

Narrative Art In The Bible Jsot Supplement

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

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 incidental 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.

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.

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.

The Oxford Handbook of Biblical Narrative

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

Storytelling in Christian Art from Giotto to Donatello

An Introductory Guide

Poetics and Interpretation of Biblical Narrative

Rediscovering Biblical Appeal to the Emotions

Since it was first published nearly three decades ago, The Art of Biblical Narrative has radically expanded the horizons of biblical scholarship by recasting the Bible as a work of literary art deserving studied criticism. Renowned critic and translator Robert Alter presents the Hebrew Bible as a cohesive literary work, one whose many authors used innovative devices such as parallelism, contrastive dialogue, and narrative tempo to tell one of the most revolutionary stories of human history: the revelation of a single god. Narrative critics of the Hebrew Bible often describe the biblical narrators as “laconic,” terse, or “economical.” The narrators generally remain in the background, allowing the story to proceed while relying on characters and dialogue to provide necessary information to readers. On those occasions when these narrators add notes to their stories, scholars may characterize such interruptions as “asides” or redactions. Christopher T. Paris calls attention to just these narrative interruptions, in which the storyteller “breaks frame” to provide information about a character or even in order to direct reader understanding and, Paris argues, to prevent undesirable construals or interpretations of the story. After surveying the phenomenon of omniscient narration and narrative obtrusiveness in the Hebrew Bible and other ancient Near Eastern literature, Paris focuses on the Deuteronomistic History. Here the narrator occasionally obtrudes into the narrative to manage or deflect anticipated reader questions and assumptions, sometimes invoking the divine, sometimes protecting a favored character, in an interpretive stance that Paris compares with the commentary provided by later rabbis and in the Targums. Attention to narrative obtrusion offers an entry point into the world of the narrator, Paris argues, and thus promises to redefine aspects of narrative criticism.

Because they are speaking to a younger society more attuned to lively dialogue and visual images, pastors need a fresh wineskin for a timeless message of redemption. Calvin Miller, who has preached and equipped preachers for decades, offers a volume of helpful insights for pastors to deliver the heart of the gospel via the Jesus-endorsed vessel of compelling storytelling. For the working pastor, Miller’s crash course on preaching is a welcomed study. Now available in trade paper.

Laced with brilliant insights, broad in its view of the interaction of culture and theology, this book gives new resonance to old and important questions about the meaning of the Bible.

Husband Hunting

The Eclipse of Biblical Narrative

Revelation

The Art of Preaching Old Testament Narrative

Retellings

Narrative Art in the Bible

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.

Comprised of contributions from scholars across the globe, The Oxford Handbook of Biblical Narrative is a state-of-the-art anthology, offering critical treatments of both the Bible’s narratives and topics related to the Bible’s narrative constructions. The Handbook covers the Bible’s narrative literature, from Genesis to Revelation, providing concise overviews of literary-critical scholarship as well as innovative readings of individual narratives informed by a variety of methodological approaches and theoretical frameworks. The volume as a whole combines literary sensitivities with the traditional historical and sociological questions of biblical criticism and puts biblical studies into intentional conversation with other disciplines in the humanities. It reframes biblical literature in a way that highlights its aesthetic characteristics, its ethical and religious appeal, its organic qualities as communal literature, its witness to various forms of social and political negotiation, and its uncanny power to affect readers and hearers across disparate time-frames and global communities.

In recent years biblical scholars and students have become increasingly interested in studying retellings of biblical stories in the arts, not only for their relation to the biblical text but also for the story they have to tell (or, if they are not strictly retellings , for the light they might shed on the biblical text). The eight lively contributions to this volume illustrate a range of exciting approaches to retellings of the Bible in literature, music, art and film and reveal something of the scope of this fascinating and rapidly expanding area of inquiry. The present collection of essays appears concurrently in a special issue of the journal Biblical Interpretation. Since it was founded in 1993, Biblical Interpretation has played a key role in fostering the publication of articles in the newly developing area of the reception history of the Bible in the arts.

Visual Portrayals of Scriptural Narratives

The Composition of the Narrative Books of the Old Testament

Old Testament Narrative

Storytelling in the Fourth Gospel

Narrative Obtrusion in the Hebrew Bible

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

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. Recounting the biblical stories through visual images was the most prestigious form of commission for a Renaissance artist. In this book, Jules Lubbock examines some of the most famous of these pictorial narratives by artists of the caliber of Giovanni Pisano, Duccio, Giotto, Ghirbi, Brunelleschi, Donatello and Masaccio. He explains how these artists portrayed the major biblical events, such as: the Sacrifice of Isaac, the Annunciation, the Feast of Herod and the Trial and Passion of Jesus, so as to be easily recognizable and, at the same time, to capture our attention and imagination for long enough to enable us to search for deeper meanings. He provides evidence showing that the Church favoured the production of images that lent themselves to being read and interpreted in this way, and he describes the works themselves to demonstrate how the pleasurable activity of deciphering these meanings can work in practice. This book is richly illustrated, and many of its photographs have been specially taken to show how the paintings and relief sculptures appear in the settings, for which they were originally designed. Seen from these viewpoints, they become more readily intelligible. Likewise, the starting point and the originality of Lubbock’s interpretations lies in his accepting that these works of art were primarily designed to help people to reflect upon the ethical and religious significance of the biblical stories. The early Renaissance artists developed their highly innovative techniques to further these objectives, not as ends in themselves. Thus, the book aims to appeal to students, scholars and the general public, who are interested in Renaissance art and to those with a religious interest in biblical imagery.

An enlightening introduction to the art of preaching, or more specifically, how to tell the story. This delightful book is an excellent teaching resource and learning tool for all pastors from beginning students to seasoned pulpiters.

The pages of the Hebrew Bible are filled with stories - short and long, funny and sad, histories, fables, and morality tales. The ancient narrators used a variety of stylistic devices to structure, to connect, and to separate their tales - and thus to establish contexts within which meaning comes to light. What are these devices, and how do they guide our reading and our understanding of the text? Style and Structure in Biblical Hebrew Narrative explores some of the answers and shows scriptural interpretation can be a matter of style.* Part one of Style and Structure in Biblical Hebrew Narrative examines a wide variety of symmetrical patterns biblical Hebrew narrative uses to organize its units and subunits, and the interpretive dynamics those patterns can imply. Part two addresses the question of boundaries between literary units and subunits. Chapters in Part One: Structures of Organization are "Reverse Symmetry," "Forward Symmetry," "Alternating Repetition," "Partial Symmetry," "Multiple Symmetry," "Asymmetry." Chapters in Part Two: Structures of Disjunction are "Narrative Components," "Repetition," and "Narrative Sequence." Chapters in Part Three: Structures of Conjunction are "Threads," "Links: Examples," "Linked Threads: Examples," "Hinges: Examples," and "Double-Duty Hinges: Examples." Jerome T. Walsh, PhD, is a professor of theology and religious studies at the University of Botswana. He is the author of 1 Kings in the Benit Olam (The Everlasting Covenant) Studies in Hebrew Narrative and Poetry series for which he is also an associate editor. *

Narrative in the Hebrew Bible

Characterization and Narrative Art in the Gospel of John

Specimens of Stylistic and Structural Analysis

Worship and the Formative Power of the Arts

The Biblical Narrative from Beginning to End

Telling God’s Story

A new translation of the first book of the Bible honors meanings and literary strategies of the ancient Hebrew language, while bringing the stories together in a narrative format that makes it read more like a fully integrated book

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 for understanding the Bible and its poetry.

"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 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.

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 and Theology in the Book of Daniel

Like the Stars Forever

The Heart of Biblical Narrative

Essays by Members of the Society for Old Testament Study

The Art of Biblical Poetry

Explaining their sources and the nature of their composition, Reinhard Kratz provides an introduction to the narrative books of the Old Testament (Genesis to Nehemiah). He seeks to do this as far as possible without presupposing any hypotheses and on the basis of a few undisputed basic assumptions: a distinction between Priestly and non-Priestly text in the Pentateuch, the special position of Deuteronomy, a Deuteronomistic revision of Joshua-2 Kings, and the literary use of the books of Samuel and Kings by Chronicles. Any further distinctions are based on observations of the text which are well established and not on literary-critical or redaction-critical distinctions. Kratz argues that what is important is how the text is read. This is the first study of its kind since Martin Noth’s classic studies of thePentateuch and Deuteronomic history. It will be an invaluable resource for allscholars and students in the field.

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.

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.

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

The Art of Narrative Exposition

Genesis

Narrative Art and Poetry in the Books of Samuel

Reading Biblical Narrative

A full interpretation based on stylistic and structural analyses, Volume II. The crossing fates (I Sam. 13-31 & II Sam. 1)

A richly illustrated collection of essays on visual biblical interpretation. For centuries Christians have engaged their sacred texts as much through the visual as through the written word. Yet until recent decades, the academic disciplines of biblical studies and art history largely worked independently. This volume bridges that gap with the interdisciplinary work of biblical scholars and art historians. Focusing on the visualization of biblical characters from both the Old and New Testaments, essays illustrate the potential of such collaboration for a deeper understanding of the Bible and its visual reception. Contributions from Ian Boxall, James Clifton, David B. Gowler, Jonathan Homrighausen, Heidi J. Hornik, Jeff Jay, Christine E. Joyes, Yohana A. Junker, Meredith Munson, and Eia Nu'u foreground diverse cultural contexts and chronological periods for scholars and students of the Bible and art.

Now in reissue with a new foreword by Fred B. Craddock and afterword by the author, Eugene L. Lowry, The Homiletical Plot, Expanded Edition follows in the same solid tradition of its predecessor. Upon its release, The Homiletical Plot quickly became a pivotal work on the art of preaching. Instead of comments on a biblical passage, Lowry suggested that the sermon follow a narrative form that moves from beginning to end, as with the plot of a story. This expanded edition continues to be an excellent teaching resource and learning tool for all preachers from introductory students to seasoned clergy.

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!

Narrative Art in the BibleBloomsbury Publishing

Text in Context

How John Works

The Bible in Literature, Music, Art and Film

Narrative Art in Genesis

Biblical Narrative and the Death of the Rhapsode

Glimpses of the New Creation

"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.

The final book of the Bible, Revelation prophesies the ultimate judgement of mankind in a series of allegorical visions, grisly images and numerical predictions. According to these, empires will fall, the "Beast" will be destroyed and Christ will rule a new Jerusalem. With an introduction by Will Self.

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.

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. This edition, now updated and revised throughout for a new generation, 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.

A Guide to Interpretation

Style And Structure In Biblical Hebrew Narrative

The Art of Biblical Interpretation

Literary Criticism and the Hebrew Bible

A Lion for Love

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

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.

A commentedated 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 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 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 theo 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 and still today of readers of the book of Daniel wherever empire is encountered and resisted.

The scholarly study of the Old Testament is now marked by a rich diversity of approaches and concerns. In the last two decades, an interest in the text and the implications for its interpretation is no longer the preserve of a single scholarly community, while the reconstruction of the history of the people from whom it derived has been transformed by new methods. This new book published under the auspices of the Society for Old Testament Study reflects these new approaches. Thus, it not only clearly recognizes the diversity now inherent in ‘Old Testament study’, but also welcomes the integration into its field of the wide range of approaches available in current literary and historicalinvestigation.The study of the biblical text and how it is received and interpreted by its various readerships has a certain logical priority over the study of its historical background and authorship. Yet an ongoing investigation of issues relating to the latter cannot await definitive answers. Issues which arise in Old Testament study, while those on background and authorship reflect the continued vitality of, and the freshperspective possible in, more traditional scholarly concerns.

The Homiletical Plot

Preaching

The Book of Psalms: A Translation with Commentary

A Critical Biography of Stendhal

Reading Biblical Narratives

A Study in Eighteenth and Nineteenth Century Hermeneutics

How do the arts in worship form individuals and communities? Every choice of art in worship opens up and closes down possibilities for the formation of our humanity. Every practice of music, every decision about language, every use of our bodies, every approach to visual media or church buildings forms our desires, shapes our imaginations, habituates our emotional instincts, and reconfigures our identity as Christians in contextually meaningful ways, generating thereby a sense of the triune God and of our place in the world. Glimpses of the New Creation argues that the arts form us in worship by bringing us into intentional and intensive participation in the aesthetic aspect of our humanity—that is, our physical, emotional, imaginative, and metaphorical capacities. In so doing they invite the people of God to be conformed to Christ and to participate in the praise of Christ and in the praise of creation, which by the Spirit’s power raises its peculiar voice to the Father in heaven, for the sake of the world that God so loves.

The Sermon as Narrative Art Form

The Art of Biblical Narrative