in which verbal language, paralanguage, and kinesics form a message whose meaning an interpreter must translate. Here too Bible translators have much to learn about how concepts such as fidelity and equivalence play out in the world of conference interpretation—a real life application with many interesting parallels to the process of oral transmission and translation assumed for many biblical texts.

Frederic Chaume Varela and Patrick Zabalbeascoa contribute the last two essays, forming the section on film and television dubbing. Both essays will especially help new media Bible translators understand the complex interplay between visual and verbal sign systems within a film.

The value of this collection of essays to Bible translators, especially new media translators, cannot be overstated. Even a quick glance at a biblical text reveals a world of non-verbal signs that a translator must render into a target text, whether that target text be delivered in the form of a printed page, video, World Wide Web site or audiocassette.

Readers will find a good test case in John 20, a passage that the American Bible Society's New Media Translation program has turned into a video translation and a World Wide Web site. The various combinations of verbs of motion, emotion and perception with forms of the verb *legein* "to say" (20.1,13,15,16,17,18,19) raise considerations of how the pitch, tone, and loudness of "saying" will be rendered on film or cassette. Kinetic signs appear throughout the passage. The most obvious consist of verbs of motion (for example in vv 1, 2, 3, 4, 5). Here a translator must ask "How do I visually or acoustically represent the meaning(s) of 'going,' 'running,' or 'bending over'? Do I depict the 'running' as an athletic sprint, a power walk, or a bounding gallop?"

The proxemic signs belong to the most interesting of all. The creation and maintenance of spatial and theological distances work throughout the narrative, and each distance has a meaning available to the translator. Famously there is Jesus' warning to Mary Magdalene, *me mou haptou* "Don't touch me," (20.17). The exact location of the burial garments, the placement of the two angels, the relative position of Peter and the beloved disciple in the race to the tomb, Jesus' appearance to the disciples *eis ton meson* "in their midst"; and the location of Thomas' hand relative to Jesus' wounds all create opportunities to transfer proxemic meaning from source to target.

BOB HODGSON

Bottigheimer, Ruth B.: **The Bible for Children: From the Age of Gutenberg to the Present**. New Haven and London: Yale University Press 1996. 338 pp.

This is an excellent book for those who work with children and need to select and evaluate books that contain Bible histories for children, often bearing such titles as *Bible for the Children, The Bible, Bible Stories, Picture Bible for Children, Illustrated Bible.*

The author of this book reviewed all the materials and books from Europe and the United States that she had at her disposal, which date from the 12th century A.D. to the present.

The first part of the book, "Definition, first examples, history," contains three chapters about the several Bibles or Bible stories for children that were published in Europe and the United States. Of these three chapters, ch 2 is particularly

noteworthy. It is devoted to presenting and comparing the books that both Peter Comester, a French Catholic priest from the 12th century and Martín Luther from the 16th century wrote for children. Since these will be the models for future Bible materials for children, it is important to note the criteria applied to the use of language and the selection of passages, as well as the presence or absence of explanations and extra-biblical text.

The second part comprises the main body of the book (10 chapters), and it presents the author's evaluation of the materials examined: How do these Bibles present God to children? What kind of family do the chosen texts and accompanying illustrations represent? How far can the authority and right of a father over his children go? How do children's Bibles present the topics of incest, adultery, murder and violence in general? Why in the Bibles for children of affluent families was the work ethic not stressed, while it is stressed in the Bibles for children of poor families? What does the story about Noah's drunkenness have to do with preaching on temperance? In that passage, who should be blamed in the first place, Noah or Ham? How should miracles be understood and explained? Why are the heroines considered to be violent and cruel, while no matter how much the heroes kill or how they do it, they are still considered champions of justice and truth?

Doubtless, for those of us who work in the creation and preparation of materials for children, this book will be a great warning sign. Many times the book reminds us how easy it is to allow our ideologies, dogmas and moralisms to dictate to us what texts to choose, where to cut a text, how to rewrite it and what kinds of explanations and advice should accompany them. The book shows us how, with the passing of the centuries and decades, the image of some biblical characters have continued to change. For example, the wife of Potiphar the Egyptian begins as a sexual degenerate who at any cost seeks to cause Joseph to fall from his purity, and ends up as a woman jealous of Joseph because Potiphar regarded him highly and trusted him in everything; the accusation against Joseph is not about sex, but rather that he had tried to steal the jewels that were kept in the safe. In several more modern Bibles for children, the story about Joseph hides Potiphar's wife by using the passive voice ("one day, Joseph was **accused** of a crime he did not commit. . .") or they completely omit her. In addition, the changes in the illustrations accompanying the text, which have occurred over the years, also exemplify what has been said in this paragraph.

The last chapter deals with the texts based on Genesis 1—3. In this part, the author shows how in this passage, more than with other parts of the Bible, the authors of Bibles for children have manipulated the biblical text to manifest in a very subtle way a prejudice against women. In those places where the biblical text "is silent," the authors "fill" the spaces with postures that clearly favor men and leave women in a bad light. Almost all the stories based on Genesis 3 indicate that Adam is absent when the serpent tempts Eve. They find it impossible that Eve would have decided to do what she did if Adam had been present. Thus, the authors of Bibles for children say explicitly that *Adam was off working* or that *he was sleeping* or that *he was down by the river.* Moreover, the snake is divested of all animal characteristics and is presented instead as the devil figure: *high and stalwart and dressed in bright garments.*

The short epilogue lists the different forces which, according to the author, drove the writers of Bibles for children to manipulate the biblical text and to write

interpretations as they did. The last paragraph of the book summarizes well the spirit of Ruth B. Bottigheimer's study:

> Children's Bibles express values and standards that are not universal and eternal but particular and ephemeral. Bound by place and time, they adapt an ancient and inspired text to changing manners, morals, ideas, and concerns. For authors, buyers, and readers in nearly every age children's Bibles have seemed to be texts faithful to the Bible itself. But their author's common effort to use the Bible to shape a meaningful present has produced Bible stories that mingle sacred text with secular values.

EDESIO SANCHEZ

Stern, David H., translator: **Complete Jewish Bible**. Clarksville, MD and Jerusalem: Jewish New Testament Publications 1998. 1682 pp. ISBN (cloth) 965-359-015-4 (paper) 965-359-018-9.

The *Complete Jewish Bible* (CJB) is a translation of the Old and New Testaments by a Messianic Jew named David H. Stern who holds a Ph.D. in economics from Princeton University and a Masters of Divinity from Fuller Seminary. The purpose of this version is to "connect Jews with the Jewishness of the Messiah Yeshua and Messianic faith" and to "reconnect Christians with their Jewish roots and the Jewish people." It is also said to correct "mistranslations in the New Testament resulting from anti-Jewish theological bias." If it does nothing else, this version certainly forces non-Jewish readers to look at the Bible in a different way and to become more sensitized to the foreignness of the foundation document of their faith.

The 1989 translation of the New Testament was reviewed by Dr. Robert Bratcher in the January 1991 issue of *BT* (42.1, 146-147).

This translation is prefaced by a fascinating introduction of more than fifty pages and contains an additional seventy pages of reader's helps at the end of the text. The section in the introduction on "Translations and Translators" is especially interesting. The "Appendices" include the usual maps and Glossary but also a "Reverse" Pronouncing Glossary in which the reader who is familiar with other English translations may look up, for example, "Abel" and see how that name is translated in CJB (Hevel). It even includes expressions like "burnt offering" which CJB transliterates *'olah* and "circumcision" which is *b'rit-milah*. A glance at this "Reverse Glossary" shows clearly the extent to which this translation of the Bible is semiticized.

This translation also provides a list of "Scripture Readings for the Festivals and Fasts" and an "Index of *Tanakh* Passages Cited in the *B'rit Hadashah*." These are aimed, of course, at the intended Jewish Christian audience or at potential converts. The introduction also contains a section on "Synagogue Usage of the *Complete Jewish Bible*."

Toward the beginning of the introductory material the translator gives a list of the books of the *Tanakh* "in Christian Old Testament Order," but the translation itself follows the traditional three part order of the Hebrew Bible (*Torah, Nevi'im*, and *K'tuvim*) with the books of Chronicles at the very end of the Old Testament.

This Bible is not without doctrinal note or comment. The Introduction contains sections with titles like "Why the Bible is the Word of God" and "*Tanakh* Prophecies Fulfilled by Yeshua the Messiah." But doctrinal comments are limited to the introductory material and are rarely found in footnotes.