



# Milton And Midrash

**Julia Ipgrave**



## **Milton And Midrash:**

*Milton and Midrash* Golda Werman, 1995 This is a book not only for Milton scholars but for academics writing in the recently active field of literature and Midrash and literature and the Bible There are deep reserves of learning behind it unlike Saurat Fletcher and Baldwin Dr Werman reads the Hebrew and Aramaic sources expertly She provides a wealth of new information which less scholarly academics will probably exploit Jason P Rosenblatt Professor of English Georgetown University Werman's study corrects much that has been written about Milton's Hebraism and adds significant new information The appendix is enormously valuable and will assist future scholars in pursuing more specifically detailed study of Milton's use of midrash James H Sims Distinguished Professor of English The University of Southern Mississippi The use of Jewish nonbiblical sources Midrash in *Paradise Lost* has never been so thoroughly examined as in this volume in which Golda S Werman combines esoteric scholarship with interesting facts and insightful commentary to answer questions that have perplexed literary scholars for decades At the beginning of the twentieth century when literary scholars first discovered the midrashic elements in *Paradise Lost* one school of critics responded with skepticism and disbelief why they asked would a Puritan poet dig through ancient Hebrew and Aramaic texts for material to be used in a Christian epic on the fall of man They insisted that Milton could not read difficult midrashic texts and that everything not taken from Christian or classical sources is a product of the poet's own rich imagination Another school regarded Milton's use of Midrash as proof of his profound knowledge of Talmud Midrash the Zohar and other Hebrew Aramaic texts In *Milton and Midrash* Werman effectively demonstrates that both camps err Milton did indeed use midrashic sources but he did not read the difficult midrashic texts in the original languages She shows in a detailed analysis of the nonbiblical Judaic materials included in the prose works that Milton's limited understanding of Midrash rules out any possibility of his having read the sources in the original Yet her investigation revealed that Milton uses midrashim on almost every page of the epic and that many of these midrashim come from the eighth century Midrash *Pirkei de Rabbi Eliezer* Further research showed that this Midrash had been translated into Latin in 1644 just before Milton began *Paradise Lost* At last the puzzle was solved Milton's midrashic materials were taken from translations made by Christian Hebraists Indeed Milton had many Latin translations by Christian Hebraists of midrashic works available to him and here Werman surveys the contemporary intellectual climate in which these translations flourished These findings have revolutionized Milton scholarship correcting much that has been written about the poet's Hebraism All future source studies of the poem will make use of the book's appendix which provides an invaluable line by line gloss of *Paradise Lost* that matches passages from the epic with their analogues in the midrashic literature Golda S Werman was educated in the United States and now lives in Jerusalem Israel Her other field of interest is Yiddish and she has published several important English translations of Yiddish literature including most recently S Ansky's *The Dybbuk and Other Writings*

*Milton and the Jews* Douglas A. Brooks, 2008-03-31 The issue of the Jews deeply engaged Milton throughout his career

and not necessarily in ways that make for comfortable or reassuring reading today While Shakespeare and Marlowe for example critiqued rather than endorsed racial and religious prejudice in their writings about Jews the same cannot be said for Milton The scholars in this collection confront a writer who participated in the sad history of anti-Semitism even as he appropriated Jewish models throughout his writings Well grounded in solid historical and theological research the essays both collectively and individually offer an important contribution to the debate on Milton and Judaism This book will be of interest not only to scholars of Milton and of seventeenth century literature but also to historians of the religion and culture of the period

*Milton's Theology of Freedom* Benjamin Myers, 2012-02-14 At the centre of John Milton's epic poem *Paradise Lost* 1667 is a radical commitment to divine and human freedom This study situates *Paradise Lost* within the context of post-Reformation theological controversy and pursues the theological portrayal of freedom as it unfolds throughout the poem The study identifies and explores the ways in which Milton is both continuous and discontinuous with the major post-Reformation traditions in his depiction of predestination creation free will sin and conversion Milton's deep commitment to freedom is shown to underlie his appropriation and creative transformation of a wide range of existing theological concepts

**Encyclopaedia of Midrash** Jacob Neusner, Alan Avery-Peck, 2022-11-07 The *Encyclopedia of Midrash: Biblical Interpretation in Formative Judaism* provides a systematic account of biblical interpretation in Judaism from well before the second century BCE through the end of the seventh century CE While emphasizing the Rabbinic literature it also covers interpretation of Scripture in a number of distinct canons ranging from the Targumic literature and Dead Sea Scrolls to the New Testament and Church Fathers The encyclopedia comprises fifty-six essays written by thirty scholars representing the leading figures in the study of ancient Judaism and biblical interpretation in North America Europe and the State of Israel Alongside a general introduction to Rabbinic Midrash and its traits including the theoretical questions of definition origins theology hermeneutics genre criticism and language the encyclopedia addresses specific topics of concern in the study of scriptural interpretation How Rabbinic midrashic documents that focus on specific books of Scripture read those specific books the theology expressed by Rabbinic midrashic compilations and the historical context in which Rabbinic Midrash took shape all are treated Beyond these central issues in understanding Rabbinic Midrash the encyclopedia treats interpretations of Scripture that came to closure prior to or outside of the framework of Rabbinic Midrash Hellenistic Jewish Midrash Josephus Pseudo-Philo Jubilees as well as to the New Testament Karaite and Samaritan writings and the Dead Sea Scrolls The *Encyclopedia of Midrash* provides readers with a depth and breadth of treatment of Midrash unavailable in any other single source Through the writings of top scholars in each of their fields it sets out the current state of the question for each of the many topics discussed in its pages The print edition is available as a set of two volumes 9789004141667

*Angels in the Early Modern World* Peter Marshall, Alexandra Walsham, 2006-08-31 This volume explores the role of belief in the existence of angels in the early modern world

**The Genesis of Fiction** Terry R. Wright, 2016-03-09 This book

considers a range of twentieth century novelists who practise a creative mode of reading the Bible exploring aspects of the Book of Genesis which more conventional biblical criticism sometimes ignores Each chapter considers some of the interpretive challenges of the relevant story in Genesis especially those noted by rabbinic midrash which serves as a model for such creative rewriting of the biblical text All the novelists considered from Mark Twain John Steinbeck and Thomas Mann to Jeanette Winterson Anita Diamant and Jenny Diski are shown to have been aware of the midrashic tradition and in some cases to have incorporated significant elements from it into their own writing The questions these modern and postmodern writers ask of the Bible however go beyond those permitted by the rabbis and by other believing interpretive communities Each chapter therefore attempts to chart intertextually where the writers are coming from what principles govern their mode of reading and rewriting Genesis and what conclusions can be drawn about the ways in which it remains possible to relate to the Bible

**Milton and the Rabbis** Jeffrey S. Shoulson, Professor Jeffrey Shoulson, 2001 Taking as its starting point the long standing characterization of Milton as a Hebraic writer Milton and the Rabbis probes the limits of the relationship between the seventeenth century English poet and polemicist and his Jewish antecedents Shoulson's analysis moves back and forth between Milton's writings and Jewish writings of the first five centuries of the Common Era collectively known as midrash In exploring the historical and literary implications of these connections Shoulson shows how Milton's text can inform a more nuanced reading of midrash just as midrash can offer new insights into Paradise Lost Shoulson is unconvinced of a direct link between a specific collection of rabbinic writings and Milton's works

**Milton's Epics and the Book of Psalms** Mary Ann Radzinowicz, 2014-07-14 The Psalms were of intense interest to Milton who read them not only as impassioned voices conveying significant moments in life's journey but also as examples of various genres each containing rhetorical and poetical conventions appropriate to the expressive intent of the speaker In this book Mary Ann Radzinowicz describes the pervasive influence of these biblical works on Paradise Lost and Paradise Regained She shows that the dramatic moments when Milton's characters respond to the numinous are shaped by his appreciation of the lyricism of the Psalms and by his studies of their thematic relationships This book traces the density of poetic voices in the epics voices arising from the echoing of psalm kinds and the ironic paralleling of important episodes in them At the same time Radzinowicz's book relates to each other Milton's two remarkable poetic oeuvres derived from the Old and New Testaments one an anonymous powerful ancient worship centered lyric work the other an individually determined revolutionary heroic work Originally published in 1989 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

*Milton's Angels* Joad Raymond, 2010-02-25 Milton's

Paradise Lost the most eloquent most intellectually daring most learned and most sublime poem in the English language is a poem about angels It is told by and of angels it relies upon their conflicts communications and miscommunications They are the creatures of Milton s narrative through which he sets the Fall of humankind against a cosmic background Milton s angels are real beings and the stories he tells about them rely on his understanding of what they were and how they acted While he was unique in the sublimity of his imaginative rendering of angels he was not alone in writing about them Several early modern English poets wrote epics that explore the actions of and grounds of knowledge about angels Angels were intimately linked to theories of representation and theology could be a creative force Natural philosophers and theologians too found it interesting or necessary to explore angel doctrine Angels did not disappear in Reformation theology though centuries of Catholic traditions were stripped away Protestants used them in inventive ways adapting tradition to new doctrines and to shifting perceptions of the world Angels continued to inhabit all kinds of writing and shape the experience and understanding of the world Milton s Angels The Early Modern Imagination explores the fate of angels in Reformation Britain and shows how and why Paradise Lost is a poem about angels that is both shockingly literal and sublimely imaginative *Torah and Law in Paradise Lost* Jason P. Rosenblatt,2022-03-08 It has been the fate of Milton the most Hebraic of the great English poets to have been interpreted in this century largely by those inhospitable to his Hebraism To remedy this lack of balance Jason Rosenblatt reveals Milton s epic representations of paradise and the fallen world to be the supreme coordinates of an interpretive struggle in which Jewish beliefs that the Hebrew Bible was eternally authoritative Torah were set against the Christian view that it was a temporary law superseded by the New Testament Arguing that the Milton of the 1643 1645 prose tracts saw the Hebrew Bible from the Jewish perspective Rosenblatt shows that these tracts are the principal doctrinal matrix of the middle books of Paradise Lost which present the Hebrew Bible and Adam and Eve as self sufficient entities Rosenblatt acknowledges that later in Paradise Lost after the fall a Pauline hermeneutic reduces the Hebrew Bible to a captive text and Adam and Eve to shadowy types But Milton s shift to a radically Pauline ethos at that point does not annul the Hebraism of the earlier part of the work If Milton resembles Paul it is not least because his thought could attain harmonies only through dialectic Milton s poetry derives much of its power from deep internal struggles over the value and meaning of law grace charity Christian liberty and the relationships among natural law the Mosaic law and the gospel

**Milton's Visual Imagination** Stephen B. Dobranski,2015-10-14 Critics have traditionally found fault with the descriptions and images in John Milton s poetry and thought of him as an author who wrote for the ear more than the eye In Milton s Visual Imagination Stephen B Dobranski proposes that on the contrary Milton enriches his biblical source text with acute and sometimes astonishing visual details He contends that Milton s imagery traditionally disparaged by critics advances the epic s narrative while expressing the author s heterodox beliefs In particular Milton exploits the meaning of objects and gestures to overcome the inherent difficulty of his subject and to accommodate seventeenth century readers

Bringing together Milton's material philosophy with an analysis of both his poetic tradition and cultural circumstances this book is a major contribution to our understanding of early modern visual culture as well as of Milton's epic Masculinity, Anti-Semitism and Early Modern English Literature Matthew Biberman, 2017-03-02 Offering a profound reassessment of the conceptual rhetorical and cultural intersections among sexuality race and religion in English Renaissance texts this study argues that antisemitism is a by-product of tensions between received Classical conceptions of masculinity and Christianity's strident critique of that ideal Utilizing works by Shakespeare Milton Marlowe and others Biberman illustrates how modern antisemitism develops as a way to stigmatize hypermasculine behavior thus facilitating the transformation of the culture's gender ideal from knight to businessman Subsequently the function of antisemitism changes becoming instead the mark of effeminate behavior Consequently the central antisemitic image changes from Jew Devil to Jew Sissy Biberman traces this shift's repercussions both in renaissance culture and what followed it He also contends that as a result of this linkage between Jewishness and the limits of masculine behavior the image of the Jewish woman remains especially unstable In concluding Biberman argues that the Gothic resurrects the Jew Devil bequeathing it to the Nazis and that the horror genre is often a rewriting of Renaissance discourse about Jews In the course of making this larger argument Biberman introduces a series of more limited claims that challenge the conventional wisdom within the field of literary studies First Biberman overturns the assumption that Jewishness and femininity are always associated in the cultural imagination of Western Europe Second Biberman provides the historical context needed to understand the emergence of the stereotype of the pathological Jewish woman Third Biberman revises the incorrect notion that divorce was not practiced in Renaissance England Fourth Biberman argues for the novel claim that serial monogamy in Western culture is a practice understood to possess a Jewish taint Fifth Biberman contributes a major advance in scholarship devoted to T S Eliot illustrating how Eliot's famous critical argument against Milton is an expression of his antisemitism and a coherent compliment to the antisemitic touches in his poetry Sixth in his discussion of Gothic literature Biberman introduces novel readings of Frankenstein and Dracula persuasively arguing that Mary Shelley's monster bears the mark of the Jew according to modern antisemitic discourse and that in Stoker both the vampire and the vampire killer represent Jews executing a scenario of self-policing that was realized in the ghettos and the concentration camps Biberman's final contribution in this study is to provide a definition for postmodern antisemitism and to apply it to various contemporary incidents including September 11th and the Arab Israeli conflict The Royalist Revolution Eric Nelson, 2014-10-06 Winner of the Society of the Cincinnati History Prize Society of the Cincinnati in the State of New Jersey Finalist George Washington Prize A Choice Outstanding Academic Title of 2015 Generations of students have been taught that the American Revolution was a revolt against royal tyranny In this revisionist account Eric Nelson argues that a great many of our founding fathers saw themselves as rebels against the British Parliament not the Crown The Royalist Revolution interprets the patriot campaign of the 1770s as an insurrection in favor of

royal power driven by the conviction that the Lords and Commons had usurped the just prerogatives of the monarch The Royalist Revolution is a thought provoking book and Nelson is to be commended for reviving discussion of the complex ideology of the American Revolution He reminds us that there was a spectrum of opinion even among the most ardent patriots and a deep British influence on the political institutions of the new country Andrew O Shaughnessy Wall Street Journal A scrupulous archaeology of American revolutionary thought Thomas Meaney The Nation A powerful double barreled challenge to historiographical orthodoxy Colin Kidd London Review of Books A brilliant and provocative analysis of the American Revolution John Brewer New York Review of Books

**Milton's Inward Liberty** Filippo Falcone, 2014-12-25 What is true liberty Milton labors to provide an answer and his answer becomes the ruling principle behind both prose works and poetry The scholarly community has largely read liberty in Milton retrospectively through the spectacles of liberalism In so doing it has failed to emphasize that the Christian paradigm of liberty speaks of an inward microcosm a place of freedom whose precincts are defined by man's fellowship with God All other forms of freedom relate to the outer world be they freedom to choose the good absence of external constraint and oppression or freedom of alternatives None of these is true liberty but they are pursued by Milton in concert with true liberty Milton's Inward Liberty attempts to address the bearing of true liberty in Milton's work through the magnifying glass of seventeenth century theology *Evil, Fallenness, and Finitude* Bruce Ellis Benson, B. Keith Putt, 2017-09-20 This collection addresses the perennial philosophical and theological issues of human finitude and the potentiality for evil The contributors approach these issues from perspectives in Continental philosophy relating to phenomenology philosophical hermeneutics rabbinical traditions drawing upon the work of Immanuel Kant Søren Kierkegaard and Paul Ricoeur While centering on the traditional theme of theodicy this volume is also oriented to the phenomenology of religion with contributions across religions and intellectual traditions

*Looking Into Providences* Raymond Waddington, 2012-10-19 What is the role of providence in Paradise Lost In Looking into Providences Raymond B Waddington provides the first examination of this engaging subject He explores the variety of implicit organizational structures or designs that govern Paradise Lost and looks in depth at the trials or testing situations which require interpretation choice and action from its characters Waddington situates the poem within the context of providentialism's centrality to seventeenth century thought and life arguing that Milton's own conception of providence was deeply influenced by the theology of Jacob Arminius Using Milton's Arminian conception of free will he then looks at the providential trials experienced by angels and humans Finally the work explores the ways in which providentialism infiltrates various kinds of discourse ranging from military to medical and from political to philosophical

**Allegorical Poetics and the Epic** Mindele Anne Treip, 2021-10-21 Literary allegory has deep roots in early reading and interpretation of Scripture and classical epic and myth In this substantial study Mindele Treip presents an overview of the history and theory of allegorical exegesis upon Scripture poetry and especially the epic from antiquity to the seventeenth and early eighteenth centuries with close focus on



the Renaissance and on the triangular literary relationship of Tasso Spenser and Milton Exploring the different ways in which the term allegory has been understood Treip finds significant continuities within differences in a wide range of critical writings including texts of postclassical patristic and rabbinical writers medieval writers notably Dante Renaissance theorists such as Coluccio Salutati Bacon Sidney John Harrington and rhetoricians and mythographers and the neoclassical critics of Italy England and France including Le Bossu In particular she traces the evolving theories on allegory and the epic of Torquato Tasso through a wide spectrum of his major discourses shorter tracts and letters giving full translations Treip argues that Milton wrote as in part did Spenser within the definitive framework of the mixed historical allegorical epic erected by Tasso and she shows Spenser's and Milton's epics as significantly shaped by Tasso's formulations as well as by his allegorical structures and images in the *Gerusalemme liberata* In the last part of her study Treip addresses the complex problematics of reading *Paradise Lost* as both a consciously Reformation poem and one written within the older epic allegorical tradition and she also illustrates Milton's innovative use of biblical Accommodation theory so as to create a variety of radical allegorical metaphors in his poem This study brings together a wide range of critical issues the Homeric Virgilian tradition of allegorical reading of epic early Renaissance theory of all poetry as translation or allegorical metaphor midrashic linguistic techniques in the representation of the Word Milton's God neoclassical strictures on Milton's allegory and allegory in general all of these are brought together in new and comprehensive perspective *Adam in Seventeenth Century Political Writing in England and New England* Julia Ipgrave, 2016-08-25 Designed to contribute to a greater understanding of the religious foundations of seventeenth century political writing this study offers a detailed exploration of the significance of the figure and story of Adam at that time The book investigates seventeenth century writings from England and New England examining writings by Roger Williams and John Eliot Gerrard Winstanley John Milton and John Locke to explore the varying significance afforded to the Biblical figure of Adam in theories of the polity In so doing it counters over simplified views of modern secular political thought breaking free from the confines of religion by showing the diversity of political models and possibilities that Adamic theories supported It provides contextual background for the appreciation of seventeenth century culture and other cultural artefacts and feeds into current scholarly interest in the relationship between religion and the public sphere and in stories of origins and Creation All in All Charles W. Durham, Kristin A. Pruitt, 1999 Readers will no doubt discern points of contiguity among the essays in this volume For example several essays investigate sources literary pictorial architectural and Milton's use of those sources in his poetry Others view Milton from the perspective of his age and seventeenth century contemporaries such as Michael Drayton and Aemelia Lanyer **Jewish and Christian Voices in English Reformation Biblical Drama** Chanita Goodblatt, 2018-02-01 English Biblical drama of the sixteenth century resounds with a variety of Jewish and Christian voices Whether embodied as characters or manifested as exegetical and performative strategies these voices participate in the central Reformation project of biblical translation Such translations

and dramatic texts are certainly enriched by studying them within the wider context of medieval and early modern biblical scholarship which is implemented in biblical translations commentaries and sermons This approach is one significant contribution of the present project as it studies the reciprocal illumination of Bible and Drama Chanita Goodblatt explores the way in which the interpretive cruxes in the biblical text generate the dramatic text and performance as well as how the drama's enactment underlines the ethical and theological issues at the heart of the biblical text By looking at English Reformation biblical drama through a double edged prism of exegetical and performative perspectives Goodblatt adds a new dimension to the existing discussion of the historical resonance of these plays Jewish and Christian Voices in English Reformation Biblical Drama integrates Jewish and Christian exegetical traditions with the study of Reformation biblical drama In doing so this book recovers the interpretive and performative powers of both biblical and dramatic texts

## Decoding **Milton And Midrash**: Revealing the Captivating Potential of Verbal Expression

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