

# DOWNLOAD PDF CENTURY OF MODERN HEBREW LITERARY CRITICISM, 1784-1884

## Chapter 1 : Biblical criticism - Wikipedia

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Wallenrod, Literature of Modern Israel , inc. Slouschz, Renaissance of Hebrew Literature Miron, Modern Hebrew Literature: Zionist Perspectives and Israeli Realities, in: Prooftexts 4, 1 , 46â€”69; A. Band, "The Beginnings of modern Hebrew Literature," in: A Phoenix in Fetters , 1â€”20; G. Shaked, "Breaking the Mould: The Maturing of Hebrew Literature," in: Shaked, Ha-Sipporet ha-Ivrit, 5 vols. An Introduction to Postrealistic Hebrew Literature â€”, in: Miron, "Depictions in Modern Hebrew Literature," in: Bargad, From Agnon to Oz: Studies in Modern Hebrew Literature ; R. Kartun-Blum, Profane Scriptures ; Y. Abramson, "Modern Hebrew Literature," in: A Content Analysis," in: Online Information Review, Shoham, Poetry and Prophecy ; I. Milner, "Holocaust Survivors and their Children: Erinnerte Shoah , â€”44; M. Gluzman, The Politics of Canonicity: Patterson, "Against all Odds: Hebrew Literature in Our Times," in: The Solomon Goldman Lectures, 8 , 85â€” To Reveal Our Hearts: Kohansky, The Hebrew Theatre ; L. Synopses ; A. Bamot, 1 , 7â€”15; H. Orlogin, 2 , 28ff. Gilyonot, 22 , â€”67; idem, in: Keneset, 1 , â€”42; idem, in: Moznayim, 4 , â€”45; G. Barzel, Drama of Extreme Situations: War and Holocaust ; H. An Anthology ; D. Feingold, Tashakh ba-Teatron ; M. Nathan, Kishuf neged Mavet ; H. A Theatre of Time and Place. Orlogin, 9 , â€”87; idem, "A. Kovner, ha-Ish, ha-Mevakker u-Morashto," in: Kovner u-Mekomo be-Toledot ha-Bikkoret ha-Ivrit," in: Molad, 2 , â€”90; Elkoshi, "J. Atarah le-Yoshnah , â€”"; Lachower, "Brenner ha-Mevakker," in: Molad, 1 , â€”93; Halkin, "F. Bitzaron, 16 , 80â€”93; Kramer, "Netivot ba-Bikkoret ha-Ivrit," in: The Institute for the Translation of Hebrew Literature, vols. A Bibliography of his Work in Translation ; M. Feinberg, Moderne hebraeische Literatur

## Chapter 2 : Historical criticism - Wikipedia

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Philosophers and theologians such as Thomas Hobbes , Benedict Spinoza , and Richard Simon questioned Mosaic authorship. Spinoza said Moses could not have written the preface to Deuteronomy, since he never crossed the Jordan; he points out that Deuteronomy There was a willingness among the doctoral candidates to re-express Christian doctrine in terms of the scientific method and the historical understanding common during the German Enlightenment circa Turretin believed the Bible could be considered authoritative even if it was not considered inerrant. This has become a common modern Judeo-Christian view. As a result, Semler is often called the father of historical-critical research. This is a concept recognized by modern psychology. Herrick says even though most scholars agree that biblical criticism evolved out of the German Enlightenment, there are also histories of biblical scholarship that have found "strong direct links" with British deism. Herrick references the theologian Henning Graf Reventlow as saying deism included the humanist world view , which has also been significant in biblical criticism. Camerarius advocated for using context to interpret Bible texts. Grotius paved the way for comparative religion studies by analyzing New Testament texts in light of Classical, Jewish and early Christian writings. Tindal, as part of English deism, asserted that Jesus taught natural religion , an undogmatic faith that was later changed by the Church. The first scholar to separate the historical Jesus from the theological Jesus was philosopher, writer, classicist, Hebraist and Enlightenment free thinker Hermann Samuel Reimarus Reimarus had left permission for his work to be published after his death, and Lessing did so between and , publishing them as Die Fragmente eines unbekanntes Autors The Fragments of an Unknown Author. Reimarus distinguished between what Jesus taught and how he is portrayed in the New Testament. According to Reimarus, Jesus was a political Messiah who failed at creating political change and was executed. His disciples then stole the body and invented the story of the resurrection for personal gain. Reimarus had shown biblical criticism could serve its own ends, be governed solely by rational criteria, and reject deference to religious tradition. This has since become an accepted concept. They used the concept of myth as a tool for interpreting the Bible. This concept was later picked up by Rudolf Bultmann and it became particularly influential in the early twentieth century. For example, in and again in , theologian Ferdinand Christian Baur postulated a sharp contrast between the apostles Peter and Paul. Since then, this concept has had widespread debate within topics such as Pauline and New Testament studies, early church studies, Jewish Law, the theology of grace, and the doctrine of justification. He saw Christianity as something new and universal that supersedes all that came before it. Holtzmann developed a listing of the chronological order of the New Testament. He also critiqued the romanticized "lives of Jesus" as built on dubious assumptions reflecting more of the life of the author than Jesus. His pioneering studies in biblical criticism shaped research on the composition of the gospels, and his call for demythologizing biblical language sparked debate among Christian theologians worldwide. It is not the elimination of myth but is, instead, its re-expression in terms of the existential philosophy of Martin Heidegger. While form criticism divided the text into small units, redaction emphasized the literary integrity of the larger literary units. The rise of redaction criticism closed it by bringing about a greater emphasis on diversity. New historicism , a literary theory that views history through literature, also developed. Sanders advanced the New Perspective on Paul , which has greatly influenced scholarly views on the relationship between Pauline Christianity and Jewish Christianity in the Pauline epistles. These new points of view created awareness that the Bible can be rationally interpreted from many different perspectives. Law writes that textual, source, form, and redaction criticism are employed together by biblical scholars. The Old Testament the Hebrew Bible and the New Testament are distinct bodies of literature that raise their own problems of interpretation. Therefore, separating these methods, and addressing the Bible as a whole, is an artificial

approach that is necessary only for the purpose of description.

### Chapter 3 : Strange Cocktail

*Hebrew literature, literary works, from ancient to modern, written in the Hebrew language. Early Literature. The great monuments of the earliest period of Hebrew literature are the Old Testament Old Testament.*

Literary Criticism Literary criticism, the reasoned consideration of literary works and issues. It applies, as a term, to any argumentation about literature, whether or not specific works are analyzed. Displaying - of results

Viktor Shklovsky Viktor Shklovsky, Russian literary critic and novelist. He was a major voice of Formalism, a critical school that had great influence in Russian literature in the s. Educated at the University of St. He was the founder and president of the Prague Linguistic Circle, famous for its influence on structural linguistics and for its phonological studies. Mathesius taughtâ€â€ Vincenzo Cardarelli Vincenzo Cardarelli, Italian poet, essayist, literary critic, and journalist whose traditional, lyrical verse was influenced by the poet Giacomo Leopardi. With no formal schooling beyond the fifth grade, Cardarelli was largely self-educated. He workedâ€â€ Virginia Woolf Virginia Woolf, English writer whose novels, through their nonlinear approaches to narrative, exerted a major influence on the genre. While she is best known for her novels, especially Mrs. He wrote in both Russian and English, and his best works, including Lolita , feature stylish, intricate literary effects. Nabokov was bornâ€â€ Voltaire Voltaire, one of the greatest of all French writers. Although only a few of his works are still read, he continues to be held in worldwide repute as a courageous crusader against tyranny, bigotry, and cruelty. Through its critical capacity, wit, and satire,â€â€ W. Educated at Harvard University, Bate taught history and literature there from to and was chairman of the departmentâ€â€ W. Brownell, critic who sought to expand the scope of American literary criticism as Matthew Arnold had for British. Snodgrass, American poet whose early work is distinguished by a careful attention to form and by a relentless yet delicate examination of personal experiences. Allen graduated from the University of Birmingham B. In he was awarded a Pulitzerâ€â€ Walther Eichrodt Walther Eichrodt, German scholar who showed the importance to biblical studies of an understanding of the theology of the Old Testament. Having failed the provincial examination in , Wang attended Hangzhou Chongwen Academy. Booth, American critic and teacher associated with the Chicago school of literary criticism. His many publicationsâ€â€ Wilhelm Gesenius Wilhelm Gesenius, German biblical critic and an important figure in Hebrew and other Semitic language studies. He was a pioneer of critical Hebrew lexicography and grammar. A ruthless critic of the rhetorical, passionless nature ofâ€â€ William Congreve William Congreve, English dramatist who shaped the English comedy of manners through his brilliant comic dialogue, his satirical portrayal of the war of the sexes, and his ironic scrutiny of the affectations of his age. The son of an itinerant printer and newspaper editor, Howellsâ€â€ William Ernest Henley William Ernest Henley, British poet, critic, and editor who in his journals introduced the early work of many of the great English writers of the s. Son of a Gloucester bookseller and a pupil of the poet T. Motherless at two, Simms was reared by his grandmother while his father fought in the Creek wars and under Jackson at New Orleans in Simms lived a vicariously adventurous childhood through hisâ€â€ William H. Gass, American writer noted for his experimentation with stylistic devices. Lacking conscious artistry or literary pretention, his writing is noted for the brilliant intellect it reveals. His History of English Poetry 6 vol. He also continuedâ€â€ William Lisle Bowles William Lisle Bowles, English poet, critic, and clergyman, noted principally for his Fourteen Sonnets , which expresses with simple sincerity the thoughts and feelings inspired in a mind of delicate sensibility by the contemplation of natural scenes. Phelps attended Yale University B. Ordained priest in , Warburton was appointed to the parish of Brant Broughton, Lincolnshire, the following year. He sometimes wrote of modern West Africa in a satirical style, but his serious intent and his belief in the evils inherent in the exercise ofâ€â€ Wyndham Lewis Wyndham Lewis, English artist and writer who founded the Vorticist movement, which sought to relate art and literature to the industrial process. About Lewis moved to London with his mother after his parents separated. Bonnefoy was also a respected critic, scholar, and translator. After studying mathematics atâ€â€

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Yvor Winters Yvor Winters, American poet, critic, and teacher who held that literature should be evaluated for its moral and intellectual content as well as on aesthetic grounds. Zhores was the identical twin brother of the Soviet historian Roy Medvedev. Zhou joined the Chinese Communist Party soon after the failure of the revolution in

*Hebrew literature, literary works, from ancient to modern, written in the Hebrew language. Early Literature The great monuments of the earliest period of Hebrew literature are the Old Testament and the Apocrypha.*

Sigerist Stemmatics or stemmatology is a rigorous approach to textual criticism. Karl Lachmann " greatly contributed to making this method famous, even though he did not invent it. This specific meaning shows the relationships of the surviving witnesses the first known example of such a stemma, albeit with the name, dates from Relations between the lost intermediates are determined by the same process, placing all extant manuscripts in a family tree or stemma codicum descended from a single archetype. The process of constructing the stemma is called recension, or the Latin recensio. If one reading occurs more often than another at the same level of the tree, then the dominant reading is selected. If two competing readings occur equally often, then the editor uses judgment to select the correct reading. The step of examination, or examinatio is applied to find corruptions. Where the editor concludes that the text is corrupt, it is corrected by a process called "emendation", or emendatio also sometimes called divinatio. Emendations not supported by any known source are sometimes called conjectural emendations. The steps of examinatio and emendatio resemble copy-text editing. In fact, the other techniques can be seen as special cases of stemmatics in which a rigorous family history of the text cannot be determined but only approximated. If it seems that one manuscript is by far the best text, then copy text editing is appropriate, and if it seems that a group of manuscripts are good, then eclecticism on that group would be proper. In biology, the technique is used to determine the evolutionary relationships between different species. The manuscripts are then grouped according to their shared characteristics. The difference between phylogenetics and more traditional forms of statistical analysis is that, rather than simply arranging the manuscripts into rough groupings according to their overall similarity, phylogenetics assumes that they are part of a branching family tree and uses that assumption to derive relationships between them. This makes it more like an automated approach to stemmatics. However, where there is a difference, the computer does not attempt to decide which reading is closer to the original text, and so does not indicate which branch of the tree is the "root" which manuscript tradition is closest to the original. Other types of evidence must be used for that purpose. Phylogenetics faces the same difficulty as textual criticism: The same phenomenon is widely present among living organisms, as instances of horizontal gene transfer or lateral gene transfer and genetic recombination , particularly among bacteria. Further exploration of the applicability of the different methods for coping with these problems across both living organisms and textual traditions is a promising area of study. If a scribe refers to more than one source when creating his copy, then the new copy will not clearly fall into a single branch of the family tree. In the stemmatic method, a manuscript that is derived from more than one source is said to be contaminated. The method also assumes that scribes only make new errors "they do not attempt to correct the errors of their predecessors. The stemmatic method requires the textual critic to group manuscripts by commonality of error. It is required, therefore, that the critic can distinguish erroneous readings from correct ones. This assumption has often come under attack. Greg noted, "That if a scribe makes a mistake he will inevitably produce nonsense is the tacit and wholly unwarranted assumption. He defended an authenticity of the Pericopa Adulterae John 7: According to him Erasmus in his Novum Instrumentum omne did not incorporate the Comma from Codex Montfortianus , because of grammar differences, but used Complutensian Polyglotta. According to him the Comma was known for Tertullian. But in fact, the critic employs conjecture at every step of the process. For example, where there are more than two witnesses at the same level of the tree, normally the critic will select the dominant reading. However, it may be no more than fortuitous that more witnesses have survived that present a particular reading. A plausible reading that occurs less often may, nevertheless, be the correct one. It does not account for the possibility that the original author may have revised his work, and that the text could have existed at different times in more than one authoritative version.

He surveyed editions of medieval French texts that were produced with the stemmatic method, and found that textual critics tended overwhelmingly to produce bifid trees, divided into just two branches. He concluded that this outcome was unlikely to have occurred by chance, and that therefore, the method was tending to produce bipartite stemmas regardless of the actual history of the witnesses. He suspected that editors tended to favor trees with two branches, as this would maximize the opportunities for editorial judgment as there would be no third branch to "break the tie" whenever the witnesses disagreed. He also noted that, for many works, more than one reasonable stemma could be postulated, suggesting that the method was not as rigorous or as scientific as its proponents had claimed. This makes a Best-text edition essentially a documentary edition. Often, the base text is selected from the oldest manuscript of the text, but in the early days of printing, the copy text was often a manuscript that was at hand. Using the copy-text method, the critic examines the base text and makes corrections called emendations in places where the base text appears wrong to the critic. This can be done by looking for places in the base text that do not make sense or by looking at the text of other witnesses for a superior reading. Close-call decisions are usually resolved in favor of the copy-text. The first published, printed edition of the Greek New Testament was produced by this method. Erasmus, the editor, selected a manuscript from the local Dominican monastery in Basle and corrected its obvious errors by consulting other local manuscripts. The Westcott and Hort text, which was the basis for the Revised Version of the English bible, also used the copy-text method, using the Codex Vaticanus as the base manuscript. McKerrow introduced the term copy-text in his edition of the works of Thomas Nashe, defining it as "the text used in each particular case as the basis of mine. In some cases, McKerrow would choose a later witness, noting that "if an editor has reason to suppose that a certain text embodies later corrections than any other, and at the same time has no ground for disbelieving that these corrections, or some of them at least, are the work of the author, he has no choice but to make that text the basis of his reprint. Greg, "The Rationale of Copy-Text". The true theory is, I contend, that the copy-text should govern generally in the matter of accidentals, but that the choice between substantive readings belongs to the general theory of textual criticism and lies altogether beyond the narrow principle of the copy-text. Thus it may happen that in a critical edition the text rightly chosen as copy may not by any means be the one that supplies most substantive readings in cases of variation. The failure to make this distinction and to apply this principle has naturally led to too close and too general a reliance upon the text chosen as basis for an edition, and there has arisen what may be called the tyranny of the copy-text, a tyranny that has, in my opinion, vitiated much of the best editorial work of the past generation. In such a case, while there can be no logical reason for giving preference to the copy-text, in practice, if there is no reason for altering its reading, the obvious thing seems to be to let it stand. The resulting text, except for the accidentals, is constructed without relying predominantly on any one witness. Greg's Bowers's Tanselle edit ] W. Greg did not live long enough to apply his rationale of copy-text to any actual editions of works. His rationale was adopted and significantly expanded by Fredson Bowers. Starting in the s, G. The principle is sound without regard for the literary period. Citing the example of Nathaniel Hawthorne, he noted: Yet the fallacy is still maintained that since the first edition was proofread by the author, it must represent his final intentions and hence should be chosen as copy-text. Practical experience shows the contrary. When one collates the manuscript of *The House of the Seven Gables* against the first printed edition, one finds an average of ten to fifteen differences per page between the manuscript and the print, many of them consistent alterations from the manuscript system of punctuation, capitalization, spelling, and word-division. It would be ridiculous to argue that Hawthorne made approximately three to four thousand small changes in proof, and then wrote the manuscript of *The Blithedale Romance* according to the same system as the manuscript of the *Seven Gables*, a system that he had rejected in proof. Although Melville pronounced the changes an improvement, Tanselle rejected them in his edition, concluding that "there is no evidence, internal or external, to suggest that they are the kinds of changes Melville would have made without pressure from someone else. Crane originally printed the novel privately in To secure commercial publication in , Crane agreed to remove profanity, but he also made stylistic revisions. Firstly, in anticipation of the character of the expected

editorship, Crane could be led to undertake alterations which also had literary value in the context of the new version. Secondly, because of the systematic character of the work, purely censorial alterations sparked off further alterations, determined at this stage by literary considerations. Again in consequence of the systemic character of the work, the contamination of the two historical versions in the edited text gives rise to a third version. Though the editor may indeed give a rational account of his decision at each point on the basis of the documents, nevertheless to aim to produce the ideal text which Crane would have produced in if the publisher had left him complete freedom is to my mind just as unhistorical as the question of how the first World War or the history of the United States would have developed if Germany had not caused the USA to enter the war in by unlimited submarine combat. The nonspecific form of censorship described above is one of the historical conditions under which Crane wrote the second version of *Maggie* and made it function. Indeed I regard the "uninfluenced artistic intentions" of the author as something which exists only in terms of aesthetic abstraction. Between influences on the author and influences on the text are all manner of transitions. If one may think of a work in terms of a spatial metaphor, the first might be labeled "vertical revision," because it moves the work to a different plane, and the second "horizontal revision," because it involves alterations within the same plane. Both produce local changes in active intention; but revisions of the first type appear to be in fulfillment of an altered programmatic intention or to reflect an altered active intention in the work as a whole, whereas those of the second do not. But where a revision is "vertical" i. Format for apparatus[ edit ] Bowers was also influential in defining the form of critical apparatus that should accompany a scholarly edition. In addition to the content of the apparatus, Bowers led a movement to relegate editorial matter to appendices, leaving the critically established text "in the clear", that is, free of any signs of editorial intervention. Tanselle explained the rationale for this approach: Relegating all editorial matter to an appendix and allowing the text to stand by itself serves to emphasize the primacy of the text and permits the reader to confront the literary work without the distraction of editorial comment and to read the work with ease. A second advantage of a clear text is that it is easier to quote from or to reprint. Although no device can insure accuracy of quotation, the insertion of symbols or even footnote numbers into a text places additional difficulties in the way of the quoter. Furthermore, most quotations appear in contexts where symbols are inappropriate; thus when it is necessary to quote from a text which has not been kept clear of apparatus, the burden of producing a clear text of the passage is placed on the quoter. Even footnotes at the bottom of the text pages are open to the same objection, when the question of a photographic reprint arises. As Shillingsburg notes, "English scholarly editions have tended to use notes at the foot of the text page, indicating, tacitly, a greater modesty about the "established" text and drawing attention more forcibly to at least some of the alternative forms of the text". The change of name indicated the shift to a broader agenda than just American authors. The Center also ceased its role in the allocation of funds. Believers in sacred texts and scriptures sometimes are reluctant to accept any form of challenge to what they believe to be divine revelation. Some opponents and polemicists may look for any way to find fault with a particular religious text. Legitimate textual criticism may be resisted by both believers and skeptics. LDS members typically believe the book to be a literal historical record. Although some earlier unpublished studies had been prepared, not until the early 1980s was true textual criticism applied to the Book of Mormon. One aspect of that effort entailed digitizing the text and preparing appropriate footnotes, another aspect required establishing the most dependable text. To that latter end, Stanley R. Larson a Rasmussen graduate student set about applying modern text critical standards to the manuscripts and early editions of the Book of Mormon as his thesis projectâ€”which he completed in

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## Chapter 5 : Core Faculty | Department of Comparative Literature

*crises in Modern Hebrew literature; Jerusalem: Bialik Institute, ); M. Neiman, A Century of Modern Hebrew Literary Criticism, (New York: Ktav, ). Many other scholars wrote extensively.*

Source criticism Source criticism is the search for the original sources which lie behind a given biblical text. Form criticism Form criticism breaks the Bible down into sections pericopes, stories , which are analyzed and categorized by genres prose or verse, letters, laws, court archives, war hymns, poems of lament etc. The belief in the priority, stability and even detectability, of oral traditions is now recognised to be so deeply questionable as to render tradition history largely useless, but form criticism itself continues to develop as a viable methodology in biblical studies. Redaction criticism Redaction criticism studies "the collection, arrangement, editing and modification of sources" and is frequently used to reconstruct the community and purposes of the authors of the text. After the groundbreaking work on the New Testament by Friedrich Schleiermacher " , the next generation, which included scholars such as David Friedrich Strauss "74 and Ludwig Feuerbach "72 , analyzed in the midth century the historical records of the Middle East from biblical times, in search of independent confirmation of events in the Bible. Hegel " and the French rationalists. Two of the authors were indicted for heresy and lost their jobs by , but in , they had the judgement overturned on appeal. Some scholars, such as Rudolf Bultmann " have used higher criticism of the Bible to " demythologize " it. John Barton argues that the term "historical-critical method" conflates two nonidentical distinctions, and prefers the term "Biblical criticism": This suggests that the term "historical-critical method" is an awkward hybrid and might better be avoided. From these two principles the Modernists deduce two laws, which, when united with a third which they have already got from agnosticism, constitute the foundation of historical criticism. We will take an illustration from the Person of Christ. In the person of Christ, they say, science and history encounter nothing that is not human. Therefore, in virtue of the first canon deduced from agnosticism, whatever there is in His history suggestive of the divine, must be rejected. Then, according to the second canon, the historical Person of Christ was transfigured by faith; therefore everything that raises it above historical conditions must be removed. Lately, the third canon, which lays down that the person of Christ has been disfigured by faith, requires that everything should be excluded, deeds and words and all else that is not in keeping with His character, circumstances and education, and with the place and time in which He lived. A strange style of reasoning, truly; but it is Modernist criticism. Who is the author of this history? Assuredly, neither of these but the philosopher. From beginning to end everything in it is a priori.

## Chapter 6 : Hebrew Literature, Modern

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## Chapter 9 : Literary Criticism, Literary Theory, and the Bible - Oxford Reference

*( ), Hebrew poet and critic. Avraham Ya'akov Paperna was born in Kapolia (Kapył), in the Minsk district of Russia, and was drawn to the Haskalah from an early age.*