

*THE BIBLE IN ITS TRADITIONS:*  
DEFINITION OF A SCIENTIFIC PROJECT



## THE BIBLE IN ITS TRADITIONS

### GENERAL GUIDELINES

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**T**he *Jerusalem Bible* came into being in the wake of Pius XII's encyclical *Divino afflante Spiritu* (1943), which acknowledged the legitimacy of historical and critical studies and recommended in particular the study of literary genres in order to recognize the truth of the inspired texts. Gathering the fruit of several decades of historical criticism of the sacred texts, it intended to make them accessible to a very wide public. Over the course of the years, *The Jerusalem Bible* in French has been edited three times in one volume (1956, 1973, 1998) as well as in many other languages.

As heir to these first publications, *The Bible in its Traditions* aims at offering an updated edition of Scripture to the educated public, without forgetting that the biblical text was never something rigid as it passed through centuries and languages; the Bible is conveyed to its reader by means of the traditions of communities that preceded him or her. That is what the foreword to the Dogmatic Constitution on Divine Revelation, promulgated by Paul VI in 1965, suggests, when it begins by quoting the verse: "Life was made manifest, we have seen it, and we proclaim to you this eternal life" (1 Jn 1:2). Although it is true that the Bible gathers and gives rise to this proclamation, the first Christians nevertheless went without the official New Testament for a century. The *text* was in the process of being written, but not the profession of faith: faith comes from hearing, as Saint Paul taught...

To describe the project by means of a simple image, one could think of the Bible and its interpretations as a river with many tributaries that flow into the sea. If we understand that the sea represents our present-day world, the one in which the reader reads the Bible, we want to place ourselves at the mouth of the river and to look upstream while asking whence *all this* comes. We are trying to go back up to the sources that are situated in very different countrysides. Sometimes we discover that certain rivers divide into many arms and later come back together with some eddies (modifications, variants); that others get lost

and only reappear by chance, as many archaeological finds testify (Dead Sea Scrolls).

Historical questioning thus maintains an essential place, but the search for the origins, which are often inaccessible solely to the historical method, is not given a privileged place. In the Bible, over the course of the various periods, believing memory gathers together and interprets the deeds of God in history in the language of its own time. The Bible is not just a *document*, but also *scripture*.

*The Bible in its Traditions* aims at restoring to the biblical text its resonance chamber, which is the history of its reception. It presents Scripture as something that is *received* and *transmitted*: a believing community that received, produced and carried it, that celebrates it and makes it present in its liturgy, attests to its authority.

The canon that has been retained is that of the Latin *Vulgate*, which was established in 1546 by the Council of Trent; in general, it takes up that of the *Septuagint*, through which the Christians received the Scriptures.

As for Tradition, two key ideas guide the project. First of all, the fact that for Catholic tradition, the Bible is not the only source of dogma; rather, it frames or illustrates it, as the liturgical use of biblical texts shows. Then, the acknowledgment that the Bible was never subjugated to the surrounding cultures; although they were immersed in their periods, both the Old and the New Testament reflect certain ruptures. In particular we want to underline the ruptures *and* the continuities in the New Testament by looking back towards Judaism in its first century diversity and forward to patristics, beginning with the Apostolic Fathers.

Three principles guide the project.

#### **1. Establishing the texts: reconstituting a polyphony**

Both for the Old and for the New Testament, the process of becoming canon took a long time; consequently,

many passages and even entire books come to us borne out by several textual traditions. This fact makes the reconstitution and even the definition of the original risky: often there is no clear boundary between literary criticism and textual criticism. As soon as these various forms have become something that is used liturgically, we do not seek to lessen these differences but rather to underline the way in which they express a common faith in a variety of forms.

## 2. Translation: making it possible to taste an “original” flavor

Like the reception of other sacred texts, that of the biblical writings occurred very early with a real concern for the text as text. The linguistic material that is itself significant, with its “rustlings” and its apparent incoherences, provided the stones that awaited rereading and later developments. This can already be noted in the intra-biblical rewritings and allusions. Thus, the translator of *The Bible in its Traditions* upholds two simultaneous categories:

First, for the translation itself, the translator definitely takes the side of the text as it is and gives primacy to the figures of speech that are present in the source language rather than ease in reading it in the target language. His and her motto is: “neither more obscure (!) nor (above all) more clear than the original”.

Second, the translator offers philological notes ranging from grammar to prosody, and points out the most important literary facts (which served as supports for the previous interpretations). He or she indicates the best results coming from the methods of literary analysis that have fortunately been invented or reinvented by contemporary biblical exegesis under the influence of the humanities.

## 3. Annotation: drawing new and old from its treasure, distinguishing in order to unite

Jesus proclaimed to his apostles that they would continue his preaching (Mt 13:52): “Every scribe who has become a disciple of the Kingdom of Heaven is like the master of a house who draws from his treasure

new and old”), and that they would do “greater works” than he (cf. Jn 14:12). The tone of these notes will be that of an invitation to read and reread, to analyze and to meditate in order to hear or hear again Scripture with ever new echoes.

Particular attention will be given to the interplay of extra-biblical and intra-biblical texts. The evaluation of the former will depend on our documentation regarding the ancient cultures. This is indicated in a register of appropriate notes. The intra-biblical or canonical interplay of texts (typically, but not solely the “fulfillment of the Scriptures”) will relativize the extra-biblical documentation, as the very reality of the canon detaches the biblical writings from the contexts in which they originated. This interplay of texts will be taken into account systematically in the translation and will be indicated by means of marginal references. Particular attention will be given to the interplay of texts within the Old Testament itself and above all to that between the two Testaments.

The annotation will include among other things a selection of the traditional interpretations, possibly also those being debated; benefit will be drawn from Greek, Latin, and Syriac patristics. The history of these interpretations, extended or contradicted by scholastic exegesis and that of the Reformation (Luther, Calvin, and the interpretations of Jewish tradition (Targums, medieval literalists) will be brought in the form of a synthesis. Finally, this history can be illustrated by means of outstanding witnesses to the text’s reception in a given culture, from literature to the visual arts.

The most visible innovation in *The Bible in its Traditions* is the analytical presentation of the annotation. The notes are divided and distributed as rigorously as possible on several registers. This presentation has a double goal. On the one hand, to make the annotation as transparent and documentary as possible by distinguishing every aspect of the commentary. On the other hand, to show the deep rootedness in the textual, literary and traditional *facts* of the suggested *interpretations*.

The following pages will develop each of these three principles for *The Bible in its Traditions*.



## WHICH TEXT IS TO BE EDITED? BIBLICAL POLYPHONY

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Rather than giving only one text as ordinary Bibles do, *The Bible in its Traditions* intends to reflect the diversity of the textual traditions, especially those that are transmitted by living communities.

### THE NEW TESTAMENT

Our principles can be illustrated first with regard to the New Testament.

*Which texts are to be translated?*

While acknowledging the indispensable contribution of classical textual criticism, our aim is not the same – namely, to establish the most pure, the earliest form of the Greek text. The choices we make are not motivated by the criteria of textual criticism but rather by those of hermeneutic coherence. As our project’s title indicates, “the Bible in its Traditions”, we are giving preference to the textual forms which the main living ecclesial traditions attest. We are interested in the texts that have really been used and commented upon over the course of centuries by the liturgies, the exegetes, and the preachers in the Churches of the Greek, Latin, and Oriental tradition. *From this perspective, we shall hold onto the following great textual traditions:*

1. First, the Byzantine or Majority text (Byz). That is the traditional text of Byzantine Christianity in all its forms before and after the schism between Rome and Constantinople. This choice does not reflect an option based on textual criticism or theology (we do not at all think that, as the Majority text in the Greek manuscripts, it is therefore closer to the original text or the true inspired text of the New Testament), but rather a choice based on a global hermeneutic coherence of the text and the annotation.
2. Then the usual text, that of Nestle-Aland’s *Novum Testamentum Graece*, 27<sup>th</sup> edition (Nes). This makes it possible to put the four other texts into historical and critical perspective. As for the variants that can be perceived in a translation, the

differences between Nes and *Byz* often consist in omissions on the part of Nes.

3. The *Textus Receptus* (TR). Derived from the first printed text of the New Testament in Greek (Erasmus, 1516), this is the New Testament of Humanism, at least in Northern Europe, and of the Reformation. It is of major traditional importance: it is the Bible that Luther translated and the one that the *King James Bible (Authorized Version)* reflects. The notes *Christian tradition* or *Theology* obviously do not let us do without it if we want to develop *The Jerusalem Bible’s* ecumenical tradition.
4. The *Vulgate* (V). Here it is cited not so much as a witness to the Greek texts that it translates or a reflection of their ancient interpretations (for it often indicates the meaning of the *koinè* Greek), but rather as the traditional Latin text, that of Western Christianity until the 16<sup>th</sup> century and of the Catholic Church to this day.
5. The *Peshitta* (S). It too does not appear first of all as a witness to the Greek or even to its possible Aramaic *Vorlage*, but rather as the traditional Syriac text, that is to say, the New Testament of Oriental Christianity.

Thus, *The Bible in its Traditions* follows five main texts of the New Testament. They will all be available in the online version. For the printed edition, it will not be necessary to translate them separately; it is enough to translate one text and to show the main variants in the four others. *The Bible in its Traditions* will give natural preference to the Majority text (*Byz*). The four other texts will appear either in parallel columns (when a whole line or more has to be retranslated), or in an inset within the text (for variants of a few words), or in a note under the heading *Text*.

*Where can one find the texts that are to be translated?* The Byzantine text, the *Vulgate*, and the *Peshitta* have undergone many revisions; in addition, their printed editions have relied heavily on critical study.

The most rigorous solution from the hermeneutic point of view would no doubt be to translate the diplomatic editions of representative manuscripts for these traditions. However, for practical reasons we shall translate the extant editions while being very conscious of the fact that the Stuttgart *Vulgate*, for example, is nothing more than a reliable edition of the Latin text according to Jerome. Of course, in addition to the Byzantine text, the *Vulgate* and the *Peshitta*, there are other Greek, Latin or Syriac witnesses (and even in other ancient languages) that have real importance for tradition. We shall return to this.

**Of the Byzantine or Majority text**, two recent editions are available: Zane C. Hodges and Arthur L. Farstad, *The Greek New Testament According to the Majority Text* (Nashville: Thomas Nelson, 1982/1985); William G. Pierpont and Maurice A. Robinson, *The New Testament in the Original Greek According to the Byzantine/Majority Text* (Atlanta: Original Word Publishers, 1991/1995). The text is almost identical in the two editions and corresponds to a great extent to the Majority Byzantine text (*Byz*) cited in the critical apparatus of the *Greek New Testament* edited by the United Bible Societies.

**As to the *Vulgate***, the text to be used is that of the *Biblia sacra iuxta vulgatam versionem*, 4<sup>th</sup> edition by R. Weber and R. Gryson (Stuttgart: Deutsche Bibelgesellschaft, 1994).

**The 3<sup>rd</sup> edition of the Greco-Latin New Testament by Erasmus** was recently reproduced by Tigran Aivazian (London, 2007; www.bibles.org.uk); the same editor also has the 1550 edition of the *Textus receptus* by Robert Estienne.

Our project implies a new appreciation of the *Peshitta*: we consider it to be not only a witness to the Greek text, but also an important text with weight of its own – so it will pass from the notes to the body of the text itself. Nestle-Aland's critical apparatus will thus not be enough, since it only cites the translations (Syriac and others) when these support Greek manuscripts.

The text of reference is: J. Pinkerton and R. Kilgour, *The New Testament in Syriac* (London: The British and Foreign Bible Society, 1920); for the gospels, the text is that of Ph. Pusey and G.H. Gwilliam, *Tetraevangelium Sanctum iuxta simplicem Syrorum versionem* (Oxford, 1901). For additional Syriac versions as well as for others in Latin, Coptic etc., see the Introduction in Nes.

Many of these texts and translations are available online.

These main texts do not necessarily contain all the relevant readings from the point of view of the traditions: the Coptic, old Latin, old Syriac variants, those of the Greek manuscripts that are not of the Majority type, as well as those that can be drawn from the writings of the Fathers of the Church. In the online version of *The Bible in its Traditions*, all will be available of course; for the printed edition, they will be added as *Text* notes. Here, the critical apparatus of the 27<sup>th</sup> edition of Nestle-Aland can open up paths, but it will also be necessary to consult specialists in these areas.

All the *significant* variants will be translated, that is to say, those that have bearing on the meaning of the text. Thus, those variants will be ignored that reflect *only* the grammar or the syntax of the language into which the Greek text was translated but do not alter the meaning. Conversely, we shall not limit ourselves to the readings that support Greek variants. For example, when the *Vulgate* translates *eis doxan* as *in gloria*, we will not have to look for a Greek manuscript with *en doxê*; rather, we shall see there a Latin interpretation of the Koine Greek expression and we shall translate it as such. The *Peshitta* regularly gives variants that have no link with a Greek text but come from a homiletic interpretation: they must be translated. As an extreme case, which illustrates well the character and the principles of *The Bible in its Traditions*, the text will present the famous "Johannine comma" (1 Jn 5:7b). This half-verse can only be found in a few Greek and above all Latin witnesses, but it was taken up in the Clementine *Vulgate* and in the *Textus receptus*, whence it passed to Luther's Bible and to the *King James Version*.

## THE OLD TESTAMENT

Analogous principles will be applied to the Old Testament.

*Which texts are to be translated?*

Five main texts will be translated: the Massoretic text (M) – the Hebrew (and at times Aramaic) text of rabbinic Judaism, the *Septuagint* (G), the *Vulgate* (V), the *Peshitta* (S), and for the books concerned, the *Samaritan Pentateuch* and the Samaritan translation of *Joshua* (*the beginning of II Chronicles*).

Mostly, the Massoretic text will be translated and the significant variants from the four others will be given.

When the Greek is the only available text (for the deuterocanonical books, certain parts of *Jeremiah*, of *Daniel* and of *Esther*), that is what will be translated.

Where the Hebrew and the Greek differ greatly on a large scale, both will be translated in their entirety in parallel columns; the *Psalter* will be translated entirely from the Hebrew and the Greek, with the variants in relation to one or other.

Where Rahlfs prints two columns (Josh, Deut, Dan, etc.), these will be reproduced.

Where other traditional translations that are available cannot be made to comply with the Hebrew or the Greek (for example, the beginning of *Sirach* 51), as many columns as necessary will be offered.

For certain deuterocanonical books or parts of books, a specific solution will have to be found.

Every other necessary variant can be shown in the notes on *Text*: those coming from the Targums (with possible references to the notes in *Jewish tradition*); other ancient translations; Dead Sea Scrolls; patristic quotations, etc.; or coming from the critical apparatus of present-day scientific editions. The online

version will of course make it possible to reproduce the texts in question in their entirety.

*Where can one find the texts that are to be translated?* Aside from the online resources with which the collaborators are familiar, the useful editions will be the most common ones. Here is a reminder:

**Massoretic text:**

The *Biblia Hebraica Quinta* for the books that have already been published;

The *Biblia Hebraica Stuttgartensia*, 5<sup>th</sup> edition, for the other books;

**Septuagint:**

The Göttingen edition for the books that have already been published;

The Rahlfs edition for the other books;

**Peshitta:**

*The Old Testament in Syriac according to the Peshitta version by The Peshitta Institute* (Leiden);

**Samaritan Pentateuch:**

August VON GALL (ed.), *Der hebräische Pentateuch der Samaritaner* (Giessen, 1914-1918);

Luis-F. GIRÓN BLANC (ed.), *Pentateuco Hebreo-Samaritano: Genesis* (Madrid, 1976).



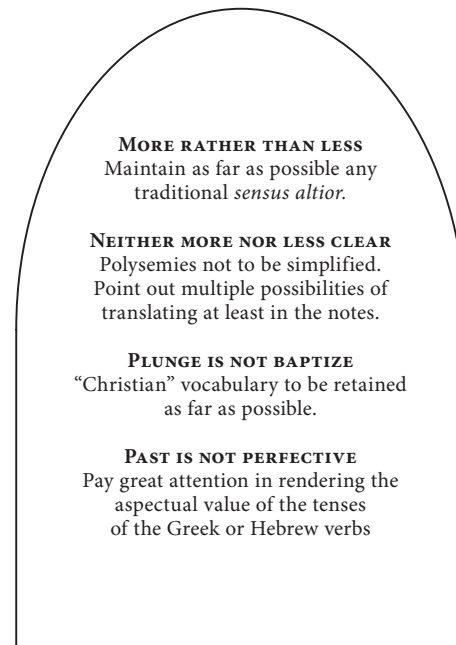
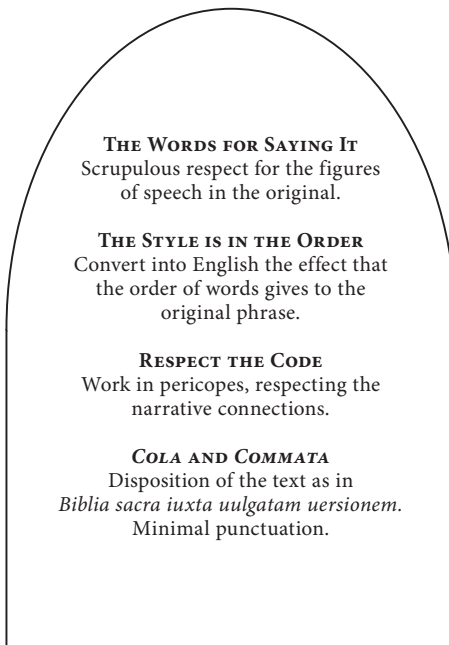
## HOW TO TRANSLATE? FOR A TASTE OF THE ORIGINAL...

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Two large families of translations can be distinguished:<sup>1</sup> those that give all their attention to the language of the original text, and those that strive above all to produce the most limpid and immediately comprehensible text in the language into which they are translating. The Septuagint, for example, belongs to the first; it adheres to the Hebrew to the point of often not being very clear; the translations of collections such as Loeb or *Sources chrétiennes*

belong to the second; they give priority to the clarity of the English or French (but look at the original text). While taking the side of the original text, *The Bible in its Traditions* attempts to reach a balance: the act of translating is less arithmetic than a weighing,<sup>2</sup> and translation will always remain an art.<sup>3</sup>

Here are two “tables of commandments” for translating *The Bible in its Traditions*; they could be called “the table of the signifier” and “the table of the signified”.



Before transposing a work into a target language, every translator must engage in deep reflection at the three levels of analysis of the source-text: from the word to the text, passing by way of the sentence. The following pages are a commentary on the principles that the translation of *The Bible in its Traditions* attempts to respect at each of these three levels.

<sup>1</sup> Cf. Jean-René Ladmiral, “Sourciers et ciblistes”, in *Revue d’Esthétique*, 1986, nouv. sér., no. 12: *La traduction*, pp. 33-41; Jean-Paul Vinay and Jean Darbelnet, *Stylistique comparée du français et de l’anglais* (Paris : Didier, 1958).

<sup>2</sup> Cf. Cicero’s famous *Non adnumerare sed tanquam appendere* (*De optimo genere oratoris*), 14, which Saint Jerome took up, *De optimo genere interpretandi*, Letter 57: *Non verbum e verbo, sed sensum exprimere de sensu, habeoque huius rei magistrum Tullium* – “Rather than rendering one word by another, I seek to express the meaning of the text; moreover, Cicero is my teacher in this matter.”

<sup>3</sup> Cf. Georges Mounin, *Les Belles infidèles* (Paris : Cahiers du Sud, 1955).



## 1. AT THE LEVEL OF THE WORDS

**Respect for the wealth of biblical vocabulary and of the nuances between “synonyms”, avoiding a *systematic* translation of every word in the source text by the same word in the target text.**

This is an area in which more profound work can always improve a translation. For too often, the nuances that distinguish each term in an original lexical field are ignored.

In order to translate the wealth of nuances in the original language into a modern language, the breadth and the limits of the Hebrew and Greek lexical fields in a fixed *corpus* have to be clarified. Using the concordance of the original text, which is the translator’s essential tool, can reveal the subtle nuances that contrast the terms in a given lexical field much more certainly than dictionaries, and this makes it possible to produce a translation, which has a richness comparable to that of the source-text.

While emphasizing respect for this source-text, the search for a concordance in the target text comparable to that of the original text would lead to the fault of “terminologism”. The lexical fields of different languages can never be superimposed word for word; thus, one will not abstain from giving *slightly* various forms to the polysemy of certain terms (*legein*: “to say”, “to ask”, “to add”...) or on the contrary, from giving one and the same lexeme to two distinct words in the Greek (thus, the *ephê* in Jn 1:23 and certain Johannine uses of the transitive *lalein* can be advantageously rendered by one and the same verb, “to declare”). If with Jerome and Cicero we believe that the translator must “give [to the target text] an equivalent ‘weight’ rather than an equivalent ‘number’”, one and the same English verb can translate several different verbs in the Greek, according to the context...

**Attention to be given to the aspectual value of the “tenses” in the Greek or Hebrew**

To varying degrees, the verb in the biblical texts can be heard with a different resonance according to the language (the Greek of the Septuagint, the Greek of the NT, Hebrew or Aramaic) and the period of the author. Thus, in the NT the contrasts in what can be perceived in the indicative will be much more marked in certain Johannine texts (gospel and letters) or in the Gospel according to Matthew than in other texts.

As far as possible, the translation will have to take into account these plays on perception without uselessly overloading the text.

Deep sensitivity to this linguistic dimension of the Greek is manifest in the text of the *Vulgate*. Thus, the sense of imminent future that the New Testament present tense can include is sometimes rendered into Latin by means of a future or a periphrasis. So Lk 3:9 (*pan oun dendron mê poioun karpon kalon ekkoptetai kai eis pur balletai*) is translated: *omnis ergo arbor non faciens fructum excidetur et in ignem mittetur*, “every tree therefore that does not bear fruit will be cut down and will be thrown into the fire”. Also, Jn 1:15 (*ho opisô mou erchomenos*) becomes: *qui post me venturus est*, “he who is about to come after me”... Similarly, when the context demands it, an imperfect *de conatu* can be rendered in the *Vulgate* by means of a Latin perfect. Thus in Jn 6:21: *voluerunt ergo accipere eum in navim* translates: *êthelon oun labein auton eis to ploion* (“thus they decided to take him into the boat”).

**Use of brackets in order to identify an implied content, without adding to the text**

An obvious meaning in a given context, which the original language, in conformity with its own genius (its resonance or its succinctness) does not make explicit, is called an *implied content*. Whenever the genius of the language into which the text is being translated requires that this content be made explicit (for reasons of grammatical correctness or for the sake of coherence), this has to be indicated by means of square brackets. The golden rule in these cases consists in avoiding two opposite extremes:

- that of making clear in the target language what is obscure in the original language (the risk of a gloss or of a restrictive interpretation)
- that of making obscure in the target language what is clear in the original language (risk of literalism).

An example will help to illustrate this principle. In Jn 19:17 we read: *kai bastazôn heautô, ton stauron exêlthen eis ton legomenon kranion topon*: “Carrying his cross himself, Jesus went out [of the city] unto the place called the Skull”; in the suggested translation, the brackets enclose, not an addition, but a way of making the original meaning explicit in conformity with the nature of the English language.

### Preserving the *calques* of the original language through equivalent *calques* in the target language

A *calque*, a term that is foreign to the vocabulary of a language and appears for the first time in a text (thus the Arabic *khalas*, meaning “that’s enough” in an English text), is distinct from a *loan-word*, which is a term of foreign origin that has been acclimatized to a specific language over a long time (such as ‘garage’ or ‘cassette’).

The examples are important here. In spite of appearances, a term such as *messias* is as little part of the Greek language lexicon as it is of that of the English language. Because of this, the author of the fourth gospel has to translate it (as *christos*: 1:41; 4:25) so that the reader might understand. In such a case, it would be wrong to translate the strange word of the Greek text into a current term in the English lexicon (“Messiah”). In order to keep the effect of strangeness that the form *messias* produced in the original language, as does the Vulgate, one could use a form such as *Messia* or *Messias* in italics. On the other hand, a word such as *didumos* (“twin”), which is perfectly Greek, should always be translated (a simple transliteration of the Greek term as “Didymus” is to be banned).

### In the case of a double meaning in the original text, never give up a *sensus altior* that is unanimously recognized by the Fathers

Because of the frequent phenomenon of double meanings, some biblical texts (*Song of Songs*, *Gospel according to John*...) offer extreme figurative density. Over and beyond the author’s intention, the interpretative tradition has at times been able to help enrich the text. Paraphrasing Gregory the Great, one could state that *divina eloquia cum Traditione crescunt*, “the divine words grow with Tradition”.

This could be the case with the *archê* in the first verse of John’s Prologue, which most of the ancient interpreters understand as the “beginning”, while the tendency of exegesis based on Origen understands the term rather as “the Principle” (that is to say, the Father: *ac si aperte diceret: in Patre subsistit Filius*<sup>4</sup>). The text of the Vulgate (which here has *principio* rather than *initio*) remains equally open to the two nuances. English, on the other hand, does not allow one to keep the two meanings for one and the same word.

So two solutions are possible to the translator, who, after weighing the advantages and disadvantages of each possibility, will be called upon to decide between:

- *amplification*<sup>5</sup> wherever the benefit resulting from a complete translation of what is meant could compensate, in the eyes of some translators, for the undeniable alteration in the rhythm of the original phrase. Thus one would translate: “In the beginning, in the Principle, was the Word.”
- *renunciation* of the nuance less attested by ancient exegesis, or of the *sensus inferior*, if the two forms of exegesis are equally frequent in Antiquity, according to the case. Thus in the former example, if one decides to give up the amplification, it seems preferable to translate “In the beginning” rather than “In the Principle”. A translation note should in any case point out the existence of the meaning that the translator did not think he or she should keep.

In addition to the rare brackets and the translation notes, *The Bible in its Traditions* offers double or triple translations of segments, the polysemy of which was particularly important in the history of its reception. The most important ones can be printed parallel to or in synopsis with the body of the text itself.

### Preserving Christian vocabulary

Biblical vocabulary has penetrated the modern Western languages. In so doing, it has lost its original image while preserving its profound meaning. Not to recognize this reality while clinging obstinately to the etymological image would amount to letting go of the prey for the shadow and denying the history of the English language itself.

The whole problem of the biblical translator lies here: he or she is supposed to translate words that carry a long history in his or her own language but, when used in the original texts, at times constitute real neologisms (*baptisma*) or new semantic expansions (*pneuma* in the sense of “spirit”, *Christos* in the sense of “Christ”). In order to give the effect of

<sup>4</sup> Duns Scotus Erigenus, *Homilia in Prologum S. Evangelii secundum Ioannem*, PL 122, 286.

<sup>5</sup> Cf. Vinay and Darbelnet, *op. cit.* (n. 1), pp. 109-114.

strangeness that they must have produced in the original biblical texts, one could therefore be tempted to translate them without taking Christian tradition into account, which is to say, outside of the hermeneutical context that has made reading these works possible (*baptisma*: “immersion”; *pneuma*: “breath”; *Christos*: “consecrated through anointing”). However, a text can never be dissociated from its hermeneutical context unless it is to remain a closed book. In the case of the Bible, this could be inferred, at least in part, from the history of its reception. Moreover, a neologism has the full strength of its image only at the moment of its lexical creation.

It is important not to confuse *figure of speech* and *designation* (that to which the term refers). So long as the designation does not blur the original word’s image, it is legitimate to preserve an early figure of speech; but as soon as an original image has become a *catechesis*, that is to say, as soon as it has become integrated into a language’s lexicon, the decision to keep the image (“immersion”) to the detriment of the designation (“baptism”) quite simply equals a betrayal of the meaning. Here is moreover a proof *a contrario*: in order to translate the word *baptism* from English into Koine Greek, there is no other solution than to use the word *baptisma*...

As soon as a neologism that has become frequent in a language loses its newness (that is the case with all the examples that we have cited), it immediately sheds its lexical iconicity, and then the direct designation overrides the indirect one of the figure of speech. If the signifier *baptisma* could express “the reality of immersion” when it was created, it nevertheless designated right from the beginning what we call “baptism” in English.

In exceptional cases, when a neologism that carries a fundamental designation in the lexicon of Christianity appears in a text at the very moment of its creation or in a word play that can be spotted (etymologism, derived figure of speech), the only possible solution for the translator seeking to respect the original figure of speech at all costs would be to amplify (“the immersion of baptism”), which makes it possible to keep the original image without thereby giving up the designation.

### Respect for figures of speech

The signifier on which rests a certain figure of speech contributes powerfully towards expressing an idea.<sup>6</sup>

Of course, *Alexander’s teacher* and *Plato’s disciple* both designate the same personality (=Aristotle), but they do so with different figures of speech. The connotation and finally the meaning are thus not exactly the same in these two expressions. Because of this, respect for the figure of speech is a priority for the translator.

An example will allow us to clarify what is meant. The usual translations of the gospels neglect the difference between the verbs *teleioō* and *plēroō*, which both designate the fulfillment of Scripture by means of a different signifier. However, there is nothing to stop one from taking into account what is specific to each image and to translate the first verb as “to be accomplished”, even “to be completed”, and the second as “to be fulfilled”. Is it of no importance that in Jn 19:28 the same verse associates *tetelestai* (which the Vulgate renders as *consummatum est*) with *teleiōthē*, *hē graphē* (Vulgate: *ut consummaretur Scriptura*), and that on the other hand, a few verses further on, in an entirely different context (Jn 19:36), we find *hē graphē plērothē*, (Vulgate: *Scriptura impleteretur*)?

Respect for the figure of speech must be applied to the verbal contours of the phrases themselves. In the concrete exercise of reading, the sequence of the grammatical categories, the rhythm given by means of the length or the order of the words, for example, is very important in gaining access to the meaning. The ideal translation not only renders what is abstractly signified, the semantic “result” of the original phrase; it attempts to create in the target language an analogous path towards the meaning. Thus the figurative language has an effect at the level of the phrase as much as at that of the word.

## 2. AT THE LEVEL OF THE PHRASE

### Translating the contours which the order of the words gives to the original phrase

Like all languages, those of the biblical text have a usual (or neutral) order of words for the different kinds of syntax,<sup>7</sup> in relation to which any stylistic

<sup>6</sup> Cf. Gottlob Frege, *Sinn und Bedeutung*, 1892, French translation: “Sens et dénotation”, in: *Écrits logiques et philosophiques* (Paris: Seuil, 1971) 102-126.

<sup>7</sup> An independent clause with a predicative verb in the present, an independent clause with a predicative verb in the past, an independent clause with a transitive verb...

variations may indicate a particular intention. Moreover, this area makes it possible to characterize an author's style to a large extent. When translating, it is thus appropriate to avoid two extremes:

- transposing the original contours into a flat translation by systematically adopting a neutral order of the words in the English;
- artificially following the order of the words in the source text every time the English language allows it.

For example, Jn 1:6: *egeneto anthrôpos apestalmenos para Theou*, the Vulgate follows the original order exactly: *Fuit homo missus a Deo* ("there was a man sent from God"). Based like the Greek on case endings, the Latin phrase is capable of remarkable malleability. That is why Jerome could opt in his translation for a general fidelity to the order of the Greek words without upsetting in any way the genius of the Latin. With him, this choice manifested a particular sensitivity to the bearing of the lexical sequences of the sacred text (*[in] Scripturis Sanctis (...) et verborum ordo mysterium est*).<sup>8</sup> In any case, he reveals the richness of the Latin translation of the Bible, which was able to maintain the particular contours of each book's style.

Paradoxically, certain modern ears used to reading or listening to the Vulgate have been able to acquire an intuitive awareness of the usual order of the biblical phrases and because of this, they perceive in contrast the extraordinary weight of an unusual version. That is the case in the famous *et Deus erat Verbum* (Jn 1:1), where the exceptional first place of the predicative indicates at once a stylistic emphasis.

Most modern Western languages refuse what was possible with the Latin: for the order of words in a language such as English is the foundation for the meaning of the sentences ("the cat eats the mouse" / "the mouse eats the cat"). Because of this, unless one opts for a syntax that is absolutely foreign to the present-day language, Jerome's principle here becomes inapplicable without profound modification.

That is what is shown by certain attempts at servile imitation of the order of biblical words. For example, the syntax in Jn 1:1 (*kai Theos ên ho Logos*: predicative + stative verb in the past + subject) strongly emphasizes the stylistic weight of the predicative;

such a phrase structure remains very rare in John's particular use of the Greek language, and must therefore be underlined in a translation. For want of having discerned this, the literal principle in many English translations ends up with a flat translation ("and the Word was God"), whereas emphasizing the predicative ("he was God, the Word", or better "and the Word was truly God") would have been desirable. Such examples enable one to measure the fallacious nature of taking the side of literalism (or of sticking to the source) in translation: under the pretext of fidelity, one ends up by betraying the original text whenever one changes the stylistic weight.

### 3. AT THE LEVEL OF THE TEXT AND OF THE WORK

#### "Semiotization" of the expressions working as a sign in the original text

The textual unity of each biblical book brings with it the need to respect the "semiotized" words (that is to say: the words that function as textual signs) in translating the original work. Applying this principle demands much discernment, for it brings with it a measure of subjective interpretation.

Here are two determining examples: the expression (*kai*) *erôtêsen kai eipen autô*,<sup>9</sup> and the instances of the word *anthrakian* in the fourth gospel. In the Gospel according to John, the introductory formulae in the answers given by various persons are not at all interchangeable. A careful analysis of these small phrases that precede the citation of the words of the interlocutors in direct speech reveal a persistent recurrence of the expression (*kai*) *erôtêsen kai eipen auto*,<sup>9</sup> every time the tension in the dialogue is intensified or that a solemn affirmation must be spoken.

In the first chapter, those who have been sent from among the *Ioudaioi* have John undergo a close interrogation in order to make him finally reveal his identity. In this passage, there is a crescendo in the phrases that introduce the emissaries' questions (1:19: *hina erôtêsôsîn auton*; 1:21: *kai erôtêsan auton*; 1:22: *eipan oun autô*;) up to the final interrogation in 1:25:

<sup>8</sup> Jerome, *Ep.* 57,5: "In the holy Scriptures, even the order of the words harbors a mystery."

<sup>9</sup> Or variations of it in the present or with the verb *apokrinesthai*.

*kai erôtêsan auton kai eipan autô*. To the extent to which this last formula peppers the fourth gospel with rigorous coherence at all the points in the text where a statement has particular weight, it seems necessary to transpose this textual marker in the Greek to an equivalent marker in the English (“they questioned him and said to him...”) so that the reader will be able to spot it and interpret it.

### Work by pericopes while respecting the narrative units

The word connectors that structure the whole of a narrative sequence cannot be detected solely at the level of the phrase and must thus be spotted and respected by the translator. Only an analysis at the level of each pericope makes this possible.

Thus in the Gospel according to John, a dramatic tension runs through the account of the Passion. It begins already at the arrest on the Mount of Olives and goes until Pilate’s decision to hand Jesus over to the Jewish notables so that he might be crucified. The main stages in the discussion between the Roman procurator and the members of the Sanhedrin, in which the destiny of Jesus is played out, end at the height of dramatic intensity, which is underlined twice by the connector *tote oun*. The idiom appears for the first time in 19:1 as a harbinger of the final outcome, when Pilate makes a first concession to the crowd by giving the order to scourge Jesus. A little further on (19:16), the connector appears again when the governor ends up by giving way to the pressure of the *Ioudaioi* and hands the accused over to them: *tote oun paredôken auton autois hina staurôthê*. That moment marks the end of the suspense and signals an abrupt change in the narrative’s tempo. Without doubt this example underlines the importance of the translator’s respect for the rhythm of a pericope that is based on word markers.

Then the translation no longer depends only on the weight of the words, but on their strategic place in the text.

### Graphic layout of the text

Rather than leaving the layout of the text to the editor’s subjectivity, *The Bible in its Traditions* intends to go to the school of Saint Jerome<sup>10</sup> and to reproduce in English a layout with *cola* and *commata* that is inspired by that of the great 4<sup>th</sup> century manuscripts,

which abandoned a purely quantitative (and commercial) layout for Alexandrian strophes.

Colometry has often been described as a text layout that obeys a semantic criterion. According to B. Botte, taken up by Frey, “the colometric layout – *per cola et commata* is [...] a layout that puts together in short lines the words that have to be united in reading. The *codex Bezae* is one of the most ancient colometric manuscripts.”<sup>11</sup> There the text is divided into stanzas that are marked by indented lines, the first letter of which overflows into the margin.

However, if examined more closely, the *dispositio per cola et commata* proves to be rich in numerous ways having to do with the meaning. For example, it makes it possible to reduce the punctuation to the strict minimum if not to do away with it altogether, and to discover in the target language certain construction polysemies of the original language; it also produces rhythmic effects of acceleration or of a slower pace in the narratives as well as in the discourses. Thus, as far as possible, the effort will be made to divide the text like that of the *Vulgate* in its present reference edition.<sup>12</sup>

### By way of a conclusion

Not long ago, a great lady in the world of biblical translation described the secret desire of every reader of a translation in these terms: an orphan of Hebrew, Greek, Aramaic, and Latin, the reader of a biblical translation keeps a nostalgia for the original expression “in which the characteristics of the ancient inspiration would not be completely obliterated by the passage towards writing and then towards modern languages. That reader perceives their traces in the translation. He seeks access not only to the meaning, which the translation into his language makes intelligible for him – a precise, explicit, deciphered,

<sup>10</sup> See the beginning of his prologue in the book of Isaiah (*Biblia sacra iuxta uulgatam uersionem*, 4<sup>e</sup> edition R. Weber and R. Gryson [Stuttgart: Deutsche Bibelgesellschaft, 1994], p. 1096). See also R. Gryson, “Introduction à la quatrième édition”, *ibid.*, p. XXVI.

<sup>11</sup> Louis Frey, *Analyse ordinale des évangiles synoptiques* (Mathématiques et sciences de l’homme 11; Paris: Mouton/Gauthier-Villars, 1972).

<sup>12</sup> *Biblia sacra iuxta uulgatam uersionem*, 4<sup>e</sup> edition R. Weber and R. Gryson.

demythologized, de-folklorized, disembodied meaning – but to a harmonic of meanings that are heard by way of the meanings expressed at other times, in other places, signs of the continuity of the message in the process of transmission, proofs of the latent presence of a first word.”<sup>13</sup> May the translators and

the annotators of *The Bible in its Traditions* be able to convey this to their readers!

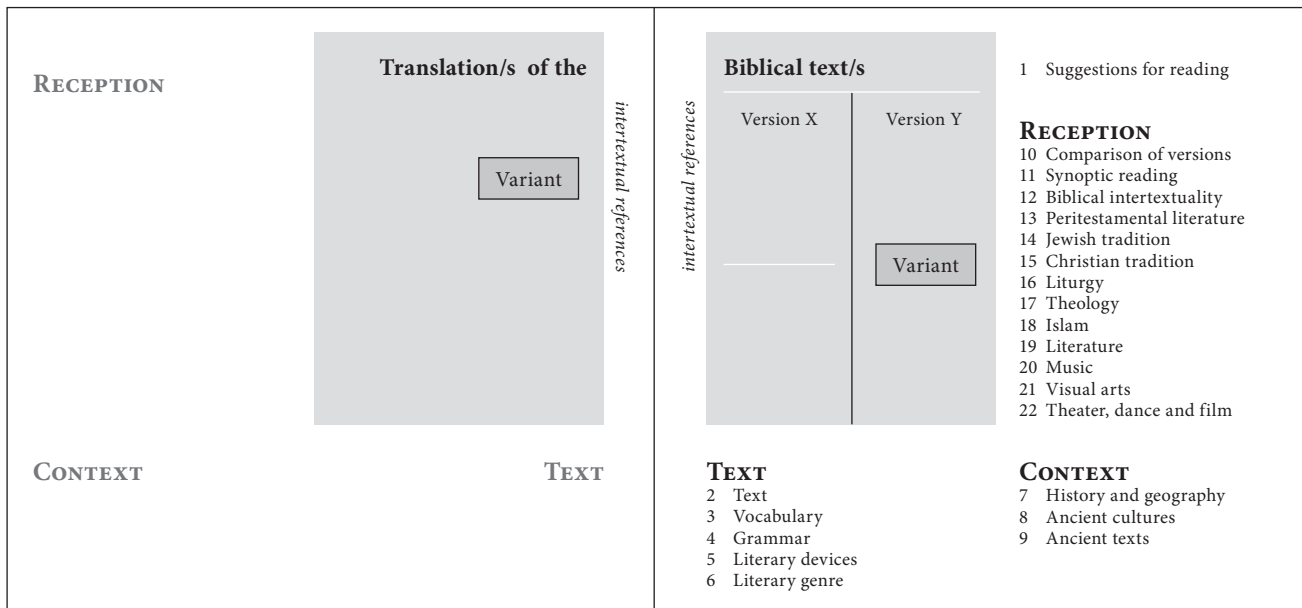
<sup>13</sup> Marguerite Harl, “Avant-propos” au *Pentateuque d’Alexandrie, La Bible des Septante* (Paris: Cerf, 2001) 11-12.



# HOW TO ANNOTATE?

## INTRODUCTION TO THE HEADINGS OF NOTES

Ideally, a page of *The Bible in its Traditions* looks like this:



It gives three areas of annotation, *\*Text*, *\*Context*, and *\*Reception*, and these are subdivided into twenty-two headings for notes. These do not necessarily all appear for every text; for example, Paul's doctrinal or disciplinary passages have hardly been successful with ... the painters.

Every note is preceded by the reference to the portion of the text on which it has a bearing, by the word or words it refers to, and as far as possible, by a title that sums up its subject.

There follows a brief description of what can be found in each area of annotation.

### ≈ Suggestions for Reading ≈

Pericope by pericope, these suggestions are an introduction to the body of notes offered to the reader. They synthesize the various ways in which a passage has been read throughout the periods of its reception and in which it can thus be read today. In attempting to express the various contexts of possible readings,

the historical, literary, spiritual or theological notes seek to be symphonic.

### TEXT

The annotation area *\*Text* sees the text as a linguistic and literary object. In a gradual logic that goes from small linguistic units to the large groups represented by the texts, they start with the material reality of the writing (textual criticism) and go as far as determining the passage's literary genre.

### ≈ Text ≈

Here is shown the diversity of the extant texts for one and the same biblical passage. The translation offered already includes the variants found in the great traditional translations, which indicate the main lines of interpretation over the course of the text's reception and transmission. The notes under "text"

give the secondary variants. For the Old Testament, these are variants taken from the Dead Sea Scrolls, the Targums or ancient translations and patristic quotations. For the New Testament, they come from the important witnesses that are not present in the translation. The importance of these variants in determining the text's meaning is briefly described, and when the main witnesses to the text contain gaps or when the secondary witnesses demonstrate additions, the attempt is made to discern the causes.

### ≈ Vocabulary ≈

Here, all the semantic comments bearing on the most important words or phrases in the pericope are presented concisely.

If the meaning of the words or phrases adopted in the translation risks causing too great a distance from the original, the merit of the latter is made clear. If several translations of the same original term are possible, reasons are given for the one chosen.

If necessary, the text's lexical (literary, theological, technical, etc.) field is characterized, a date for the vocabulary is suggested, and the Hebrew verbal roots or Greek radicals are analyzed. The meaning of the proper names or of idiomatic expressions is given, and if need be, other biblical usages of the same term are cited. The *hapax legomena* (terms that appear only once in the given corpus) are indicated.

### ≈ Grammar ≈

From phonetics to syntax passing by way of questions of morphology, this register describes the most salient grammatical traits in the text, emphasizing the possibilities of translation other than that chosen, or the nuances that the translation cannot render but are suggested by the grammar of the text in its original language.

### ≈ Literary devices ≈

Scripture offers great literary beauty. In this register, the stylistic, rhetorical, poetic or narrative devices that make the richness of the edited text are identified by name. When necessary, their importance is explained. Here, the text is analyzed according to the literary approaches most adapted to its genre, from ancient to new rhetoric, from prosody to narratology, going by way of stylistics or the study of enunciation.

### ≈ Literary genre ≈

It is impossible to interpret a text properly without determining its genre. This rubric attempts to identify the literary genre or sub-genre of the text or of the portion of the text that is presented when that cannot be easily identified. It suggests the milieu in which the text could have been written, and draws consequences for the text's interpretation in its original historical context.

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## CONTEXT

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Ever since the 19<sup>th</sup> century, the phenomena of the past have been analyzed according to the three categories of time, space and culture. Such an approach makes it possible to have some idea of the original resonance chamber of the human discourses of the past that have been preserved in writing in various forms. The biblical text is no exception. The notes in \*Context quote or summarize ancient sources in the usual editions and translations.

### ≈ History and geography ≈

The text and its subject are situated in their historical frame. It is necessary to assess the text's importance in the period when it was written and at the same time to understand what it says of the period in which the events that it reports are supposed to have happened. These guidelines can be more complex if the text has undergone several compilations and rewritings before reaching its canonical state... Hypotheses on the genesis of the texts will be limited to the strict minimum; priority will be given to the facts of ancient history that might shed light on the events reported by the biblical writer.

On the other hand, the space in which the events narrated are supposed to have occurred will be situated as closely as possible. Knowledge of the geography and topography to which the text refers will help in understanding the material conditions of the individual and social lives that are described as well as the images used to describe the world.

### ≈ Ancient cultures ≈

The human person always lives with and among others. Every human group obeys its own laws of common life, its rules of behavior, its ethics, what is permitted and what is forbidden. It will be important



to know the *culture* of the author and of the people of whom he speaks, in order to grasp the degree to which these latter are integrated into their culture.

These notes comment on the *historical, geographical or cultural* facts mentioned or alluded to in the text; the facts that help to understand the historical, geographical and cultural context in which the text seems to have been written are also brought to light.

#### ≈ Ancient texts ≈

Under this heading, parallel texts to the biblical passage in ancient non-biblical literature are cited.

Biblical authors could use or even copy literary formulae, stories or texts from another culture with which they were in direct contact. But the loans are not only verbal; they can include laws, customs or even ethical norms.

Moreover, no matter where they live, human beings often share the same experiences of happiness or of misfortune, or they discover the same laws for governing life and at times also the same ways of saying it. In particular, the wisdom texts of Egypt, Mesopotamia and the Bible are examples of this. Such convergences in human experience over and beyond the limits of time, space and culture are noted here.

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### RECEPTION

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This annotation area makes it possible to follow the main periods in the text's reception, if possible since it came into being until our own time.

#### ≈ Comparison of the versions ≈

"Once God has spoken, twice I have heard" (Ps 62:12). These notes describe the wealth of meaning and of interpretation contained in the different versions. Over and beyond the simple textual variants noted under *\*Text*, the major traditional witnesses often attest original interpretative choices in the text's reception by those who transmitted it in their different communities. When important differences between the Massoretic text and the Greek text are to be observed, these notes attempt to determine whether they imply an "original" Hebrew for the Greek that was different from the Massoretic text, or whether these are simple variations in style.

#### ≈ Synoptic reading ≈

These notes compare different versions of the same account as found either in the gospels or in the historical or prophetic books of the Old Testament. Their factual differences – the context in which they place the story, their ways of presenting it, the aspects they seek to underline – are described here, in order to bring out the originality of the passage in question.

#### ≈ Biblical intertextuality ≈

These notes list the other biblical passages that shed light on the text. While examining the biblical text from the point of view of the reader in a *dialogical* perspective, these notes describe the factual connections within the biblical corpus on a scale that goes from the simple word to the entire work, from the use of one simple expression to a whole narrative pattern, passing by way of a particular narrative motif, idea, story or practice. The traditional hermeneutic of intra-biblical "typology" and of the "fulfillment of the Scriptures" has its place here.

*Nota bene:* For the Old Testament, these notes will appear under *\*Reception*. For the New Testament, they belong rather to the area *\*Context*. *The Bible in its Traditions* considers the ancient Scriptures to be the *language* of the New Testament authors.

#### ≈ Peritestamental literature ≈

Here are cited Jewish texts influenced by the Bible in Hebrew, Greek or Aramaic from the so-called Second Temple period which have not been included in either canonical Testament. These texts offer expressions, motifs, ideas, story lines, or practices that are parallel to the annotated text.

*Nota bene:*

- (1) *The Bible in its Traditions* follows the Catholic canon; thus the Jewish or Protestant reader will at times find certain references under *\*Biblical intertextuality*, which he or she would have expected to find in this area.
- (2) When the continuity between the two is obvious, the notes in peritestamental literature and in *\*Jewish tradition* are brought together under one single heading.
- (3) For the Old Testament, these notes will be in the *\*Reception* area. For the New Testament, they belong rather to the area *\*Context*.

### ≈ Jewish tradition ≈

These notes cite passages from rabbinic tradition that shed light on the multiform reception of all or part of an Old Testament passage or that witness to a later tradition, which the New Testament could also have known. There, the traditional aggadic and halakhic readings (rabbinic commentaries up to Maimonides and Rashi) will be given priority, but modern or contemporary Jewish readings may also be cited.

*Nota bene:* The reception of the Scriptures by Jewish literary authors, visual artists or composers has its place under the appropriate headings.

### ≈ Christian tradition ≈

From the Fathers of the Church to the great authors of the Reformation and of the Catholic Counter-Reformation, passing by way of the medieval doctors, the main Christian authors who read the passage are cited here. Because this corpus is so broad, priority will be given to *commentaries* in the strict sense of the term. Works that only cite the text in passing will only be indicated in cases of exceptional importance because of their authority or their known consequences.

These notes can comprise four types: (1) a *synthesis* of the interpretation given by several authors or by one major author over the course of his or her career (the references are given at the end of the synthesis); (2) a *quotation* from a specific author that is particularly enlightening (the author's name and the reference to his or her work are given before the quotation); (3) the list of the traditional allegorical identifications of the text's various actors: each of them is followed by the "equal" sign [=] and its allegorical identification; then references are given to the authors who present it; (4) a description of the *method* of exegesis used by the Ancients, mentioning their ways of broaching a specific question that is controversial in modern criticism of the text.

*Nota bene:* Some authors cited under *\*Christian tradition*, for example Thomas Aquinas or Calvin, also appear under *\*Theology*. They stand out first of all as authors of *commentaries* on the biblical text and in second place as *users* of that text in their own theological works.

### ≈ Liturgy ≈

The liturgy, the total art that appeals to all the senses, sees itself as the actualization of the mystery to which

the Scriptures refer. Thus, it is the privileged context of the believing reception of the Scriptures. In addition, many ritual texts are real centos of the Scriptures. The notes *\*Liturgy* present the biblical text's reception in the worship of the Christian Churches and ecclesial communities, both Western and Oriental. They describe the use of the annotated passage in the lectionaries, in the rituals, as well as in popular devotion.

*Nota bene:* For purely contingent reasons, reception in the Western liturgies has been given priority in this demonstration volume.

### ≈ Theology ≈

Under this heading, the text's multiform reception in the teaching tradition of the Councils and popes and in the works of the great theologians in the history of Christianity are presented, placed in their contexts. As far as possible, the interpretations will be identified. The notes are organized according to the classical distinctions in Latin theology (dogmatic theology, moral theology, and spiritual or mystical theology, with all the necessary sub-categories), and as far as possible discussed in chronological order.

### ≈ Islam ≈

Where it exists, the Muslim reception (mainly in the Qur'an) of the annotated passage will be presented in a special heading. When that reception also extends to the rites or the works of art, these will be gathered together under a single heading.

### ≈ Literature ≈

The notes *\*Literature* explore the non-biblical intertextuality of the pericope, in particular the literary works to the creation of which it might have led or that drew inspiration from it. The study of the literary reception makes it possible to assess the text's influence and the transformation in its understanding over the course of the cultural changes experienced by a given society. "Literature" will thus not only be understood in the sense of one of the fine arts, but also in a more sociological sense of literary production even without any poetic claim: the works resulting from "contextual" approaches inspired by the "humanities" will have their place here.

There are two types of notes: (1) *syntheses* of the interpretation given by several authors or by one major author over the course of his or her career (as

far as possible, the references are given at the end of the synthesis); (2) *quotations* from a specific author that are particularly enlightening (the author's name and the reference to his or her work are given before the quotation).

*Nota bene:*

- (1) The artistic reception of the biblical fact is sizable. So as not to choke the exegetical and theological readings of Scripture through its volume, we will limit ourselves to the works or passages in the works that take up precisely the annotated pericope.
- (2) Purely for reasons of contingency, we shall content ourselves in this volume with giving an overview of the pericopes' reception in the history of Western art.

#### ≈ Visual arts ≈

The biblical texts have been received non-verbally. This heading gives an account of the main visual representations (drawings, paintings, sculpture) of the scene or episode recounted in the text. As far as possible, the first known representation will be described

and the history of the variations in the representation will be given according to periods and cultural areas, paying more attention to major works that belong to the culture of the educated person of the 21<sup>st</sup> century.

*Nota bene:* The two comments on the notes \*Literature also apply to this heading.

#### ≈ Music ≈

These notes list the main musical works inspired by the text according to the successive periods. The librettos are cited and the musical compositions analyzed to the extent to which they give an original interpretation of the biblical text. The major musical works that interpret an entire biblical text (for example J.S. Bach's *Passions*) will be analyzed systematically.

*Nota bene:* The two comments on the notes \*Literature also apply to this heading.

#### ≈ Theater, dance and film ≈

These notes give an account of the biblical text's reception on stage or screen.

*Nota bene:* The two comments on the notes \*Literature also apply to this heading.



## *THE BIBLE IN ITS TRADITIONS AS AN EDITORIAL PROJECT*

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### **Producing *The Bible in its Traditions*: a Call for Candidates**

Online workshops for *The Bible in its Traditions* will be available at <http://bibest.org>. A workshop will be opened for each book of the Bible as teams are ready to begin work on it. Team members are recruited by the steering committee of *The Bible in its Traditions*.

#### **Join *The Bible in its Traditions***

The steering committee is looking for three types of collaborators:

- **Chief collaborators.** These are exegetes who are recruited by the steering committee as team leaders. They will be responsible for: the translation and intra-biblical references; the notes on the TEXT; the greater part of the notes on the CONTEXT; at least a first draft of the notes on RECEPTION.

- **Contributors.** These are specialists in a particular field covered by the annotation (e.g. theological issues in Romans). They will be recruited by the chief collaborators and will be responsible for the notes in their own field of competence.
- **‘Transversal’ collaborators.** These are specialists in a broad field (e.g. rabbinic literature). They will be recruited by the steering committee and will take charge of a whole field of annotation across a particular part of the Bible.

**Those interested are invited to send their offers of collaboration to the Chairman of the Steering Committee who will determine the details of their collaboration with them. <http://www.bibest.org/>**

### **The publication of *The Bible in its Traditions***

#### **The electronic edition**

The main edition will be in the form of an electronic data base in three languages (French, English, Spanish) that is accessible by subscription on the website [www.bibest.org](http://www.bibest.org)

There, the text of the biblical books in various versions as well as the content of the three areas of annotation \*Text, \*Context, \*Reception will be available to the public chapter by chapter as the work progresses. These will be brought up to date continually as new discoveries are made with the contributions of those doing research and the suggestions made by the internet users.

#### **The printed edition book by book**

*The Bible in its Traditions* will be printed book by book. There can be various editions of each book according to the selection of updated material on the website in view of the public to which each edition is geared. These printed editions will be in two forms: downloading and personal printing of sections of the book; the production of the book by a publisher.

#### **The final printed edition**

This will gather together all the biblical books in one or several volumes and will include:

1. The general introduction presenting the work (developing the project’s present definition), sketching the history of interpretation including tables, glossaries, and an index.
2. The introduction to each book according to the model shown in this present volume.
3. The biblical text in its main versions, together with the associated annotation reduced to the most important notes in each rubric.
4. A collection of notes of biblical synthesis to which the keywords in the books’ current annotation refer, following the system implemented in this volume.