and *ousia* (substance); *morphê* (form), *schêma* (shape) and *homoiôma* (likeness); *ekklêsia* (church), *sôtêr* (saviour), *katallagê* (atonement), *dikaiosunê* (righteousness), *anastasis* (resurrection) and *doxa* (glory). Their discussion is most illuminating when they deal with words which mean almost, but not quite, the same thing, and try to bring out the precise shades of meaning which differentiate one from another. Thus, *morphê* means "form" and *schêma* means "shape"; but *schêma* is more accidental and external than *morphê*. So, when Paul says, "Be not conformed to this world, but be transformed by the renewing of your mind" (Rom. 12:2), he uses a compound of *schêma* for "conformed", where it is rather external conformity that is in view, but a compound of *morphê* for "transformed", because the transformation which he desires to see is something inward, affecting the essential character.

Canon Fox's dialoguers do not confine themselves to the New Testament usage of some of the words they discuss; *ousia*, for example, leads them on to *homoousios* and the diphthong-warfare of the fourth century. [2]

If a European visitor had joined in the conversation, he might have found some difficulty in following it, no matter how good his English was; for these people persist in pronouncing Greek words after the school of Westminster, and it is very hard to recognize the Greek word for "son" when it is pronounced *why-oss*. Apart from that, this is an admirable introduction to New Testament philology without tears.

F. F. Bruce

The Bible Word Book by Ronald Bridges and Luther A. Weigle. Thomas Nelson & Sons, 1960. 422 pp. New York: $5.00. Edinburgh: 36/-.

The contents of this book are aptly described in the subtitle, *Concerning Obsolete or Archaic Words in the King James Version of the Bible*. The work represents, in a sense, an up-to-date revision of Aldis Wright's *The Bible Word-Book* (2nd. ed., revised and enlarged 1884) which had articles on 2,316 archaic words and phrases in the King James Version of the Bible and the Book of Common Prayer. The present volume has articles (in alphabetical order) on 827 words and phrases which occur in the King James Bible; it does not deal with proper names or names of animals, trees, rocks, precious stones and the like. Besides these articles, there is a treatment of more than 1800 additional words which do not occur in the King James, but are used by other versions in the place of King James words which are now inaccurate or misleading. A comprehensive index lists all the words (pp. 393-422).

The book gives useful information on the English words and also refers often to the original Greek and Hebrew. As such it will be of use to a translator, especially one who is working with an English version. It will also be of interest to students of the English language, but it is actually intended to be read by the general public. The book can be of greatest value to the average reader of the King James Version; those who like to read their Scriptures in classical 16th-century English

[2] i.e. the Arian controversy as to whether Christ should be described as of the *same* substance as God (*homo*ousios) or as of *like* substance as God (*homoi*ousios).

will value this assistance on archaic, obscure and nowadays even misleading words in the King James Version. The authors, by dint of patient and discerning scholarship, have amassed a wealth of material which should aid any one who seeks to know the essential meaning of the Scriptures.

Robert G. Bratcher

On Translation, ed. Reuben A. Brower (Harvard Studies in Comparative Literature, 23). Cambridge, Mass.; Harvard University Press, 1959; pp. 297. $6.50.

This book is a symposium on several aspects and problems of translation, by eighteen authors. Its three parts are respectively: (I) "Translators on Translating" (nine articles, pp. 11-133), (II) "Approaches to the Problem" (seven articles, pp. 137-267), (III) "A Critical Bibliography of Works on Translation" (pp. 271-297).

Part I opens with Eugene A. Nida's "Principles of Translation as Exemplified by Bible Translating", known already to readers of *The Bible Translator* [1]. It could be called the blue print for the book; but then it should be added that the other authors' building on that blue print has been somewhat incidental and fragmentary. This article, together with Achilles Fang's "Some Reflections on the Difficulty of Translation", Willard V. Quine's "Meaning and Translation", and Roman Jakobson's "On Linguistic Aspects of Translation", are the only ones in the book that take into account non-western languages.

The essays of this part, although differing from each other in many respects, have one concern common to them all: the necessity of trying to "approximate the form", as the editor states in his Introduction (p. 7). This phrase, originally taken from Valéry, is elaborated by Jackson Mathews in "Third Thoughts on Translating Poetry" (p. 67 ff.) as follows: "The translator has to invent formal effects in his own language that give a sense of those produced by the original in its own." To evoke a "sense of formal relation to the original", he has to work by analogy, not by imitation, and he has to resist the temptation "to fall under the spell of the model, to try to imitate its obvious features, even its syntax, or to mimic the voice of the other poet" (pp. 67-68). This point is especially stressed in the book because many articles (at least eight out of sixteen) are wholly or primarily concerned with the translation of poetry, i.e. that kind of composition where form is most important. In this the book is typical of its kind, according to one of the contributors, John Hollander, who remarks that "the problem of translating poetry has been taken somehow as the model for all translating problems, both because of particular pitfalls and a general hopelessness," ("Versions, Interpretations, and Performances," p. 209). This special stress on poetry might possibly give rise to the misconception that "approximation of form" is a problem in poetic translation only. Fortunately Edwin Muir points out the importance of formal elements in prose also; for instance the word order in the writing of Franz Kafka "not only expresses his meaning but is involved as part of it; only in that order

[1] Cf. TBT X (July 1959) pp. 148-164.