

Love and Sex in Hebrew Literature

**COURSE NO DAY: TIME
SEMESTER DATE • ROOM**

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Love and Sex have been literary themes from the bible, through the modern ages and into the present day in Hebrew literature. This course will examine the treatments of these themes in different historical periods. Paying particular attention to influences on Hebrew literature, this course will look at different literary forms, such as poems, stories, films and novels, as well as different kinds of love. This course will consider treatments of the erotic, romantic and sexual heterosexual representations, homosexual representations, as well as love of God and Israel.

Students are expected to read a selection of literary texts in translation and critical literature in English each week. There will also be two films screened as part of the course.

Required Texts

A course reader is for sale at notes-n-quotes.

Required books:

The required books for this course are available from the Illini Bookstore and as well as other sources, including Amazon.

- Hannah Bloch and Ariel Bloch *Song of Songs* (University of California Press, 2006)
- Tova Rosen *Unveiling Eve: Reading Gender in Medieval Hebrew Literature* (University of Pennsylvania Press, 2003)
- Yehoshua Kenaz *Returning Lost Loves: A Novel* (Steerforth Press, Vermont)

Recommended books:

- Alice Bach *Women in the Hebrew Bible, A Reader* (Routledge, 1999)
- Alice Ogden Bellis *Helpmates, Harlots and Heroes: Women's Stories in the Hebrew Bible* (Westminster John Knox Press: Louisville, London, 2007)
- Raymond P Scheindlin *Wine, Women and Death* (The Jewish Publication Society, 1986)

Course Requirements:

Students are expected to attend all class meetings. Attendance will be taken periodically. Without proper notification and documentation *ahead* of time when feasible, failure to attend more than two class meetings will result in your final grade being lowered by one full letter grade.

There will be no quizzes, but all material is to have been prepared before hand, class participation is a requirement! Each week one student (or a small group) will prepare a brief presentation about the relevant theme or specific text, to be prearranged.

Students studying for 300 Level:

Grade made up of:

2 short assignments (2 pages) 10% each

2 assessed essays (4-6 pages) 20% each

Final essay (8-10 pages) 30%

10% class mark, made up of attendance, participation and presentation

A list of questions is provided for the essays and assignments. Alternatively, students may suggest a substitute title which must be approved in advance with me. A comprehensive guide to essay writing and presentation can be found in the course reader.

FOR ASSIGNMENT DEADLINES SEE: CLASS TIMETABLE

Work must be handed in at the start of a class.

Written Assignments:

All essays must have a works cited (bibliography) page. Essays must show evidence of critical reading, as well as close readings of primary texts and should have footnotes where appropriate. Assignments must be in 12 point font. Your name and essay question should be clearly visible. Please number pages.

A. First Assignment: (2 pages)

Choose one biblical story or legal section, and discuss the treatment of love or sex within that passage.

B. First Essay: Love and Sex in the Bible (4-6 pages)

Compare at least two different examples from the biblical text:

- i. What is the attitude towards romantic love in the bible?
- ii. To what extent is homosexuality prohibited, illustrate with at least one story.
- iii. How is devotion to God paralleled with romantic love?
- iv. What are the major themes of *Song of Songs* and how are they expressed?
- v. Discuss the treatment of women in the biblical text. Within the framework of love and sex are they abused, honoured, revered or abhorred? Choose at least two examples to illustrate your argument.

C. Second Essay: Love and Sex in the Medieval Period (4-6 pages)

Compare three poems.

- i. What are the differences between writing in Palestine/Spain and writing in Ashkenaz?
- ii. Love of God is the only subject in Medieval Poetry. Discuss
- iii. Hebrew poetry is not original and merely reflects literary forms from other cultures/languages during the medieval period.
- iv. Can the medieval retelling of the Joseph story be considered blasphemous?

D, or Second Essay: Love and Sex in the Modern Period (4-6 pages)

Compare at least 3 poems, or 2 films, or 1 short story.

- i. The treatment of homosexuality among men is a challenge to the national ideal of a heroic soldier. Discuss
- ii. To what extent is sex prioritised over love in literature of the modern period?
- iii. Are Yehuda Amichai's love poems, really love poems?
- iv. Love of God is no longer relevant in modern Hebrew literature. Do you agree with this statement, and to what extent do you believe that love of the State of Israel (Zionism) replaces love of God?

E. Second Short Assignment (FILM): (2 pages)

Choose one film and discuss the treatment of love or sex within the framework of the narrative.

F. Final Essay: Themes (8-10 pages)

Analyse at least four different texts.

- i. Is homosexual love a continual theme in Hebrew literature or is it reserved for the modern period?
- ii. Does the treatment of women change from the biblical period to the modern day?
- iii. Sex is a continual theme in Hebrew literature. To what extent can the modern texts be considered to be influenced by traditional Jewish sources, such as *Song of Songs*, the story of Jacob and Rachel, and other such love stories?
- iv. What is the significance of non-Hebrew literature on the shape of Hebrew literature, discuss in reference to any historical period.

Other information:

Respect and tolerance for all viewpoints as well as courteous and attentive behaviour are expected from all class participants. Anyone who fails to adhere to these standards may be required to leave the class at my discretion.

Support: If you are having any difficulties in the course, I encourage you to contact me sooner rather than later so that we can devise a work plan and strategies so that you can be successful in the course.

Grading: I strive to be fair and accurate in grading student assignments. If you are dissatisfied with a grade that you have received, please present to me *in writing* what error you feel has been made and what course of action you propose for remedying it. Then, please visit my office during regular office hours (or contact me to make an appointment) and we will discuss your concerns. Additionally, if you wish to have your final essay returned, please contact me during the first week of the new semester to arrange for the

work to be returned to you. It is my policy *not* to leave student work in public places for pick up. I do not give out or discuss grades over email.

| Percentage % | Grading Bands | |
|--------------|----------------------|---|
| 96-100 | A+ | Excellent knowledge of subject. Critical awareness of |
| 91-95 | A | academic debate with excellent use of evidence to |
| 86-90 | A- | illustrate argument. Appropriate contextualization of material. |
| 81-85 | B+ | Good knowledge of subject. Clear awareness of debate, |
| 76-80 | B | with appropriate use of evidence. Some awareness of |
| 71-75 | B- | larger historical context. Accurate use of appropriate terms. |
| 66-70 | C+ | Displays factual knowledge of subject. Some evidence of |
| 61-65 | C | discussion and awareness of different points of view. |
| 56-60 | C- | Adequate documentation. Some use of appropriate terms |
| 51-55 | D+ | Poor knowledge of subject. Poor presentation of work. |
| 46-50 | D | Limited, incorrect or no use of appropriate terms. |
| 41-45 | D- | Minimal discussion. |
| 40 or below | FAIL | Work below minimum standard required. |

Academic Integrity: The University of Illinois adheres to the following policy regarding intellectual honesty: “*University of Illinois students, faculty and staff are expected to adhere to the highest ethical standards*”. It is every student’s responsibility to become familiar with the standards of academic integrity at the University. Claims of ignorance, of unintentional error or of academic or personal pressures are not sufficient reasons for violations of academic integrity. Plagiarism and other violations of the rules of academic integrity are treated seriously. See the university’s policy on plagiarism at: <http://www.library.illinois.edu/learn/research/academicintegrity.html> or <http://research.illinois.edu/ethics/plagiarism.asp#students>

Learning Disabilities: If you are a student with a documented learning disability, please inform me immediately so that we can make arrangements to accommodate your needs. If you suspect that you may have learning disability but do not have it documented, please contact The Division of Disability Resources and Educational Services. <http://www.disability.uiuc.edu/>

| Week | Date | Topic | Readings/Assignments |
|---------|------|--|-------------------------------------|
| Week 1 | | | |
| | | Intro: Love and Sex in the Bible: | |
| Week 2 | | Love and Sex in the Bible | |
| | | Love and Sex in the Bible | |
| Week 3 | | Song of Songs | Alice Ogden Bellis [R] |
| | | Song of Songs | |
| Week 4 | | Song of Songs | |
| | | Piyyut: Love of God | |
| Week 5 | | Piyyut | |
| | | Love Poetry in Spain | Tova Rosen Chapters 2 p. 30-63 |
| Week 6 | | Love Poetry in Spain | Tova Rosen Chapters 3 p. 64-82 |
| | | Raymond P. Scheindlin “Wine Women & Death” [R] | |
| Week 7 | | Maqama tradition | Tova Rosen Chapter 6. p. 124-148 |
| | | Middle Ages: Joseph | |
| Week 8 | | Middle Ages | |
| | | Homosexuality: Amos Oz “The Trappist Monastery” [R] | Yaron Peleg “Heroic Conduct” |
| Week 9 | | Film: | |
| | | Yossi Avni “The Last Crusades” | |
| Week 10 | | NO CLASS (Spring Break) | |
| | | NO CLASS (Spring Break) | |

Assignment Due:
Love & Sex in the Bible

Assignment Due:
1st Essay

| | | | |
|---------|--|---|--|
| Week 11 | | Film: Turn Left at the End of the World | |
| | | Modern Hebrew Poetry Bialik, Alterman et al. | Lital Levy "From Baghdad to Bialik with love" |
| Week 12 | | Yehuda Amichai | Glenda Abramson "Love Poetry" [R] |
| | | Yona Wallach | "The Poetics and Politics of Wallach's Erotic Verse" p. 133-172 [R] |
| Week 13 | | Judith Rotem "Play me the Appassionato" | |
| | | TO BE ANNOUNCED | |
| Week 14 | | Yehoshua Kenaz | <i>Returning Lost Loves</i> |
| | | Yehoshua Kenaz | <i>Returning Lost Loves</i> |
| Week 15 | | Yehoshua Kenaz | <i>Returning Lost Loves</i> |
| | | FILM: Ahava Colombianit | |
| Week 16 | | FINAL CLASS | |
| | | | |

Assignment
Due: Film

Assignment
Due: 2nd Essay

Assignment Due:
Final Essay

Additional Reading

Biblical Literature

Alice Bach *Women in the Hebrew Bible, A Reader* (Routledge, 1999)

Alice Ogden Bellis *Helpmates, Harlots and Heroes: Women's Stories in the Hebrew Bible* (Westminster John Knox Press: Louisville, London, 2007)

William Graham Cole *Sex and Love in the Bible* (London Hodder and Stoughton, 1960)

Medieval Literature

Wine, Women and Song: Hebrew and Arabic Literature of Medieval Literature ed. Michelle M. Hamilton, Sarah J Portnoy, David A. Wachs (Juan De La Cuesta: Newark Delaware, 2004)

Tova Rosen *Unveiling Eve: Reading Gender in Medieval Hebrew Literature* (Pennsylvania University Press, 2003)

Raymond P Scheindlin *Wine, Women and Death* (The Jewish Publication Society, 1986)

Modern Hebrew Literature

Glenda Abramson, *The Experienced Soul: Studies in Amichai, Modern Hebrew Classics*. Boulder, Colo.: Westview Press, 1997.
———. *The Writing of Yehuda Amichai: A Thematic Approach, Suny Series in Modern Jewish Literature and Culture*. Albany: State University of New York Press, 1989.

Avraham Balaban *Between God and Beast: An Examination of Amos Oz's Prose* (University of Pennsylvania Press, 1993)

Zafira Lidovsky Cohen "Loosen the Fetters of thy Tongue, Woman" *The poetry and Poetics of Yona Wallach* (Hebrew Union College Press: Cincinnati, 2003)

Yair Mazor *Somber Lust: The Art of Amos Oz* (Suny Series in Modern Jewish Literature and Culture) (Paperback) Marganit Weinberger-Rotman (Translator)

Writing an essay: A Guide¹

1. What is an essay?

An organised collection of YOUR IDEAS about literary texts nicely written and professionally presented.

In other words, the essay must be well structured (i.e. organised) and presented in a way that the reader finds easy to follow and clear: it must look tidy and not present any obstacles to the reader. It must have a clear readable interesting style. But, above all, it must consist of your ideas about literary texts. This is the centre of it: this, and this only, gets the marks. Not quotes from critics, not generalisations at second hand about literary history, not filling and padding; your thoughts, that you have had while in the act of reading specific bits of literary texts, which can be adduced in the form of quotations to back up your arguments.

2. Why write in this way?

Learning how to write professionally

When studying literature you learn how to respond to literary texts. This is an interesting and worthwhile thing to do, but unless you become a teacher of Hebrew literature remarkably few people in later life will be interested in your thoughts about Natan Alterman. What they will be interested in (I am talking about potential employers now, but not only them) is your ability to talk, to think, and to write. This part of the course is where you learn to write: professionally. The guidelines that follow tell you how to do it, or rather how to learn to do it.

These standards may seem higher than usual for an undergraduate, (1) I believe that it is my responsibility to give you the best possible advice, not to tell you how to get by. (2) If you learn what these guidelines teach, you will get better marks in all the essays you do from now on. (3) You will learn a skill, a not-very-hard-to-learn skill, that will last you for the rest of your life.

3. Collecting the material

The first task is to get the material together. The material comes in two kinds: primary and secondary sources. Primary sources in this case are literary texts: the actual material that you work on. Secondary sources are works of criticism. Here is your Second Important Message:

It is always better to read an original text and refer to it than to read and refer to a critic.

The more literary texts you read and can refer to the better. You cannot possibly read too many. Remember, the key to your essay is the number and quality of your ideas about literary texts. If you casually refer, from at least an apparent position of familiarity, to some obscure literary text, you will win the admiration of your marker. If you refer to a critic, particularly an obscure one, the chances are his or her eye will glaze over. There are exceptions to this rule, which I will mention later, but the basic principle is extremely important: original texts are better than critics, and you can not know too many.

3.1 What are critics for?

The short answer: to be disagreed with. A longer answer: reading critics can give you an idea of what the state of critical opinion is about a literary text, and to tell you about other

¹ My thanks to Tom Davis and the department of English at Birmingham University for the original source of much of this material, which I have adapted.

related ideas or material because – and this is the important part - they can stimulate YOUR ideas. But, the thing to remember is: only your ideas obtain merit. Therefore, never, ever, quote a critic just to agree with him or her. Always, under all circumstances, quote a critic in the following form: Leavis says x, but I disagree as follows. Or: Leavis says x, and this is very true, but I would develop his thought. Never use a quote that announces information that is not evaluated or discussed in some way and is left then hanging in the air. This is very common in undergraduate essays, and it is simply a waste of space.

3.2 Books and articles

A secondary point about critics. They publish in two forms, books and articles. You should be familiar with the library electronic catalogue and the ways of searching it, in order to find books: it is not difficult, and if you do not know how to do it by now go immediately and find out. If you have a problem, ask librarians, they will be happy to help. Just spend half an hour simply playing with the library computer, finding out what it can do.

Articles in academic journals are not normally read by undergraduates unless they are assigned, even though they are full of interesting, original, and up-to-date ideas about literary texts. I have given you a reading list that is divided into categories. There are many articles on this list. **You should certainly look at the articles that I have considered useful and have made required reading.** These can be found in your course reader.

3.3 Using the World Wide Web

The Web is has now become a fantastic resource: easily available, full of material, and with an answer to every question. However, there are problems, and you should **use the Web carefully.**

4. Reading, making notes, having ideas

When you have found the books and articles you are going to read, you will need to read them.

4.1 Making notes

The best time to have ideas is when you are reading, either a literary text or a work of criticism. This is where note-taking comes in. Do not make notes in the form of summaries, unless you need it to help you remember a plot (lecture notes are an exception to this): it is normally best to read the thing again (and get more ideas the second time round). But always, always, read with a pen and notebook to hand: read interactively. Think about what you are reading and write down your thoughts. Always. When a thought occurs under these circumstances, it will be in reaction to a piece of the text at hand: a quotation. Copy out the quote, and a page reference so you can find it again to check it if necessary, and then put your idea underneath it. If you tie the idea in with the quote in this way, then your ideas will always be text-based!

4.2 Bibliography

For this you need a booklist, either computer-based, or in the form of a card index. A bibliography. Every book you read should have its details listed in your master book-list, your card index or computer file. Author/s, title, date, publisher, shelf mark, place of publication. I repeat: every single book and article you read should be in this list. **A section on creating a bibliography follows.**

5. Planning and structuring

So: you have gathered the material, read it, made notes, had ideas, written them down on separate slips, headed and filed them. How do you write the essay?

Like this. You gather together all of the slips you have on the topic of the essay. You read through, writing new ones and rewriting old ones if more or different ideas come to you, and making sure each of them is headed. You put the headings together in a logical order (headings, sub-headings, sub-sub-headings) on a sheet of paper in the form of an outline of the essay. You arrange the slips in order of the outline. You assemble the pile of slips, the outline, and blank paper (or a blank word-processor screen) in front of you. You write the essay, going from heading to heading and slip to slip. The essay writes itself, painlessly, because you have done most of the thinking already. On the way, you observe the following rules and wise bits of advice.

5.1 The outline

The plan you construct should be in the form of an indented outline. This is a series of headings and subheadings, indented, like this:

Main heading
subheading 1
notes on subheading 1
subheading 2
notes on subheading 2

and so on...

Behind every essay there must be a plan of that sort. This essay on essays is built from such a plan, as you can see. If you remember any lectures that use outlines, you will (I hope) remember how useful it was to have that written out in front of you so that you knew where you were in it. Now think of an examiner, having to read up to a hundred student essays. A decent level of concentration is hard to maintain. They get lost, and lose the thread, just as you do in lectures. It is essential therefore, that an outline like that must be obvious to him or her, clearly perceptible in the way the essay is written. In order to achieve this effect the easiest way is to have one, written out for your own benefit beforehand.

5.2 The paragraph

The second thing, in order to maintain and make obvious a clear structure, is to be aware of the nature of the paragraph as the basic structuring unit in the essay. Basically, every paragraph should represent and flesh out a heading or sub-heading in the outline. The paragraph is the building block of the essay. Therefore:

- It should be at least a third to half a page in length, but not too long or the reader will get lost. No one-sentence paragraphs! They give the impression that you do not read a lot. It is not good to give that impression.
- It should have what is known as a topic sentence, near the beginning, that announces the theme of the paragraph. The paragraph should not deviate from this theme or introduce any new themes.
- The first sentence should somehow be linked to, or contrast with, the last sentence of the previous paragraph.
- The first paragraph should announce clearly the theme of the essay. Explain what you are going to do in the essay, it will help keep you the writer and

me the marker on track! I can measure if you have in fact managed to complete the task that you have set out for yourself.

- The last paragraph is not so important. You can proudly announce that you have fulfilled the aims of the first paragraph, if you like, or you can just end: it is up to you.

But the main thing is to make each paragraph a solid unit that develops a clearly announced sub-theme of the essay. This way the indented outline that is behind it will be obvious (not too obvious: do not write subheadings before every paragraph) and the marker will not have that terrible lost feeling that immediately precedes giving the essay a low mark in disgust.

6. Presentation

Behind everything I have said so far there are two themes. One, just to repeat it yet one more time, in case you might have formed the idea that I do not think it is important, is: your ideas about literary texts are what matters. The other is this: Always put the reader first.

Up to now, most of the writing you have done has been for people who are paid to read what you have written. They have no choice: they have to do it. After you leave here, most of the writing you will do (in the course of your working lives) will be writing you are paid to do for other people. They will not, on the whole, have to read it: if they do not follow it or feel offended by its scruffy presentation or even are having an off-day and are not instantly seduced by its beauty and clarity, they will just throw it away and do something else instead.

University professors are somewhat in between these two classes. On the one hand, they are in fact paid to read your essays. On the other, if you can imagine the sheer labour of having to read a large number of long assessed essays on the same topic, you can imagine that no-one really likes doing it. It is extremely hard work, and they would normally rather be doing something else. Therefore, if they are not immediately seduced by the clarity and beauty of the thing they are reading, they may get irritated. If this happens, they can not throw it away and do something else, so they will get even more irritated. The end product of this will be: a lousy mark. Or, at least a worse mark than you would otherwise get, even if the ideas are good. This is a good thing, in fact, because you can use it to train you to ALWAYS PUT THE READER FIRST. Therefore, make your essay as beautiful, compelling, and as professionally presented as possible, is my advice. Here are some guidelines.

6.1. The list of works consulted

Every essay without exception should end with a list of books and articles used. Often a marker will look at this first, to see what kind of work you have done: where, as it were, you are coming from. On the whole and within reason, the longer this is, the better. As long, that is, as you can reasonably show that you have indeed used the works on the list.

6.2. Styling references

This list should be set out in a particular and consistent way. More information is available on this in the **bibliography** section of this guide.

A *Style Guide* will help you to make decisions about full stops, hyphens, abbreviations, spelling, capitalisations, footnotes, endnotes, bibliographies, the use of slang and other stylistic aspects of presentation. There are a number of different ones, but select a text designed for style questions in the humanities.

6.3. Type the work

Take some time to get the layout right. Double space, with an extra space between paragraphs. **Number the pages** and put in a header with the short title of the essay and your name in it. Write in a 12 point font, and usually Times New Roman, **And: make sure you use the spelling checker, before you print it.**

A note on safe computing. While you are actually working on a document, it is held in RAM. All that you need to know about this is that RAM is volatile. This means that if a passing friend trips over the power cable, pulling it out of the wall, the computer will go down, and everything in RAM will vanish utterly for ever. What you will lose is everything you created since you last saved to disk. Moral: save to disk frequently. At least every ten minutes. Secondly, you should develop the feeling that whenever you switch the computer off, you are doing a dangerous thing. Dangerous to your data, that is. When you switch it on again, there is no guarantee whatsoever that it will come up and present you with your work. It might crash. It probably will be alright, it is quite unlikely that anything bad will happen, but nonetheless this is the time of maximum danger for your essay. Computers break! They get stolen! **Everything gone for ever!**

As a result, do not switch off the computer without making sure that all the data on it that you need is backed up! Never. Ever. Copy onto floppy disks or zip disks or cds or the internet. Make two or even three copies. If I feel really nervous about losing something, I print the file out on to paper, as a final security. I really advise you to do the same.

6.4. Print on one side of the paper only

6.5. Spelling and punctuation

Spelling: Why you should do it correctly!

There is a simple but unpleasant rule about this.

If you produce work that is mis-spelt and/or badly punctuated and/or ungrammatical, however good the ideas are, people will tend to think that you are stupid.

They will be wrong; it will just mean that you cannot spell, or cannot punctuate, or do not know some of the grammar rules. Nonetheless, that is what they will think. Since it will usually be in your best interests to show that you are intelligent, rather than stupid, if you have a problem in any of these areas you should do something about it. If you have a word processor, get a spelling checker. Persuade someone you know who can spell, punctuate, etc. to read over your work first and check it: go to the writing centre in Humanities, learn the sort of mistakes you make, and do not make them again!

6.6 Handing it in.

Remember your name, the question you are answering, page numbers and clip the pages together.

7. How to write

Style is not something I can prescribe in a set of notes like this. Write well: if you have any problems in this direction, it is for your professor to tell you about them. But here are a few random points instead.

Register

This is what linguists call a style appropriate to the occasion. Be aware: a certain scholarly gravity is called for. Not too heavy so that it is uninteresting. But avoid colloquial abbreviations: should not, not shouldn't. Jokes are hazardous: if they do not work, they can cost you a lot. Avoid them on the whole. 4 U 2 Rite in TXT or IM is NEVER APPROPRIATE. Do not for goodness sake imitate the way I am writing here, either the rather flippant colloquial style or the somewhat overbearing tone, or the numbered subheadings. This is an essay on how to write a literary essay, not a literary essay.

Footnotes/ Endnotes

References for the material which you have cited as evidence are indicated where the material appears but will either follow at the bottom of the page, (footnotes) or at the end of the entire paper (endnotes). Only one form needs to be used. Other material that may appear here is additional information that does not directly follow the argument in the paragraph but indicates relevance to the aspect you are citing. Each separate citation has a different number. These numbers go in sequence, ie. 1, 2, 3 etc. **To add footnotes to a text, if you are using Microsoft Word: Insert – Reference – Footnote – Insert.** This will automatically add a new reference for you each time. These will be in sequence. Here is an example:

Q. I am still trying to grasp the whole idea of footnotes using *CMOS*. Do I put a footnote after everything that I use out of a book even if it's not a quote? For example, I am writing a paper on Thomas Jefferson and in one of the books, I'm using it states that he had six sisters and a younger brother. Do I need to cite that in a footnote?

A. Not necessarily, if you believe that the information about Jefferson's siblings is generally known and mentioned in many sources. You should footnote information that you borrow from someone else that isn't common knowledge, whether you quote it or not; and if any of the information is disputed (for instance, if some sources say that Jefferson had seven sisters), it's a good idea to footnote the version that supports your statement. Even if you don't footnote general information about Jefferson in your text, you should list the source you learned it from in your bibliography.

The idea of footnotes is to acknowledge where you got your information, both in order to give credit to the researchers who did the work and in order to tell your readers where they can find the information. Everyone knows that George Washington was the first president, so even if you read it somewhere, there are so many sources that say so that it doesn't make sense to give credit to a particular one.

It's not always clear whether something should be cited or not, so until you develop some confidence, be generous in your citations, without being silly.¹

1 From the *Chicago Manual of Style Online Q & A* December/January 2006/7
<http://www.chicagomanualofstyle.org/home.html>

This style guide advises the correct way of writing in terms of punctuation, grammar etc. It is not concerned with content. There is a special section of Questions and Answers (Q & A) that is posted each month to answer tricky enquiries not covered by the book.

Quotations

Firstly, quote sufficiently but not too copiously. Not more than a third of any page at the very outside, and usually just a few lines at a time. It is your thought, not the quotation that is the point. On the other hand, never forget that **your ideas should be tied firmly into the text**, and that you should demonstrate this by quotation. Secondly, always give page numbers for your quotations: you will need to know where to find them again. **A short quotation of just a few words should be marked with inverted commas “ ”. A longer quotation, of two lines or more should be indented. This means that it should be marked separately from the text. It does not have “” unless they are part of the original text.**

Length

Every assignment will always have a length guide in words or pages. As you will have kept to the correct font size and spacing, this means that there is an amount of work that you are expected to do, that is the same for every student. Therefore, so not go widely outside these boundaries by writing too much or too little.

Copy it

Always keep a copy of any essay you hand in. Academics are very unreliable and, not uncommonly lose essays.

8. Getting it back

Here is a summary of things to keep in your mind about writing an essay. When I mark an essay, they are the things that I particularly look out for:

- Use of critics
- Range of reference to literary texts,
- Clear and perceptible structure
- Interesting ideas tied in to quotations
- The paragraph:
 1. Length
 2. Topic sentence
 3. First sentence, last sentence
 4. First paragraph (sets out themes)
 - List of works consulted (properly styled)
 - Quotations properly laid out, and references styled properly
 - One side of the paper only
 - Spelling and punctuation
 5. Other paragraphs
 - One idea per paragraph, is it supported and explained
 - Relevance of paragraph for overall argument.
 6. Conclusion

A set of marking criteria is in the course reader.

If you still have questions, problems, want me to see a draft of your essay or to discuss any ideas that you may be having about the texts – before the essay is due – then please come and find me. I have office hours. If you cannot make these times, please email me, I will be happy to set up an appointment at a time convenient to us both.

Good Luck, and enjoy the process of thinking!

Writing a bibliography, citing references in text

Writing an essay offers the author an opportunity to make an argument. Supplying an idea is the important part of this work, but a writer often uses evidence to support these ideas.

In academic research papers and in any other writing that borrows information from sources, the borrowed information—quotations, summaries, paraphrases, and any facts or ideas that are not common knowledge—must be clearly documented.

Essays about literature and the arts tend to have two major types of reference:

Primary material: Novel, novella, poem, short-story, essay, film, sculpture, painting, instillation, etc.

Secondary material: Critical essays, historical analysis, newspaper or magazine article, social, psychological, anthropological or geographic material, etc.

The material used to support an argument must always be referenced. In an essay produced in the arts and humanities, it is usual to put a note in the text that refers to the original source of the material, if this same reference is used on more than one occasion an abbreviated form may be used, however, an essay must always have a bibliography at the end. A bibliography offers the full reference for every source cited in the text. It can also list other material that was read for the essay and directly influenced the argument.

Referring to the works of others in your text is done in two ways. When you refer to someone else's idea, through either paraphrasing or quoting them directly, you:

1. provide the author's name (or the title of the work) and the page (or paragraph) number of the work in a **parenthetical citation** such as a footnote or endnote.
2. provide full citation information for the work in your **Works Cited list** also known as a **Bibliography**

These references include the name of the author or artist, the name of the piece or text, where it was published, who published it, and when.

This allows people to know which sources you used in writing your essay and then be able to look them up themselves, so that they can use them in their scholarly work. There are some basic guidelines for referring to the works of others in your text.

There are a number of different styles that may be used, including MLA (Modern Language Association), Chicago-Style, MHRA (Modern Humanities Research Association) and others. Below I offer an example in the model of the *Chicago Manual of Style* documentation system for the humanities. **Students may opt to use a different system, but consistency is paramount.**

Further information can be found at <http://library.albany.edu/usered/style/main.html> .

A reference in a text, where relevant, will include a page number, and for poetry may include a line number. Notes, such as footnotes or endnotes are “are intended primarily for documentation and for the citation of sources relevant to the text.”² They are inserted by adding a numbered note to the text, which is then given a citation. “Simple references (such

² Glanville Price and Modern Humanities Research Association., *Mhra Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (London: Modern Humanities Research Association, 2002). p. 17

as line numbers or page references to a book already cited in full) can usually be incorporated in the text, normally in parentheses after quotations,”³ or in a shortened footnote that includes on name of author, title of text and page or line number. If similar references are next to one another, the term *ibid* (short for *ibidem*, Latin for "in the same place") with the page number may be used. This reference will appear again in full in the bibliography. Even if the text is referred to multiple times, there will be only one bibliographical reference.

Below are some common examples of materials taken from the *Chicago Manual* guide. “For numerous specific examples, see chapters 16 and 17 of *The Chicago Manual of Style*, fifteenth edition.”⁴

First some rules:

1. The author’s name should be given as it appears on the title page; forenames should not be reduced to initials.
2. Alphabetize the list by the author’s last name.
3. If there is no author, alphabetize by title.
4. Always leave one space after commas and two spaces after periods and colons

Chicago Manual of Style bibliography

*** Book with one author**

Wendy Doniger, *Splitting the Difference* (Chicago: University of Chicago Press, 1999).

*** Book with two authors**

Guy Cowlshaw and Robin Dunbar, *Primate Conservation Biology*

*** Book with more than three authors**

Edward O. Laumann et al., *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago: University of Chicago Press, 1994).

*** Editor, translator, or compiler if the author is unknown**

Richmond Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951).

*** Editor, translator, or compiler if the author is known**

Yehohua Kenaz, trans. Dalya Bilu *The Way to the Cats* (Vermont: Steerforth Press, 1994)

*** Chapter or other part of a book**

³ Ibid. p. 19

⁴ <http://www.press.uchicago.edu/Misc/Chicago/cmosfaq/tools.html>

W. Freeman Twaddell, "A Note on Old High German Umlaut," in *Readings in Linguistics I: The Development of Descriptive Linguistics in America, 1925–1956*, 4th ed., ed. Martin Joos (Chicago: University of Chicago Press, 1957).

* Chapter of an edited volume originally published elsewhere (common for primary sources)

Quintus Tullius Cicero. "Handbook on Canvassing for the Consulship," in *Rome: Late Republic and Principate*, ed. Walter Emil Kaegi Jr. and Peter White, vol. 2 of *University of Chicago Readings in Western Civilization*, ed. John Boyer and Julius Kirshner (Chicago: University of Chicago Press, 1986).

* Preface, foreword, introduction, and similar parts of a book

James Rieger, introduction to *Frankenstein or, The Modern Prometheus*, by Mary Wollstonecraft Shelley (Chicago: University of Chicago Press, 1974).

* Journal article

John Maynard Smith, "The Origin of Altruism," *Nature* 393 (1998): 639–40.

* Newspaper article

William S. Niederkorn, "A Scholar Recants on His 'Shakespeare' Discovery," *New York Times*, June 20, 2002, Arts section, Midwest edition.

Chicago style is for newspaper citations to be made in running text, not in parenthetical notes:

As William Niederkorn noted in a *New York Times* article on June 20, 2002, . . .

If the article is cited in the reference list, it would look like this:

Niederkorn, William S. 2002. A scholar recants on his "Shakespeare" discovery. *New York Times*, June 20, Midwest edition.

* Book review

James Gorman, "Endangered Species," review of *The Last American Man*, by Elizabeth Gilbert, *New York Times Book Review*, June 2, 2002, 16.

* Theses and dissertations

M. Amundin, "Click Repetition Rate Patterns in Communicative Sounds from the Harbour Porpoise, *Phocoena phocoena*" (Ph.D. diss., Stockholm University, 1991), 22–29, 35.

* Film

Kadosh. Dir. Amos Gitai. Perf. Yael Abecassis, Yoram Hattab, Meital Barda, and Uri Klazner. M.P. Productions, 1999

Part 1:

The Scriptures

A worthy woman who can find?

A worthy woman who can find?
For her price is far above rubies.
The heart of her husband trusts in her,
And he shall have no lack of gain.
She doeth him good and not evil All the days of her life.
She seeks wool and flax,
And works willingly with her hands.
She is like the merchant-ships;
She brings her bread from afar.
She rises also while it is yet night,
And gives food to her household,
And a portion to her maidens.
She considers a field, and buys it;
With the fruit of her hands she plants a vineyard.
She girds her loins with strength, And makes strong her arms.
She perceives that her merchandise is profitable:
Her lamp goes not out by night.
She lays her hands to the distaff,
And her hands hold the spindle.
She stretches out her hand to the poor;
Yea, she reaches forth her hands to the needy.
She is not afraid of the snow for her household;
For all her household are clothed with scarlet.
She makes for herself carpets of tapestry;
Her clothing is fine linen and purple.
Her husband is known in the gates,
When he sits among the elders of the land.
She makes linen garments and sells them,
And delivers girdles unto the merchant.
Strength and dignity are her clothing;
And she laughs at the time to come.
She opens her mouth with wisdom;
And the law of kindness is on her tongue.
She looks well to the ways of her household,
And eats not the bread of idleness.
Her children rise up, and call her blessed;
Her husband also, and he praises her, 'saying :
Many daughters have done worthily,
But thou excel them all.
Grace is deceitful, and beauty is vain;
But a woman that fears the Lord, she shall be praised.
Give her of the fruit of her hands;
And let her works praise her in the gates.

(Proverbs 31:10-31)

Part 2:

Paytanim

The Early Medieval Period

Prayer for Love

By Yannai

Our eyes are weak with longing for your love, O beloved
For we are hated with the hate of our enemy
Look at our affliction within
See how hated we are from without
As Leah, whose affliction you saw
And knew the hatred she experienced
She was hated within
And without there were those who hated her without.
But not every loved one is loved
And not each hated one is hated –
There are those that are hated below but beloved above.
Your hated ones are hated and your loved ones are loved.
We are hated because we love You,
Oh Holy One!

(Translated by Rachel S. Harris)

A Robe of Stripes Adorned the Garden

By Moses Ibn Ezra

A robe of stripes adorned the garden, and its opulent covering a grassy garment,
And a checkered coat adorned each tree, and showed its wonder to each eye.
Each new blossom appeared as timely renewal, in honour of his arrival –
And at their head a rose advanced, King, upon his high throne.
Appeared from among its guard of leaves, and cast of its prison clothes.
Who will not drink his wine to it – that man will surely bear his sin!

(Translated by Rachel S. Harris)

Adon Olam – Master of the World

By Solomon Ibn Gavirol

| English translation | Transliteration | Hebrew |
|---|--|-----------------------------------|
| 1 Eternal Master, who reigned supreme, | <i>Adon olam, asher malakh,</i> | אֲדוֹן עוֹלָם אֲשֶׁר מָלַךְ |
| 2 Before all of creation was drawn; | <i>b'terem kal y'tzir niv'ra</i> | בְּטֶרֶם כָּל יִצְיִר נִבְרָא |
| 3 When it was finished according to His will, | <i>L'et naasa b'chefzo kol,</i> | לְעֵת נַעֲשֶׂה בְּחֶפְצוֹ כָּל |
| 4 Then the King's Name was proclaimed | <i>Azai melekh sh'mo nikra</i> | אָזִי מֶלֶךְ שְׁמוֹ נִקְרָא |
| 5 When this our world shall be no more, | <i>V'acharei kikh'lot kol</i> | וְאַחֲרֵי כָּכָלֹת הַכֹּל |
| 6 In majesty He still shall reign, | <i>L'vado y'imlokh nora</i> | לְבַדּוֹ יִמְלֹךְ נוֹרָא |
| 7 And he was, and he is, | <i>V'hu hayah v'hu hoveh</i> | וְהוּא הָיָה וְהוּא ה' וְהוּא |
| 8 And he will be in glory. | <i>V'hu yah'yeh b'tif'arah</i> | וְהוּא יִהְיֶה בְּתִפְאָרָה |
| 9 Alone is He, beyond compare, | <i>V'hu echad v'ein sheni</i> | וְהוּא אֶחָד וְאֵין שֵׁנִי |
| 10 Without division or ally; | <i>L'ham'shi y'lo ul'hach'vi y'rah</i> | לְהַמְשִׁילוֹ וּלְהַחֲוִי יִרְאֶה |
| 11 Without beginning, without end, | <i>B'li reshit b'li takh'lit</i> | בְּלִי רֵאשִׁית בְּלִי תַּכְלִית |
| 12 to Him is the power and sovereignty | <i>V'lo haoz v'hamis'rah</i> | וְלוֹ הָעֹז וְהַמְשָׁרָה |
| 13 unfathomable and unimaginable | <i>B'li erekh b'li dim'yon</i> | בְּלִי עֶרֶךְ בְּלִי דְּמִיּוֹן |
| 14 unchanging and irreplaceable | <i>B'li shinui ut'morah</i> | בְּלִי שִׁנוּי וְתִמְרוּהָ |
| 15 He is without connections or separations | <i>B'li chibor b'li pirod</i> | בְּלִי חִבּוּר בְּלִי פְרוּד |
| 16 His strength and valor are great | <i>G'dol koach ug'vurah</i> | גָּדוֹל כֹּחַ וְגִבּוּרָה |
| 17 He is my God, my Living Redeemer | <i>V'hu Eli v'chai go'ali</i> | וְהוּא אֱלֹהֵי וְחַי גּוֹאֲלִי |
| 18 rock of my affliction in the enemy day | <i>v'tsur chevli bayom tsarah</i> | וְצוּר חֲבֻלִי בְּיוֹם צָרָה |
| 19 He is my banner and refuge | <i>V'hu nisi umanosi</i> | וְהוּא נִסִּי וּמָנוּסִי |
| 20 filling my cup the day I call | <i>m'nat kosi b'yom ekra</i> | מִנַּת כּוֹסִי בְּיוֹם אֶקְרָא |
| 21 He is a healer and a remedy | <i>v'hu rofe v'hu marpe</i> | וְהוּא רוֹפֵא וְהוּא מְרַפֵּא |
| 22 He watches and He helps | <i>v'hu tzofeh v'hu ezrah</i> | וְהוּא צוֹפֶה וְהוּא עֹזֵרָה |
| 23 Into His hand I commit my spirit | <i>B'yado af'kid rochi</i> | בְּיָדוֹ אֶפְקִיד רוּחִי |
| 24 when I sleep, and I wake | <i>ba'et 'ishan v'a'ira</i> | בְּעֵת אִישָׁן וְאֶעִירָה |
| 25 and with my spirit, my body | <i>v'im ruchy g'viyati</i> | וְעִם רוּחִי גִּבִּיטִי |
| 26 The Lord is with me, I will not fear | <i>Adonai li v'lo ira</i> | אֲדֹנָי לִי וְלֹא אֶירָא |

Epithalamium

By Eleazar ben Kallir (Qalir)

'Bound by affection, may your joy increase,
as you are wed today in love and gladness;
be glad and rejoice in the Lord your God.

'Bridegroom, delight in your glorious marriage chambers;
excel in beauty among your companions;
may your heart rejoice in the wife of your youth.

'Your radiant face, O bride, shall glow like wine;
your enemies shall be as nothing;
My parapet, your love is sweeter than wine.'

Like one drinking wine
or hearing the song of a swallow or a crane,
I shall revel in the Holy One!

'I shall crown My dove with grace and kindness,
as once I did when I revealed Myself in the flame of the consuming fire;
for you have ravished My heart, My sister, My bride.

'Your fountains are a place of running water;
I have shaken all your tormentors from you;
My treasured one, lift up your eyes and look about you.

'I shall shower her who comes up from the wilderness with favours;
I shall envelop My cornestone with clouds of glory;
I have likened your neck to an ivory tower.'

Like one drinking wine
or hearing the song of swallows or a crane,
I shall revel in the Holy One!

'Arise, My beloved, and be married in love;
give hymns and thanks to your King;
sing and make music in My bridal chamber:
"under the apple tree You have awakened me!"

(Translated by Ted Carmi)

Part 3:

Medieval Poetry

Spain, France and Italy

Spanish Medieval Poets

Your Rightful Portion

By Moses Ibn Ezra

Caress the breast of the lovely girl at night,
And kiss the lips of the beautiful girl all day long.
Spurn those who chide you for loving,
Whose counsel you to their own advantage.
Heed my words of truth: There is no life
But in the company of beauty's daughters,
Who stole out of Eden to torture the living,
And there is no man living who is not full of desire.
Plunge your heart into pleasures;
Make merry, drink out of wine-skins by the
Riverside to the sound of lyres, doves and swifts.
Dance and rejoice, clap your hands, get drunk,
And knock on the door of the lovely girl!
These are the delights of the world,
Take your part (as did the priests) from
The ram of installation. Always allot yourself
The very portion that was your leaders' due
Do not stop sipping the moist lips until you hold
Your rightful portion – the breast and the thigh!

(Translated by Emma Lazarus)

Forsaken

By Judah Halevi

The Pure Lover

By Judah Halevi

I am of little worth, an, and poor, apart
From him, my glory; and amid the years
My form grows like a shadow; till my heart
Is old, but not by my years' number; lo,
Gently, my hard-hearted, soft-whipped one,
Deal gently with me and let me bow down before you!
It is only my eyes that were ravished by you, and I
am yet pure of heart, yes, but not pure of eyes.
O let my eyes pluck the roses and lilies that were sown together in your face!⁵
I rake the fire of your cheeks,
to put out fire with fire:
and when I am thirsty, it is there that I look for water.
Oh, I would suck your red lips that like
flames glow, and my jaws would be like tongs.
My life hands upon these two scarlet threads
But my death lurks in the twilight [of your hair]
Now the nights are without end, though once
No darkness had come between the days; -
My time, between my hands was like clay,
And the wheel, like stones.

(Translated by Nina Salaman)

(Translated by Rachel S. Harris)

Awake, my fair

(To her sleeping love)

By Judah Halevi

Awake, my fair, my love, awake,
That I may gaze on thee!
And if one fain to kiss thy lips
Thou in thy dreams dost see,
Lo, I myself then of my dream
The interpreter will be.

(Translated by Alice Lucas)

⁵ A playful allusion to the scriptural prohibition: ' You shall not plant your field with two kinds of seed' (Leviticus 19:19)

Love Song

By Judah Halevi

A Slave to Love

By Judah Halevi

“See’st thou o’er my shoulder falling,
Snake-like ringlets waving free?
Have no fear, for they are twisted
To allure thee unto me.”

By the life of our troth, my love,
By your life and the life
Of Love which has shot an arrow at me,
Truly I have become a slave to Love,
That has pierced my ear,
That has cut my heart in two.

Thus she spake, the gentle dove,
Listen to thy plighted love:
Ah, how long I wait, until
Sweetheart cometh back (she said)
Laying his caressing hand
Underneath my burning head.”

(Translated by Emma Lazarus) *(Translated by Emma Lazarus)*

A Secret Kept

By Judah al-Harizi

The girl brought me into the house of love.
She was a pure and perfect as Abigail.
When she took off her veil she revealed a form
That put to shame the beauty of Esther.
Her light shone in the darkness, made everything tremble.
The hills started to dance like rams.
I thought: “Now are secrets are discovered.”
But she stretched out her hand like a woman of strength
And enveloped me with her jet-black hair.
So the day was immediately turned into night.”

(Translated by David Goldstein)

The Offerings of Love

By Solomon ibn Gabirol

What is the matter with Abigail – that took
my soul with her eyes and there left it?
All her suitors spoke to her of my hate
And enduring hatred!
With that she has forgotten my affection, though
I shall keep love's pact, and will not forget:
The son of Jesse send messengers to her house – and I
Will go unto her house – and not by messenger.
If there is non on day of exile – the chance to offer sacrifices – but that
I would offer sacrifices upon this female alter!

(Translated by Rachel S. Harris)

שחר אבקשך / אבן גבירול

שחר אבקשך, צורי ומשגבי / אערך לפניך שחרי וגם ערבי.
לפני גדלתך אעמד ואבהל / כי עינך תראה כל מחשבות לבי.
מה זה אשר יוכל הלב והלשון / לעשות, ומה כח רוחי בתוך קרבי?
הנה לך תיטב זמרת אנוש, על כן / אודך בעוד תהיה נשמת אלה בי.

I LOOK FOR YOU

By Ibn Gavirol

I look for you early,
my rock and my refuge,
offering you worship
morning and night;
before your vastness
I come confused
and afraid for you see
the thoughts of my heart.

What could the heart
and tongue compose,
or spirit's strength

within me to suit you?
But song soothes you
and so I'll give praise
to your being as long
as your breath-in-me moves.

© Translation: 2001, Princeton
University Press
[Translated by Peter Cole](#)

The Dove

By Judah Halevi

A dove of rarest worth
And sweet exceedingly;
Alas, why does she turn
And fly so far from me?
I my fond heart a tent,
Should aye prepared to be.
My poor heart she has caught
With magic spells and wiles.
I do not sigh for gold,
But for her mouth that smiles;
Her hue it is so bright,
She half makes blind my sight.

The day at last is here
Filled full of love's sweet fire;
The twain shall soon be one,
Shall stay their fond desire.
Ah! Would my tribe should chance
On such deliverance!

(Translated by Amy Levy)

Love

By Samuele Romanelli

The rustle of each falling leaf,
The cooing of the gentle dove,
The roaring of the angry sea,
They each and all betoken – love.

(Translated by A. B. Rhine)

Marriage Song

By Judah Halevi

Fair is my dove, my loved one,
None can with her compare:
Yea comely as Jerusalem,
Like unto Tirzah fair.

Shall she in tents unstable
A wandered abide,
While in my heart awaits her
A dwelling deep and wide?
The magic of her beauty
Has stolen my heart away:
Not Egypt's wise enchanters
Held half such wondrous sway.

E'en as the changing opal
In varying lustre glows,
Her face at every moment
New charms and sweetness shows.

White lilies and red roses
There blossom on one stem:
Her lips of crimson berries
Tempt mine to gather them.

By dusky tresses shaded
Here brow gleams fair and pale,
Like to the sun at twilight,
Behind a cloudy veil.

Her beauty shames the day-star,
And makes the darkness light:
Day in her radiant presence
Grows seven times more bright.

This is a lonely lover!
Come, fair one, to his side,
That happy be together
The bridegroom and the bride!

The hour of love approaches
That shall make one of twain:
Soon may be thus united
All Israel's hosts again!

(Translated by Alice Lucas)

'The Mirror Strange Matrimony

By Judah Halevi

By Isaac BenJacob

Into my eyes he loving looked,
My friend, why dost thou needs take to hide
A maid from the mirror of my proud endeavour.
Some wife, but in the age of the dead,
In their stupendous folly none whatever.
Upon my dark-hued eyes he pressed
(Translated by Chotzner)
Has led by with Chotzner) of passion rare.
The rogue! 'Twas not my eyes he kissed;
He kissed his picture mirrored there.

(Translated by Emma Lazarus)

The Unhappy Lover

By Judah al-Harizi

O lovely maiden, thou hast drawn my heart
To thee, as though by some magician's art,
Yet though my love is like a glowing flame,
Thy coldness brings me but to scorn and shame.
Mind, if I perish through thy chill disdain,
The folks will say, "Here's one by woman slain."

(Translated by J. Chotzner)

Part 4:

Early Modern Hebrew Literature

Part 5:

Zionists in Hebrew Literature

Bialik, Alterman, Shneur et al.

Take Me Under Your Wing

© Chaim Nachman Bialik
From: *Shirim*
Publisher: Dvir, Tel Aviv, 1966

Love of Woman

הַכְּנִי־סִינִי תַּחַת כְּנָפֶךָ

© Translation: 1981, Ruth Nevo
From: *Chaim Nachman Bialik:*
The Selected Poems
Publisher: Dvir, Tel Aviv, 1981
ISBN: 965-01-0432-0

הִנֵּה חִיקָךְ מְקַלֵּט רֹאשִׁי

כִּן-תְּפִלּוֹתַי הַנִּדְחָחוֹת.

וּבִעַת רַחֲמִים, בֵּין-הַשָּׁמָשׁוֹת,

שָׁמַח וְאָגַל לָךְ סוּד יְסוּרֵי:

אוֹמְרִים, יֵשׁ בְּעוֹלָם נְעוּרִים –

הֵיכֵן נְעוּרֵי?

רֵז אֶחָד לָךְ אֶתְּוֹדָה:

נִפְשִׁי נִשְׁרָפָה בְּלֹהָבָה;

אוֹמְרִים, אֵהְיָה יֵשׁ בְּעוֹלָם –

מֶה-זֹּאת אֶהְיָה?

הַפּוֹכְכִים רִמּוּ אוֹתִי,

הָיָה תְּלוּם – אֵךְ גַּם הוּא עָבַר;

עָתָה אֵין לִי כְּלוּם בְּעוֹלָם –

אֵין לִי דָבָר.

הַכְּנִי־סִינִי תַּחַת כְּנָפֶךָ,

וְהִי לִי אִם וְאֶחָת.

וְהִי חִיקָךְ מְקַלֵּט רֹאשִׁי

כִּן-תְּפִלּוֹתַי הַנִּדְחָחוֹת.

י"ב אדר, תרס"ח.

Take me under your wing,
be my mother, my sister.
Take my head to your breast,
my banished prayers to your nest.

One merciful twilight hour,
hear my pain, bend your head.
They say there is youth in the world.
Where has my youth fled?

Listen! another secret:
I have been seared by a flame.
They say there is love in the world.
How do we know love's name?

I was deceived by the stars.
It was a dream; it passed.
I have nothing at all in the world,
nothing but a vast waste.

Take me under your wing,
be my mother, my sister.
Take my head to your breast,
my banished prayers to your nest.

Song to the Wife of His Youth

By Nathan Alterman

Not all is vanity, dear,
Not all is pride and folly,
I scattered my days to the winds,
I broke my pact with money.
Only you I pursued, my dear,
Like the neck pursues the hangman.

For you donned your kerchief, dear,
And you asked me to behold you.
And I swore not to taste my bread till teeth rotted with your unripeness.
I swore to look at you, dear,
Till my eyes grew dim with looking.

And sickness struck, my dear,
Poverty covered our faces.
And sickness I called "my house,"
And poverty, "our daughter."
We were wretched as dogs, my dear,
And dogs fled from our presence.

Then iron appeared, my dear.
Beheading me of you
And nothing remained except
My ashes pursuing your shoes.
For iron breaks, my dear,
But my thirst for you is unquenched.

The spirit hath no end, my dear;
The body has – and shatters.
Joy did not visit my house
And earth made me a pallet.
But the day you rejoice, my dear,
My dead eyes will rejoice in the darkness.

A day of joy, my dear,
Will come and we will share it,
And you'll fall to the earth of my pact
When a coffin rope drops you to me.
Not all is vanity, dear,
Not all is pride and folly.

(translated by Robert Friend)

Talitha Cumi⁶

By Nathan Zach

Talitha, cumi, I beg of you.
You're an intelligent person, arise.
Perhaps I was mistaken. I'm certain I did not see.
A long time has passed since then, arise
Not for this did I intend, yes, maybe
I admit it, but arise
Talitha arise,

Eli, lama shevaktani, which means,
why have you left me.⁷ My God, Why
did you do such a thing to me, whose meaning is why?
Why didn't you stop me, which means
water which means wind.

I only intended to do good. I saw that she was smiling.
I thought that more love would not add
to her account more than she can add
to mine. I didn't realise how greatly I troubled you
with trivial things, my Maker. Nullify me, sir, I didn't
know the extent to which you nullify me, my lord
in my hunger. *Talitha Cumi*.

(Based on a translation by Ted Carmi)

⁶ "Taking her hand he said to her: "Talitha, cumi," which means, "Little girl, arise". (Mark 5:41)

⁷ "At that time Jesus cried in a loud voice, '*Eli, Eli, lama sabachtani?*' which means, 'My God, my God, why have you forsaken me?'" (Mark 15:34)

On Love!

If Night Nears Your Window

By David Fogel

If night nears your window
In nakedness come out to him.

He'll ripple softly, he'll darken
Round your still beauty,
Touching the tip of your breasts.

I'll stand, a lost traveller, with him,
And quietly we'll both feel desire.
Come to us, who are both darkling:

Your two eyes shall travel before
Us, to light
The way for me and my friend.

(Translated by Dom Moraes)

His Wife

By Rahel

She turns and calls him by name
With the voice of every day,
How can I trust my voice
Not to give me away?

In the street, in the full light of day,
She walks by his side.
I in the dark of night
Must hide.

Bright and serene on her hand
Is her ring of gold.
The iron fetters I wear
Are stronger, seven fold.

(Translated by Robert Friend.)

On Children!

The Empress of Imagined Fertility

By Leah Aini

A baby carriage abandoned
in the stairwell
A colourful napkin staining
the strip of grass behind me.
In the yard
mothers on one leg
lighting butt from butt,
baby slings strapped
round their hips,
creatures kicking in their bellies.
And I, mad, on the roof
nestle in snowing laundry
pregnant with pain.
Nine stars
and not one moon
around me,
empress
of imagined
Fertility.

(1990)

(Translated by Miriyam Glazer)

A Star there Fell

By Zalman Schneour

A star there fell, a star there sank
In darkness, in the deep of night –
Although it sank, it mattered not,
For countless stars still shed their light.

A tear is trickling from my eye,
And toward thee the tear does flow –
Thou canst not see, for countless tears
Are ever streaming here below.

(Translated by Harry H. Fein)

Part 6:

Modern and Contemporary Hebrew Literature

Hebrew

By Yona Wallach

Pronouns in English have all the possibilities
Every I- potentially
Is every possible sex
and every you female is you male
and every I is without sex
and there is no difference between you female and you male
and all things are this – no man no woman
there is no need to think before you relate to a sex
Hebrew is a sex-maniac
Hebrew unjustly shows favour or disfavour
grants rights and privileges
with a long score from the Diaspora
in plural they (mas.) have the right of way
with a lot of subtlety and a well covered secret
in singular the chances are equal
who says there is no hope
Hebrew is a sex-maniac
Wants to know who's talking
Almost visual almost a picture
What is forbidden in the entire Torah
At least to see the sex
Hebrew peeks through the key hole
like me your mother and you (fem.)
when you (fem. Pl) used to shower back then in the wooden house
your mother had a big ass
but I never stopped to think
the days passed like the showers
you remained a skinny and soapy girl
afterwards you (pl. fem.) sealed all the holes
sealed all the breaches
the language peeps on you from the keyhole
the language sees you naked
my father forbade me from seeing
he turned his back when he urinated
I never actually seen him for real
he always hid his sex
like the plural hides a woman
like a crowd in masculine in gender
like a word is masculine and feminine
there is nothing like those sweet things
Hebrew is a bathing woman
Hebrew is a clean Bat-Sheva
Hebrew is a carving that does not cut off
she has small beauty marks and birth-marks
the more she matures the more pretty she gets
her judgement is sometimes prehistoric
neurosis like this one is for the best

tell me in masculine tell me in feminine
every childish I is a pre-fertilized egg
sex can be disregarded
sex can be given up
who could tell the sex of a young chick?
the man the nature creates
before he is marked by conjugated verb.
Memory is masculine
creates genders
birthright is the main thing
because it's life
Hebrew is a sex-maniac
and what feminists would indignantly say
who are looking from stimulants outside the language
in an intonation that gives meaning to things
only marks of masculine and feminine in the sentence
will give odd sexual relations
a mark for every feminine another mark for masculine
when every verb and structure are also marked
what does the man do to the woman
what does he get in return
what kind of power does she have over him
and what mark is given to a thing
and to an abstract noun and the particles
we'll get some kind of a nature game
a spiritual happening like a young forest
a game of general nature powers
that from them all the details are derived
general marks for all the events
that would possibly occur some times
look what a body the language has and attributes
I love her now without language covering.

(Translated by Zafira Lidovsky Cohen)

MASTURBATION

You slept again with Mr. No Man
loved his empty glance
and hugged his absent body.

The eyes of your lover look toward a foreign point
not exactly at you not on you,
he's young and already so bitter.

The love that penetrated your flesh for an instant
fills your body and soul with heat
from the tips of your hair to your inner organs,

leaving you again with Mr. No Man
stroking with no hand your body
that responds with no emotion no expression
no heat on each stroke –

You showed the poem to your young lover
he responds with rage and says that it's bad
and no poem at all and turns his back,
perhaps he thinks that he's no man,

does he think that he's no man?
doesn't understand poetry, with feeling
demands too much, hours,
when five minutes of love would suffice
to fill an entire day with the heat required,

no man chills your emotions freezes
your body, the chill spreads through your limbs
freezing your cheeks and sending a nervous shudder
from the curve of a cheek to the opposite eye and extinguishing
the bud of emotion and sending the taste of pain
to the gullet to different parts of the neck and to the back.

You explain to your lover the meaning of the time of
love, five minutes are like hours
five hours even, there are all kinds, it's worth it
to use all possible times whenever
for it's impossible before work in the morning
to love three hours you have to warm up and that's it
he catches on fast and tries but is disappointed
it doesn't seem nice to him so fast
he wants it more plentiful than it is,
but he's smart and there's a chance an opportunity
like this might not return in his short lifetime

you have to change your ideas a little and adjust to the situation,
but again he's alone with himself and with you
and demands the strength of a night in a brief morning.

You send a cold look to no man
and promise to meet him again in the evening
for sure he'll return, he is spiritual death
he gives the coldest look
and stands by you waiting to catch each feeling
through the air, to turn it into complete emptiness into nothingness.

You studied your lover's look
his dark eyes two berries
that threaten to send a glance as soft
as the memory of the taste of grapes, looking in terror
and more than this blind nerves
that endanger
the soft shoots of feeling and love.

Will he go crazy you ask, will he lose,
the wind's movement over his face marks
tracks that you expertly decipher,
you give voice to cheerful sounds
of stretching, he cooperates for a moment sends a smile
and you turn him inward with self-love
bring him out and stare at him as at a jewel,
he emerges from the old songs and he
is one of their heroes, also his beauty
is such, he is one of the wondrous names
so lost in the frightened anxious
being in the womb of society,
he will be born out of there even more monstrous
be born anew and will love you
each morning as it should be as he is able,

he will get used to your prostitution whose source is internal
and logical otherwise it wouldn't emerge
and its decency according to each honorable homely understanding
that distinguishes between what and how when and where,
and his love will wear less dead forms,
and you will surrender again to Mr. No Man
in the difficult moments he will freeze your fingers
stroking yourself with different desires,

but poems are just a technicality
acquired during years of living
the hero will live in every poetic form
as third person or first or second,

he will understand this also
will live as first person, second or third

[1985, Yona Wallach](#)
[\(EBREW\)](#)

[om: *Tsurot* \(Forms\)](#)

[ublisher: Hakibbutz](#)

[ameuchad/ Siman Ona](#)

the impression he makes is mainly that he
lives as third person with himself
speaks about himself as about he as about someone you've tired of,
speaks separates between himself and his sex
speaks about himself as about he and not about these his emotions
that's someone else altogether the other
of whom he is jealous of whom he will be afraid,
sex that's him, he gives it to him
you are his mother bring him up
give him back his confidence his faith in himself
you meet with Mr. No Man and learn about
other people about the other he
even though the he could be all kinds of natures
you join his separated sex to himself
it I feel it I sense it,
I my body my soul myself and flesh myself,
he will be cultivated will love operas and emotions,
will generalize with more ease about others of his kind,
because the fruit of love is short lived
even more than the fruits of a poem like this.

[© Translation: 1993, Lisa Katz](#)



תותים

כשתבואי לשכב אתי
תלבשי שמלה שחרה
מאירת בתותים
ומגבעת שחרה
מקשטת בתותים
והחזיקי סלסלת תותים
ותמכרי לי תותים
תגידי בקול דק ומתוק
תותים תותים
מי רוצה תותים
אל תלבשי כלום מתחת לשמלה
אחר כך
חוטים יעלו אותך למעלה
בלתי נראים או נראים
ויורידו אותך
ישר על הויו שלי.

STRAWBERRIES

When you come to sleep with me
wear a black dress
printed with strawberries
and a black wide-brimmed hat
decorated with strawberries
and hold a basket of strawberries
and sell me strawberries
tell me in a sweet high voice
strawberries strawberries
who wants strawberries
don't wear anything underneath the dress
later
strings will lift you up
invisible or visible
and lower you
directly on my prick.

From: Or Pere (Wild Light)

Publisher: Ekhut (Hebrew)

© Translation: [Linda Zisquit](#)

From: [*Wild light*](#)

Publisher: [Sheep Meadow Press, New York, 1997](#)

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כשתבוא לשכב אתי
תבוא כמו אבי

כשתבוא לשכב אתי
תבוא כמו אבי
בוא בחשך

דבר בקולו
שלא אכיר
אני אנוחל על ארבע
ואדבר על מה שאין לי
ואתה תנזף בי:
"חמרי"
הפרד ממני
בשער
אמר שלום
אלף פצמים
עם כל הגעגועים
שיש
עד שאלהים יגיד:
"ך"
ואני אניח ללכת
ולא אשכב
לא עם אלהים
ולא עם אבי
אני ארצה לשכב אתך
אכל אתה לא תתן
יחד עם אבי
תתגלה לפתע
כמי שאחראי על
המצצורים
אבי יהיה מלאך

שר צבאות
ושניכם תנסו לעשות ממני
משהו
אני ארגיש
כמו אקס
ואעשה כל מה
שתאמר לי לעשות.
מצד אחד תהיה אלהים
ואני אחכה לאחר כך
ואתה לא תהיה הסמכות
ואני סתם מסבנה
בנסה להיות מנמסת
אחלק אותך לשנים
וגם את עצמי
חלק הנפש
חלק הגוף
תופיע כמו שנים
ואני גם
כמו שני כלבי ים
אחד פצוע
גורר סנפיר
או שתי נשים
אחת תמיד צולעת
ואתה אחד פנים
ואחד בקשי רואים.

WHEN YOU COME TO SLEEP WITH ME
COME LIKE MY FATHER

When you come to sleep with me
come like my father
come in darkness
speak in his voice
so I won't know
I'll crawl on all fours
and I'll speak about what I don't have
and you'll scold me:
"my material"
separate from me
at the gate
say goodbye
a thousand times
with all the yearnings
that are
until God says:
"enough"
and I'll let go
I won't sleep
not with God
not with my father
suddenly you'll be revealed
as the one in charge of
the restraints
my father will be an angel
minister of hosts
and the two of you will try to make
something of me
I will feel
like nothing
and I will do everything
you tell me to do.
On the one hand you will be God
and I'll wait for afterwards
you won't be the authority
and I just down and out
trying to be polite
I'll divide you in two
and also myself
part soul
part body
you will appear like two
and so will I
like two sea lions
one wounded dragging a fin
or two women
one always limping
and you one face, and the other hardly seen.

I Know A Man

by Yehuda Amichai

I know a man
who photographed the view he saw
from the window of the room where he made love
and not the face of the woman he loved there.
A Dog After Love
by Yehuda Amichai

Translated by Chana Bloch
After you left me
I let a dog smell at
My chest and my belly. It will fill its nose
And set out to find you.

I hope it will tear the
Testicles of your lover and bite off his penis
Or at least
Will bring me your stockings between his teeth.

A Pity. We Were Such a Good Invention

By Yehuda Amichai

They amputated
Your thighs off my hips.
As far as I'm concerned
They are all surgeons. All of them.

They dismantled us
Each from the other.
As far as I'm concerned
They are all engineers. All of them.

A pity. We were such a good
And loving invention.
An aeroplane made from a man and wife.
Wings and everything.
We hovered a little above the earth.

We even flew a little.

Of Three Or Four In The Room

Out of three or four in the room
One is always standing at the window.
Forced to see the injustice amongst the thorns,
The fires on the hills.

And people who left whole
Are brought home in the evening, like small change.

Out of three or four in the room
One is always standing at the window.
Hair dark above his thoughts.
Behind him, the words, wandering, without luggage,
Hearts without provision, prophecies without water
Big stones put there
Standing, closed like letters
With no addresses; and no one to receive them.

Yehuda Amichai

If I Forget Thee, Jerusalem

By Yehuda Amichai

If I forget thee, Jerusalem,
Then let my right be forgotten.
Let my right be forgotten, and my left remember.
Let my left remember, and your right close
And your mouth open near the gate.

I shall remember Jerusalem
And forget the forest -- my love will remember,
Will open her hair, will close my window,
will forget my right,
Will forget my left.

If the west wind does not come
I'll never forgive the walls,
Or the sea, or myself.
Should my right forget
My left shall forgive,
I shall forget all water,
I shall forget my mother.

If I forget thee, Jerusalem,
Let my blood be forgotten
I shall touch your forehead,
Forget my own,
My voice change
For the second and last time
To the most terrible of voices --
Or silence.

Love Of Jerusalem

By Yehuda Amichai

There is a street where they sell only red meat
And there is a street where they sell only clothes and perfumes. And there
is a day when I see only cripples and the blind
And those covered with leprosy, and spastics and those with twisted lips.

Here they build a house and there they destroy
Here they dig into the earth
And there they dig into the sky,
Here they sit and there they walk
Here they hate and there they love.

But he who loves Jerusalem
By the tourist book or the prayer book
is like one who loves a women
By a manual of sex positions.

Translated by Benjamin and Barbara Harshav

Part 6:

Critical Readings