding it. The stich in this sense appears in a separate line in some old manuscripts. In Hebrew poetry a stich hardly ever stands alone. We have practically always a distich couplet, Job Thus Psalms is arranged in strophes named after the letters of the Hebrew alphabet, each one containing eight Scripture verses, or sixteen metrical verses or stichs, most of the stichs having three meters or rhythmical feet. But though several Biblical poems are composed in strophes, many are not. This shirah is made up of a series of verses and in some cases of strophes. We have examples of this shir in the books of Job and Canticles which consist of a combination of the song. Stichs may be arranged as follows, according to the number of meters or feet which they contain: Internal or Material Characteristics Our first and most original authority on the internal characteristics of Hebrew poetry is that great German theologian and man of letters, J. Herder, the pastor and friend of Goethe and Schiller at Weimar. It is a strange but striking and significant coincidence that not one of these writers professed much if any knowledge of the Hebrew language. They studied the poetry of the Old Testament mainly at least in translations, and were not therefore diverted from the literary and logical aspects of what is written by the minutiae of Hebrew grammar and textual criticism, though only a Hebrew scholar is able to enter into full possession of the rich treasures of Hebrew poetry. It is commonly said that the poetry of the ancient Hebrews is wholly religious. But this statement is not strictly correct. We do not know of a literary caste among the Hebrews who concerned themselves with the preservation of the literature as such. We have love songs Canticles , a wedding song Psalms 45 , a harvest song Psalms 65 , parts of ditties sung upon discovering a new well Numbers Biblical poetry may be subsumed under the following heads: We have

examples of folk-songs in Genesis This poetry is the expression of the inspiration under which the seer wrote. One may compare the oracular utterances of diviners which are invariably poetical in form as well as in matter. But one has to bear in mind that the heathen diviner claimed to have his messages from jinns or other spirits, and the means he employed were as a rule omens of various kinds. Duhm thinks that the genuine prophecies of Jeremiah are wholly poetical, the prose parts being interpolations. But the prophet is not merely or primarily a poet, though it cannot be doubted that a very large proportion of the prophecies of the Old Testament are poetical in form and substance.

## 3: Understanding Old Testament Poetry - ensign

*How prose and poetry differ in the Bible There are biblical scholars who deny that there is a hard distinction which allows us to identify some books or passages in the Bible as poetry. One of the most powerful markers of the distinction in the print age has been how the words are disposed on the page.*

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,.

### 4: The Poetical Books | [www.enganchecubano.com](http://www.enganchecubano.com)

*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.*

Prose and Poetry By Pastor Joseph Abrahamson In this article we are going to look at how to discern the differences between two main styles of writing: So what is Prose? Prose can be described as typical or un-ornamented use of a language. Poetry can be described as playing with or ornamenting a language in ways that deliberately differ from the typical ways people normally use their language. The distinction between prose and poetry is not always clearcut. In poetry phrases and sentences are often much more compact; though the same account may be told in a much longer narrative than in prose. For example, compare the death of Sisera in the prose of Judges 4: The previous example also shows that poetry may also be more picturesque in description than in prose. Another example of this is found in the description of the death of the Egyptians in the Sea. The narrative is at Exodus Compare this with the Song of Moses Exodus Each language or language group will have different ways to make distinctions between prose and poetry. Some of these ways of marking poetry might be shared by a number of languages, but we will generalize to say that poetry is intentionally different from the normal formal way people structure their words in their language. These methods of making poetry different from prose are called poetic techniques or poetic devices. These poetic devices can make use of: The semantics or meanings of words. English can not capture this structure well. While English cannot capture the poetic device of the Hebrew, translators will often arrange the text to look like poetry in English in order to help the reader read this line as a line of poetry. The syntax or grammar. For example Isaiah But the verb is not repeated for the second question. Visual layout in English translation helps to ensure the reader rightly understands. Often English translations will simply repeat the verb to keep the meaning clear. NKJV Or the graphical representation of the language. Visual and graphic layout of the text is another device that could be used to mark poetry as distinct from prose. Unfortunately we lack early manuscript evidence of the use of such layout. What evidence we do have suggests that the inspired authors of the Scripture wrote without using this kind of device in the times of Moses, David, Isaiah, and Jeremiah. Visual layout is such a strong feature of how poetry is marked in English, that in modern English Bible translations the poetry of the Hebrew Bible is almost always marked by means of visual layout. Poetry is also often deliberately structured in ways which set it apart from the normal formal way prose is structured. Structuring could be visual, as mentioned above. But it could also be made through: Rhythmic cadence or meter. In Hebrew the verses of the book of Lamentations often follow a 3: This kind of metrical or rhythmic device cannot really be transferred into English. Sometimes a translator can find a way. But very often it is not possible to do so without somehow changing the meaning of the original Hebrew text. The count is 1:

### 5: Read the "original" order of the Bible. | The Bible Project

*Comment: A copy that has been read, but remains in clean condition. All pages are intact, and the cover is intact. The spine may show signs of wear. Pages can include limited notes and highlighting, and the copy can include previous owner inscriptions.*

Since the Bible is divinely inspired, and thus becomes the "written word" of God, many devout souls are averse from handling it as literature. But such a view tends to lose sight of the second causes and human constituents without which, in fact, Holy Scripture has not been given to us. The Bible, as a concrete whole, is something definite in make, origin, time, and circumstances, all of which must be taken into account if we desire to reach its true meaning. It is history and it is literature; it lies open consequently to investigation under these lights, and if they are neglected misconceptions will follow. The fact that spiritual or supernatural influences have moulded phenomena does not withdraw from scientific inquiries anything which is properly amenable to them. Literature demands a special study; and Hebrew literature, because it is sacred, all the more, inasmuch as the outcome of misunderstandings in regard to it has ever been disaster. No one can read attentively the poorest version of the Old Testament without feeling how strong a vein of poetry runs through its pages. We need not venture on a definition of what poetry means; it is a peculiar form of imagination and expression which bears witness to itself. Verse has been called by Ernest Hello, "that rare splendour, born of music and the word"; now assuredly in writings such as many of the Psalms, in the Prophets, the Book of Job, and Proverbs we recognize its presence. On the other hand, from the great collection of documents which we term Chronicles Paralipomena, Ezra, and Nehemias, this quality is almost entirely absent; matter and style announce that we are dealing with prose. We open the Hebrew Bible, and we find our judgment confirmed by the editors of the Massora—the received and vocalized text. Conspicuously, where the title indicates "songs" shirim, Exodus As Ginsburg tells us, "In the best manuscripts the lines are poetically divided and arranged in hemistichs" throughout the Psalter, Proverbs, and Job. And this was enjoined by the Synagogue. Yet again, the punctuation by the period *soph pasuk*, which marks a complete statement, coincides with a rhythmical pause in nearly all such passages, demonstrating that the ancient redactors between and A. So emphatic indeed is this impression that, however we print either text or rendering, the *disjecta membra poetæ* will be always visible. Hebrew forms of verse have been much disputed over; but the combination of a lively picturesque meaning with a definite measure is beyond denial in the places alleged. Such are the "Songs of Sion" Ps. This was known and felt from earliest times. Josephus describes the Hebrew poets as writing in "hexameter" Antiq. Jerome speaks of their "hexameters and pentameters"; while in his own translations he has constantly succeeded in a happy rhythm, not, however, giving verse for verse. He is markedly solemn and musical in the Latin of the Book of Job. Given, in short, the original structure, it would be almost impossible not in some degree to reproduce it, even in our Western versions. But on what system was the poetry of the Old Testament composed? Rabbi Kimchi and Eben Ezra had caught sight of an arrangement which they termed *kaful*, or doubling of enunciation. But to bring this out as a principle was reserved for Bishop R. Lowth, whose lectures "*De sacra poesi Hebraeorum*" begun, finally published became the starting point of all subsequent inquiries. Lowth convinced scholars that Hebrew verse moved on the scheme of parallelism, statement revolving upon statement, by antiphon or return, generally in double members, one of which repeated the other with variations of words or some deflection of meaning. Equal measures, more or less identical sense, these were its component parts. Degrees in likeness, and the contrast which attends on likeness, gave rise, said Lowth, to synonymous, antithetic, or synthetic arrangement of members. Modern research inclines to take the *mashal* or similitude as a primitive norm for Hebrew verse in general; and Proverbs 10 is quoted by way of showing the three varieties indicated by Lowth. Evidently, given a double measure, it admits of combinations ever more subtle and involved. We will speak of other developments later. Recent comparisons of this device with similar structures in Babylonian, Assyrian and Egyptian poetical remains discover its extreme antiquity see for the first Schrader; for Egypt, W. It might seem fanciful to call the type from which parallelism originates "echo-music", yet nothing is more likely than that the earliest

rhythm was a kind of echo, whereby the object of expression became fixed and emphasized. That mind, until a late period, was not individual, but collective; it was the organ of a tribe, a public worship, a national belief; hence, it could shape its ideas only into concrete forms, real yet symbolical; it expressed emotions, not abstractions, and it was altogether concerned with persons, human or superhuman. Poetry, thus inspired, glances to and fro, is guided by changing moods, darts upon living objects, and describes them from its own centre. It is essentially subjective, and a lyrical outcry. It does not argue; it pleads, blames, praises, breaks into cursing or blessing, and is most effective when most excited. To such a temperament repetition becomes a potent weapon, a divine or deadly rhetoric of which the keynote is passion. Its tense is either the present including the future perceived as though here and now, or a moving past seen while it moves. Passion and vision let us take these to be the motive and the method of all such primitive poetry. We may compare 2 Samuel These declarations lead up to impassioned metrical utterances, while they betoken the close relation which unites Hebrew poetry with prophecy. Both alike are a pouring forth of feelings too violent to be held in, aroused by contemplation not of the abstract or the general, but of persons and events, in their living power. To this belongs the idea of recurrence. Curtius observes acutely, "The gradual realization and repetition of an action are regarded by language as nearly akin. The whole being moves as the object impresses it; speech, music, dancing, gesture leap out, as it were, to meet the friend or enemy who draws nigh. The Semites term their religious festivals a "hag", i. We may thus connect the lyrical drama out of which in due course the Hebrews developed their temple-liturgy and the Psalms, with Greek dithyrambs, the chorus of the Athenian stage, and the anapaestic strophes danced thereon to a lively musical accompaniment. When past or future is caught up after this manner, made present as though seen, and flung into a series of actions, the singer prophesies. For what else is prophecy than the vision of things absent in space or time, or hidden from common eyes? The state of mind corresponding is "trance" "deep sleep", Genesis The literary form, then, in which primitive religion and law, custom and public life, were embodied, implies a poetic heightening of the ordinary mood, with effects in speech that may fall at length under deliberate rules; but as rules multiply, the spirit either evaporates or is diffused pretty equally over an eloquent prose. That all human language was once poetical appears everywhere probable from researches into folk-lore. That repetition of phrase, epithet, sentiment came earlier than more elaborate metres cannot well be denied. That religion should cleave to ancient forms while policy, law, and social intercourse move down into the "cool element of prose", we understand without difficulty. Why the mediating style belongs to the historian we can also perceive; and how the "epic of gods" is transformed by slow steps into the chronicle and the reasoned narrative. It does not seem, indeed, that the Israelites ever possessed a true epic poetry, although their kinfolk, the Babylonians, have left us well-known specimens, e. But this extensive form of Assyrian legend has not been imitated in the Old Testament. Briggs ventures on resolving this narrative into a five-tone measure. Of late, other critics would perceive in the song of Lamech, in the story of the flood and of Babel, fragments of lost heroic poems. It is common knowledge that the so-called "creation-epic" of Assurbanipal is written in four-line stanzas with a caesura to each line. But of this no feature seems really discernible in the Hebrew Genesis consult Gunkel, "Genesis", and "Schoepfung und Chaos". There is no distinct metre except an occasional couplet or quatrain in Genesis 1 - Why did Israel choose another way? Perhaps because it sought after religion and cared hardly at all for cosmogonies. The imagination of Hebrews looked forward, not into abysses of past time. And mythology was condemned by their belief in monotheism. Psalms are comprehended under two heads, "Tehillim", hymns of praise, and "Tephilloth", hymns of prayer, arranged for chanting in the Temple-services. They do not include any very ancient folk-songs; but neither can we look on them as private devotional exercises. Somewhat analogous are the historic blessings and curses, of a very old tradition, attributed to Jacob Genesis 49 and Moses Deuteronomy Popular poetry, not connecting itself with priestly ritual, touches life at moments of crisis and pours out its grief over death. Much of all this Holy Scripture has handed down to us. The Book of Lamentations is founded on the Kinah, the wailing chant improvised by women at funerals in a measure curiously broken, one full verse followed by one deficient, which reminded St. Jerome of the pentameter. It seems to be aboriginal among Semites cf. Martial songs, of which Judges 5, Numbers 21, Joshua 10 and 1 Samuel 18 are specimens, formed the lost "Book of the Wars of the Lord". From another lost

roll, the "Book of Jashar", i. However we interpret Canticles, it is certainly a round of wedding-songs and is high poetry; Psalm 45 is an epithalamium of the same character. The song of the vineyard may be added to our list Isaiah 5: Historically, at all events, the Book of Psalms is late and supposes prophecy to have gone before it. A second stage is attained, the nearest approach in the Hebrew Testament to philosophy, when we reach the gnomic or "wisdom" poetry. Proverbs with its two line antitheses gives us the standard, passing into larger descriptions marked by numerals and ending in the acrostic or alphabetical praise of the "valiant", i. Job takes its place among the great meditative poems of the world like "Hamlet" or "Faust", and is by no means of early date, as was once believed. In form it may be assigned to the same type as Proverbs; but it rises almost to the level of drama with its contrasted speakers and the interposition of Jahweh, which serves to it as a denouement. Notwithstanding its often corrupt text and changes consequent on re-editing at later times, it remains unquestionably the highest achievement of inspired Hebrew verse. Ecclesiastes, with its mingled irony and sadness, falls into a purely didactic style; it has traces of an imperfect lyrical mood, but belongs to the prose of reflection quite as much as Seneca or Marcus Aurelius. The Hebrew text of Ben Sira, thus far recovered, is of a loftier kind, or even a prelude to the New Testament. As regards the Prophets, we can scarcely doubt that oracles were uttered in verse at Shiloh and other ancient shrines, just as at Delphi; or that inspired men and women threw their announcements commonly into that shape for repetition by their disciples, to whom they came as the "word of the Lord". To prophesy was to sing accompanied by an instrument 2 Kings 3: The prophetic records, as we now have them, were made up from comparatively brief poems, declaring the mind of Jahweh in messages, "burdens", to those whom the seer admonished. In Amos, Osee, Micheas, Isaias, the original chants may still be separated and the process of joining them together is comparatively slight. Prophecy at first was preaching; but as it became literature its forms passed out of verse which it always handled somewhat freely into prose. The Book of Ezechiel, though abounding in symbol and imagery, cannot be deemed a poem. Divine oracles given as such fall into verse; expanded or commented on, they flow over into a less regular movement and become a sort of rhythmical prose. Our Latin and English translations often render this effect admirably; but attentive readers will note in the English A. There is likewise in Hebrew a recognized poetical vocabulary, though some critics deny it, and the grammar keeps a few archaic forms. We can distinguish popular unwritten prophecy as lasting from unknown periods down to Amos.

### 6: - Prose and Poetry from the Old Testament (Crofts Classics) by James F Fullington

*Barr, J. Comparative Philology and the Text of the Old Testament (Oxford, ). Talmon, S. 'Synonymous Readings in the Textual Traditions of the Old Testament', ScrH 8 () Prose or Poetry?*

Neither arrangement is entirely satisfactory. For one thing, Song of Songs is written in poetry and excluded from the Hebrew arrangement. On the other hand, Ecclesiastes is a mixture of prose and poetry but included in the English arrangement. All five books have in common only that they are not historical or prophetic in a strict sense. Since, however, four of them are composed entirely in poetry, and one partially, it has become customary to speak of them all as the poetic books. Poetry is extremely common throughout the Old Testament, and the ideas discussed below apply to it wherever it is found. Biblical poetry can be distinguished from prose in at least four important ways: Prose exhibits all of these features to some degree, but they appear more frequently and noticeably in poetry. In addition to features such as assonance and consonance, the formal rhythmic structure of Hebrew poetry is most clearly seen in parallelism, which is the close coordination or affiliation of one line of poetry with another. Parallel lines consist of at least two versets making up a verse. The second verset adds to, stresses, or contrasts some dimension or dimensions of the first verset. The second verset, stereophonically enriches "she gave him" with "in a bowl fit for nobels she brought him" and "milk" with "curdled milk. She treated her battle-weary guest as royalty in order to put him at ease and so make him vulnerable. In this sense, the prose account focuses more on the straightforward facts, and the parallelism of the poem creates a fuller impression. Poetry also relies on figures of speech much more than prose. A figure may be defined simply as an indirect way of saying something, or saying one thing while meaning another, according to conventions shared by the writer and reader. Poets often use figures such as hyperboles or exaggerations; they employ symbolism, metaphors, similes, metonyms, synecdoches, sarcasm, irony, and a number of other well-known techniques of indirect communication. For example, Psalm 1: He is like a tree planted by streams of water, Which yields its fruit in season Psalm The lions may grow weak and hungry, But those who seek the Lord lack no good thing. Readers of poetry must be alert to the frequency of figures of speech and how they work. Interpretations can be misleading if poetical texts are read in a woodenly literal fashion. Imagery may be defined as the expression of thoughts in ways that evokes mental experiences of the senses. Rather than speaking plainly about a matter, biblical poets often lead their readers into imaginative sensory experiences of their topics. For instance, Psalm Deep calls to deep in the roar of your waterfalls; all your waves and breakers have swept over me. He makes me lie down in green pastures; He leads me beside quiet waters. Interpreters of biblical poetry must always be aware of the frequent use of imagery. The poetic devices often afford readers opportunities for meaningful, life-changing reflection. Biblical poetry is also especially effective at expressing and evoking the full range of emotions appropriate for the faithful. It touches on joy and pain, praise and lament, love and hatred; hardly any emotion is omitted. For example in Psalm Let your ear be attentive to my cry for mercy" Psa At the same time, in Psalm Awake, harp and lyre! I will awaken the dawn" Psa The emotional focus of biblical poetry calls upon interpreters to give careful attention to their own emotional reactions to these Scriptures. As we encounter the intense feelings expressed in these texts, we are challenged to bring our deepest passions into submission to the Scriptures. Job, Proverbs, and Ecclesiastes. Wisdom passages appear occasionally in other books but only in limited fashion. Large portions of the wisdom books are poetry and exhibit the qualities we have mentioned above. Yet, wisdom books can be distinguished from other poetic books in a number of ways. The books of wisdom have at least three distinguishing characteristics. First, the word "wisdom" and its synonyms, such as "understanding," appear more frequently in these books than others. Second, they share a common mode of revelation in that they rely more on observations of life than on supernatural visions and auditions. Third, because their inspiration is drawn mostly from contemporary observations of creation and human experiences, they do not focus much on the history of salvation. Wisdom may be defined on two levels. On a more superficial level wisdom is significant skill, such as survival skills Prov. On a deeper level, however, wisdom is rooted in the created order. The Scriptures explain that God brought wisdom into existence before the rest of creation. This wisdom

stands behind all natural and social relationships Prov. Insight into this created order makes one wise in the fuller sense of the term. As central as ordinary observation was to the process of gaining wisdom, it was not divorced from religious commitments. The sages who contributed to and compiled the wisdom books regularly depended on the teachings of Moses and David to guide their interpretations of experience. For example, the opening superscription of Proverbs informs its readers: Citing first David Psa. Do not add to his words, or he will rebuke you and prove you a liar" Prov. Didactic and Reflective Wisdom: Two main types of wisdom appear in the Old Testament. In the first place, didactic or proverbial wisdom is represented primarily in the book of Proverbs. Didactic wisdom was wisdom taught usually within a family context Prov. It consisted primarily of easily memorized and often provocative wise sayings, riddles and parables Prov. By learning proverbs, the young of Israel were trained to discern direction for living on a plethora of subjects. The practical value of proverbial wisdom results not only from its direct insights, but also from recognizing that it is not always easy to coordinate proverbial wisdom with experience in our fallen world. He will serve before kings; he will not serve before obscure men. It does not take much familiarity with life to know that a measure of dissonance exists between this proverb and much of our experience. We know that this proverb does not describe an inevitable series of events because skilled people do not always serve before kings. Instead, observations of life teach us that this proverb was intended to encourage the development of skills by instilling a hope of recognition. It did not promise that everyone who is skilled will gain such recognition. Similar qualifications apply to many proverbs because sin has caused the world to fall short of the ideal patterns often described in didactic wisdom. Much of proverbial wisdom points to approximations of the ideal order that are experienced from time to time, and directs the faithful to hope to a future beyond this world Prov. Then every dissonance between proverbial wisdom and experience will be eliminated. In the second place, reflective wisdom appears in Job and Ecclesiastes. This style of writing explores the proper uses of proverbial wisdom by drawing attention to the enigmas of this life. These books help interpreters to avoid over-reading or expecting too much from proverbial wisdom. The book of Job tests the usefulness of proverbial wisdom for those who endure suffering. Similarly, Ecclesiastes marks the limits of proverbial wisdom in the pursuit of contentment and significance. Why is there so little joy in the fruit of hard work? What value is pursuing knowledge or acquiring wealth when from all appearances the righteous and wicked lose all they have accomplished in death? Both books warn against simplistic interpretations of didactic wisdom that raise expectations for immediate justice and enduring blessings. Job and Ecclesiastes endorse the value of proverbial wisdom but they also open the way for fuller insight. First, they stress that human beings are severely limited in their ability to discern the wisdom of God, especially with respect to the perplexing anomalies of life. Second, they remind readers that acquiring even limited awareness of wisdom requires a constant reverential fear of the Lord Prov. Fear God and keep his commandments, for this is the whole duty of man.

## 7: Beatitudes unlocked by parallelism, Hebrew NT Application - Biblical Hebrew

*by Michael Austin | Sep 24, | Featured, Old Testament, Poetry | 2 comments For the last eighteen months or so, I have been a semi-professional Jobologist. In researching for my book, Re-reading Job: Understanding the Ancient World's Greatest Poem, I read the Book of Job many times in a dozen or so different translations.*

Unusual forms[ edit ] The employment of unusual forms of language cannot be considered as a sign of ancient Hebrew poetry. In the sentences of Noah [2] the form *lamo* occurs. A systematic review of similar unusual forms of Hebrew grammar and Hebrew words occurring in certain portions of the Old Testament. These unusual forms and expressions do not occur in all songs, and there are several Psalms that have none of these peculiarities. Parallelism rhetoric Not even the parallelismus membrorum is an absolutely certain indication of ancient Hebrew poetry. But this ideal corythmy is not always present in the songs of the Old Testament or in the Psalter, as the following passages will show: I will not be afraid of ten thousands of people, that have set themselves against me round about". Synonymous parallelism; in this form, the second unit hemistich or half line of verse, verse, strophe, or larger unit says much the same thing as the first one, with variations. An example is found in Amos 5: But let judgment run down as waters, and righteousness as a mighty stream. Another example of synonymous parallelism is found in Isaiah 2: Antithesis is also found; here, the second unit directly contrasts with the first, often making the same point from the opposite perspective. A wise son maketh a glad father, but a foolish son is the heaviness of his mother. Emblematic parallelism occurs where one unit renders figuratively the literal meaning of another. Synthetic parallelism occurs where the units balance, clause for clause, with one unit building upon or adding to the first. The LORD looked down from heaven upon the children of men, to see if there were any that did understand and seek God. Climactic parallelism occurs where the second unit partially balances the first, but also adds a summative thought or completes the series. External parallelism occurs when the syntactic units balance one another across multiple verses. Here, some of the permitted sorts of parallelisms are added not only within a single line of verse, but also between lines. Zion shall be redeemed with judgment, and her converts with righteousness. And the destruction of the transgressors and the sinners shall be together, and they that forsake the LORD shall be consumed. It should also be noted that external parallelism can also "accumulate" in a chiasmic or "ring" structure that may include many verses. For example, Psalm 1 utilizes synonymous, synthetic, and emblematic parallelism before "turning" antithetically back to emblematic, synthetic, and then synonymous parallels. Quantitative Rhythm[ edit ] The poetry of the ancient Hebrews is not distinguished from the other parts of the Old Testament by rhythm based on quantity, though in view of Greek and Roman poetry it was natural to seek such a rhythm in the songs and Psalms of the Old Testament. William Jones , for example, [24] attempted to prove that there was a definite sequence of long and short syllables in the ancient Hebrew poems; but he could support this thesis only by changing the punctuation in many ways, and by allowing great license to the Hebrew poets. However, on reading the portions of the Old Testament marked by the so-called *dialectus poetica* or by parallelism e. Examples contrary to this are not found in passages where forms of the so-called *dialectus poetica* are used, as *Ley* holds; [26] and Israel Davidson has proved [27] that the choice of *lamo* instead of *lahem* favors in only a few passages the opinion that the poet intended to cause an accented syllable to be followed by an unaccented one. The rhythm of Hebrew poetry may be similar to that of the German *Nibelungenlied* "a view that is strongly supported by the nature of the songs sung by the populace of Palestine in the early 20th century. These songs have been described by L. Schneller [28] in the following words: Under the stress of their thoughts and feelings the poets of Israel sought to achieve merely the material, not the formal symmetry of corresponding lines. This may be observed, for example, in the following lines of Psalm 2: The Dirges[ edit ] A special kind of rhythm may be observed in the dirges , called by the Hebrews *kinot*. A whole book of these elegies is contained in the Hebrew Bible , the first of them beginning thus: The rhythm of such lines lies in the fact that a longer line is always followed by a shorter one. As in the elegiac couplet of Greco-Roman poetry, this change was intended to symbolize the idea that a strenuous advance in life is followed by fatigue or reaction. This rhythm, which may be designated "elegiac measure," occurs also

in Amos 5: The sad import of his prophecies induced Jeremiah also to employ the rhythm of the dirges several times in his utterances Jeremiah 9: This elegiac measure, being naturally a well-known one, was used also elsewhere, as, for example, in Psalm Anadiplosis[ edit ] A special kind of rhythm was produced by the frequent employment of the so-called anadiplosis, a mode of speech in which the phrase at the end of one sentence is repeated at the beginning of the next, as, for instance, in the passages "they came not to the help of the Lord [i. My help cometh from the Lord" Psalm Thus there is the repetition of shakan in Psalm Such graduated rhythm may be observed elsewhere; for the peasants in modern Syria accompany their national dance by a song the verses of which are connected like the links of a chain, each verse beginning with the final words of the preceding one Wetzstein, l. Acrostics[ edit ] Alphabetical acrostics are used as an external embellishment of a few poems. The letters of the alphabet, generally in their ordinary sequence, stand at the beginning of smaller or larger sections of Psalms probably , 25, 34, 37, , , , ; Proverbs Alphabetical and other acrostics occur frequently in Neo-Hebraic poetry. Cicero says De Divinatione, II. Although not all the poetical portions of the Old Testament are marked by a special accentuation, the Book of Job in 3: This point will be further discussed later on. Division of the poetical portions of the Hebrew Bible[ edit ] Poems that deal with events[ edit ] First may be mentioned poems that deal principally with events, being epic-lyric in character: These include fables , like that of Jotham Judges 9: A number of the Psalms also are didactic in character. Another series of Psalms shows that God is just, although it may at times not seem this way to a short-sighted observer of the world and of history "theodicies": Psalms 49, 73; compare Psalms 16, 56, Lyrics[ edit ] Poems that portray feelings based on individual experience. Many of these lyrics express joy, as, e. Other lyrics express mourning. These may be divided into two sections: The poet wishes something for himself, as in the so-called "signal words" Numbers The poet pronounces blessings upon others, endeavoring to move God to grant these wishes. To this group belong the blessing of Noah Genesis 9: It was natural that in the drama, which is intended to portray a whole series of external and internal events, several of the foregoing kinds of poems should be combined. The peculiar sublimity of the poems of the Old Testament is due partly to the high development of monotheism which finds expression therein and partly to the beauty of the moral ideals which they exalt. This subject has been discussed by J.

### 8: Different Kinds of Literature in the Bible | Resources | American Bible Society

*Poetry is extremely common throughout the Old Testament, and the ideas discussed below apply to it wherever it is found. Biblical poetry can be distinguished from prose in at least four important ways: regularity of rhythmic structures, frequent use of figures of speech, heavy reliance on imagery, and intense emotional expression.*

This is relevant because another passage used by Jesus to describe his ministry is Isaiah. Thus, it is not material poverty but spiritual humility which is most open to hear the gospel. God shows no partiality to rich or poor. The word is used in Luke 4: Thus "poor in spirit" means having nothing to offer God, and thus meek and humble, the opposite of Pharisaic self-righteousness. It is taken straight from Psalm "On the poor and of contrite spirit, And who trembles at My Word" Isaiah. Furthermore, Jewish kingdom expectation was not of an ethereal heavenly kingdom but of a messianic millennial earth where God dwelt with man. It is not that we ascend to be with God in the long run but that God descends, once sin and evil are banished, to once more dwell with man and walk with him, as He did with Adam in Gan Eden, the garden of Eden. Compare the picture of the earthly eternal reign of God in Revelation. Mourning in the Psalms cf. In fact, Isaiah "To hunger and thirst for righteousness" is more than for personal holiness. The pure in heart according to Psalm. The actual phrase "pure in heart" occurs also in Psalm. Two meanings may, either instead of each other or together, be taken from this. A son of God, according to Romans, is someone who has been adopted by God, note in Jewish families it was the son who inherited, hence to degenderize out of political correctness and translate as "child of God" immediately strips the phrase of any connotations of inheritance. A second meaning may be taken from the Hebrew underlying "son of." Peace makers or peace pursuers would be *rodphe shalom* in Hebrew. Righteousness and peace are parallel terms in the following verses: As Professor David Flusser has written "these are not a spontaneous outbreak of prophecy, but a profound message founded on a complex network of biblical reminiscences and midrashic exegesis."

## 9: Word Order Variation in Biblical Hebrew Poetry - Logos Bible Software

*The large division of the Old Testament called "Wisdom and Worship" literature includes poetry, psalms, stories, and more. Here, wisdom sayings and proverbs have a unique style, which makes them read like common sense sayings and reflections about the world, God, and the place of human beings.*

All the remaining books, Poetical and Prophetical, fit somewhere into the history of those seventeen books. The next section to be covered, the Poetical, is a much smaller section consisting of five books—Job, Psalms, Proverbs, Ecclesiastes, and Song of Solomon. Before examining them, we should note certain characteristics that all of these five books have. The seventeen books which lie behind us are historical. These five poetical books are experiential. The seventeen historical books are concerned with a nation, as such. These five poetical books are concerned with individuals, as such. The seventeen have to do with the Hebrew race. These five have to do with the human heart. It must not be thought to imply that they are simply the product of human imagination. The Book of Job—Blessing through Suffering. The Psalms—Praise through Prayer. The Proverbs—Prudence through Precept. Song of Solomon—Bliss through Union. The Patriarchal period—Job c. The Davidic period—Psalms c. The Solomonic period A. With the two disciples on the Emmaus road who were so saddened and perplexed over the events of the previous days as the crucifixion, death, and reports of the resurrection, the resurrected Savior came along side and explained the things concerning Himself in all the Scriptures Luke Then later when he appeared to the eleven and He said: With this in mind, before launching into the overview of each of these poetical books, it would be well to get their Christological perspective. Regarding this element Geisler writes: Whereas the foundation was laid for Christ in the Law and preparation was made for Christ in the books of History, the books of Poetry reveal the aspiration for Christ in the hearts of the people. They aspired to a life fulfilled in Christ in both an explicit and an implicit way, both consciously and unconsciously. The following list will serve as an overall guide to the Christ-centered aspirations of the poetical books: Job—aspiration for mediation by Christ. Psalms—aspiration for communion with Christ. Proverbs—aspiration for wisdom in Christ. Ecclesiastes—aspiration for ultimate satisfaction. Song of Solomon—aspiration for union in love with Christ. Hebrew poetry relies on other characteristics for its impact. Parallelism is the chief characteristic of biblical poetry, but it has other features that distinguish it from the typical prose or narrative we find in the rest of Scripture. First, there a relatively greater conciseness or terseness of form, and second there is a greater use of certain types of rhetorical devices. These are parallelism, rhythm, a rich use of imagery, and figures of speech. In contrast to English verse which manipulates sound and emphasizes rhyme and meter, Hebrew poetry repeats and rearranges thoughts rather than sounds. Synonymous--the thought of the first line is basically repeated in different words in the second line 2: Antithetical--the thought of the first line is emphasized by a contrasting thought in the second line 1: Synthetic--the second line explains or further develops the idea of the first line 1: Climactic--The second line repeats with the exception of the last terms Emblematic--One line conveys the main point, the second line illuminates it by an image Like the Hebrew language itself, Hebrew poetry uses vivid images, similes, metaphors, and other rhetorical devices to communicate thoughts and feelings. Some of these are as follows: This is the simplest of all the figures of speech. A simile is a comparison between two things that resemble each other in some way cf. This occurs when there is only an implied comparison between two things in which the name of one thing is used in place of the other cf. This is the use of exaggeration or over statement to stress a point Ps. This refers to the use or repetition of words that are similar in sound, but not necessarily in sense or meaning in order to achieve a certain effect. This can only be observed by those who can read the original Hebrew text. This involves the use of redundancy for the sake of emphasis. This may occur with the use of words or sentences. May the name of the God of Jacob set you securely on high! The use of a question to confirm or deny a fact Ps. This occurs where one noun is used in place of another because of some relationship or type of resemblance that different objects might bear to one another Ps. While we know the title of this book obviously comes from its main character, Job, and that he was an historical person Ezek. Commentators have suggested Job himself, Elihu,

Moses, Solomon, and others. It is important to distinguish between the date of writing and of the events of the book. Regarding the date, Ryrie writes; The date of the events in the book and the date of the writing of the book are two different matters. The events may have taken place in a patriarchal society in the second millennium B. Several facts support this dating: Three principal views exist concerning the date of writing: On the other hand, the book shares characteristics of other wisdom literature e. Set in the time of Abraham, Isaac, Jacob, and Joseph, the Book of Job derives its name from its chief character, a man called Job, who, experiencing extreme suffering the loss of wealth, family and health , struggles with the question of why? Earlier attempts to determine an etymology of the name have given way to evidence from a well-attested west Semitic name in the second millennium found in the Amarna Letters, Egyptian Execration texts, Mari, Alalakh, and Ugaritic documents. As such, The book wrestles with the age-old question: Why do righteous men suffer, if God is a God of love and mercy? It clearly teaches the sovereignty of God and the need for man to acknowledge such. All suffering is due to sin. Elihu, however, declared that suffering is often the means of purifying the righteous. This book deals with the theoretical problem of pain and disaster in the life of the godly. It undertakes to answer the question, Why do the righteous suffer? This answer comes in a threefold form: Even though man is unable to see the issues of life with the breadth and vision of the Almighty; nevertheless God really knows what is best for His own glory and for our ultimate good. In the end, it demonstrates the truth of Romans 8: For there is no one like him on the earth, a blameless and upright man fearing God and turning away from evil. And he still holds fast his integrity, although you incited Me against him, to ruin him without cause. Yes, all that a man has he will give for his life. Nevertheless I will argue my ways before Him. Christ as seen in Job: Christ is seen in several ways in Job. Job acknowledges a Redeemer His Circumstances and Character 1: His Calamities and their Sourceâ€”Satan 1: First cycle of debate 3: Second cycle of debate Third cycle of debate The Words of Elihu The Book of Psalms is not only the largest book of the Bible, but it perhaps the most widely used book in Scripture because of the way it speaks to the human heart in all of our experiences in life. Again and again sighing is turned into singing through prayer and praise. For the most part, though the texts of the psalms do not designate their authors, the titles do often indicate the author of the various psalms. The following chart designates the authors of these psalms as they are found in the titles:

Basic dungeons and dragons modules Microcomputer spreadsheet models for libraries Power of prayer and the prayer of power. Digital test engineering Face-to-face reference service policies Further Adventures of Wonder Woman, The Alla, Angli, and Angels in America Allen J. Frantzen The varieties of Buddhism Neharika Chawla G. Alan Marlett The Land of the Midnight Sun 8. The Boy Who Wanted To Talk To Whales (theme) Blood money Samuel A. Derieux One Heart Reading Group Guide Patterns, themes, and categories, / Chapter 20 I Have No More Friends Science for the Masses Educational Thought and Ideology in Modern Japan Powers of ten worksheet Shopping project in asp net using c Tomb Raider, Vol. 2 Dont sleep with Stevens! Line 6 spider iv 75 user-manual Childrens views about television Influence of Italy on the literary career of Alphonse de Lamartine Master shots The Def Leppard Story Numerical analysis for semiconductor devices Steamboats Come True The return of the outlaw, Billy the Kid The place of historical reasoning What Baptists Believe: The Articles of Faith: Biblical Workbook III Being members of christ The Southern Heritage Survival Manual Introduction : in solution Heart of darkness research paper Dont go into the graveyard! Harry potter british version Memoirs of a sword swallower Fundamentals Of Nursing: Concepts, Process, And Practice Clinical Handbook For Fundamentals Of Nursing Re Cia torture report full History of land reform in south africa