known as The Family International and is now called The Family (officially: The Fellowship of Independent Missionary Communities). Its followers claim a following in about 90 countries.

Berg's movement grew out of an interpretation of evangelical, even fundamentalist Christianity, originally with strongly eschatological overtones that rejected evolutionary science, envisaged the destruction of Los Angeles in an earthquake, and especially deplored the growth of technology, which Berg saw as a precursor to the coming of the antichrist. By his followers, he is regarded as a prophet of the end times, and at his death, his spiritual mantle fell upon his second wife, Karen Zerby (b. 1946). The book of Revelation provides members with their convictions about the last days similar to many other North American evangelical groups: the Great Tribulation, the Rapture, Armageddon, and the 1,000 year reign of Jesus among his chosen people on earth.

Since the 1990s, the movement has become more institutionalized and has supplemented its eschatological emphases with a wider range of teachings. It differs from many Christian denominations in its biblical interpretations, which are augmented by the writings of Berg and Zerby. Its practice of "flirty fishing," whereby members offered sex, or "physical love in the name of Jesus," though abandoned in 1987, gained it notoriety in the age of AIDS, as have unproven accusations of child abuse. Members of the Family now interpret "the law of love," especially as described in 1 Cor 13, as approving of heterosexual love outside committed marital relations, and, though male homosexuality is forbidden, female bisexuality is permissible, though lesbianism is not. Sex between adults and children has been forbidden since 1986, though young people between 16 and 21 can freely have sexual intercourse with each other. In a radical form of "Bridal Theology," members envisage their relationship with Jesus as erotically charged, especially during sexual intercourse, but men must think of themselves as women so as to avoid any implication of homosexuality.

The keys of the kingdom referred to in Matt 16 : 19 are understood to strengthen members during prayer. These spiritual keys also power "Key Craft" (spiritual spaceships) and help believers fight and ward off demons. Members of the Family believe they all have a responsibility to live out the Great Commission of Matt 28 : 16–20 and that these spiritual keys help them be soldiers in the age-long battle between good and evil.

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Martin Forward

See also →Berg, David

Children of Israel

→Israel, People of

Children of Israel, The (Sūra 17)

Sūrat Banī Isrāʾīl, also commonly known as *Sūrat al-Isrāʾ*, is a major qurʾānic chapter of the Meccan period. Its dominant discursive mode may be characterized as apologetic, for it appears to presuppose circumstances in which Muḥammad is forced to defend his message and mission against accusations of falsehood. It contains a number of passages of particular significance, many of which seem to parallel ideas and themes found in the HB/OT and Jewish and Christian parascriptural traditions.

1. The Qurʾānic Decalogue and Other Appropriations of Israelite History. Along with sūra 26 (*Al-Shuʿarāʾ*, "The Poets"), sūra 17 is one of the earliest and most masterful of what might be termed the "Israelite" sūras of the Qurʾān. Here, a number of references to well-known episodes and personages from the HB/OT, some radically reinterpreted or recontextualized, are interwoven with allusions to the circumstances of Muḥammad's own prophetic mission; as Neuwirth has demonstrated, the juxtaposition of the missions of Muḥammad and Moses is particularly key. Muḥammad's career and message are thus validated through being located in the wider context of Israelite salvation history: cf., e.g., the references to the destruction of both Israelite temples (4–8); Noah (17); David (55); and Moses (101–4). The apocryphal story of Iblīs refusing to bow to Adam (61–65; cf., e.g., S 38 : 74–75) is another *topos* of biblical ambience worthy of note here.

While it is not explicitly associated with Moses or the Torah, S 17 : 22–39 is one of a number of lists of regulations in the Qurʾān that clearly resembles the biblical Decalogue, although novel elements are found here beside more familiar rules. Thus, infanticide, infringing on orphans' property, and cheating with regard to weights and measures are prohibited as well as idolatry and murder. Many classical Muslim exegetes do not identify any particular passage in the Qurʾān with the biblical Ten Commandments at all, but a number of important medieval and modern commentators isolate specific verses that they do believe correspond to the commandments given at Sinai. For example, al-Thaʿlabī (d. 1035) plainly states that S 17 : 22–39, supplemented with S 6 : 151–53, is exactly equivalent to the biblical Decalogue. Notably, other lists of qurʾānic equivalents to the biblical commandments found in Muslim sources may select one or another of these verses from sūra 17, or else may omit them altogether, substituting examples from other qurʾānic passages. Sometimes the commentators take a completely different tack, highlighting S 17 : 22–39 and other similar passages as fundamentally Islamic commandments, whether or not

they acknowledge any parallel with the contents of the Torah. In such cases, the preferred term may be *al-waṣāyā al-ʿashr* (the Ten Commandments) instead of *al-kalimāt al-ʿashr* (the Ten Utterances; i.e., *deka logoi*), the term usually connected specifically with the Mosaic Decalogue.

2. Allusions to the "Night Journey" and "Satanic Verses" Episodes. Muslim tradition understands the first verse of the chapter as a dramatic allusion to a miraculous event that took place early in Muḥammad's career: "Praise be to Him who brought His servant by night from the Inviolate Sanctuary (*al-masjid al-ḥarām*) to the Distant Sanctuary (*al-masjid al-aqṣā*), whose environs We have blessed, to show him something of Our signs; it is He who is the All-Hearing, All-Seeing." Further on, verse 60 refers to a vision (*ruʾyā*) which God says he showed Muḥammad. Muslim tradition often identifies these verses, as well as a number of equally cryptic verses from sūra 53 (*Al-Najm*) that also refer to visions granted to Muḥammad (cf. 1–18), as prooftexts for the elaborate mythology surrounding the prophet's night journey (*isrāʾ*) and ascension (*miʿrāj*). The standard versions of this narrative complex describe a two-part process: a horizontal movement through mundane space, through which Muḥammad is miraculously transported from Mecca to the Temple Mount in Jerusalem, and a vertical movement through celestial space, through which he ascends to heaven from Jerusalem to behold various wonders and, at least according to some versions, is privileged with a vision of God himself or some approximation thereof. In some ways, the linkage of this mythology with verses from this sūra is ironic, considering that verses 90–96 seek to refute opponents of Muḥammad who asked for miraculous verification of his mission by asserting that he is a mere mortal, an ordinary man.

Although this story predominates in the classical interpretation of these verses, as Ess and others have shown the mythology of the night journey and ascension seems only tangentially related to the qurʾānic passages in question. Likewise, the legendary narratives about each of these events appear to have originally been distinct, and there is no firm consensus in the tradition as to whether the night journey and ascension were actually supposed to have occurred at the same time. (Notably, the short version of the episode in the *History* of al-Ṭabarī features only the ascension, and omits any reference to the trip to Jerusalem.) Moreover, though it has been very influential in Muslim culture, the "orthodox" *miʿrāj* narrative in particular seems to have supplanted a number of earlier traditions, including one in which Muḥammad's encounter with God featured Allāh descending to earth rather than Muḥammad ascending to heaven. This is not immaterial for the interpretation of S 17 : 1, since the space in Jerusalem memorialized by the monument known as the Dome of the Rock, commonly understood as the place from which Muḥammad ascended, might originally have been held sacred because it was perceived to be the spot where Muḥammad beheld God enthroned. This would imply that the night journey to the "Distant Sanctuary" might have been thought of as a trip to a quasi-celestial Jerusalem rather than the earthly city. Still another tradition seems to remove the event of Muḥammad's journey from the valuation of the rock completely, inasmuch as the locale is considered sanctified because it is the place where God had stood at the time of the creation; this view parallels a legendary Jewish tradition about the *eben shĕtiyyah* or "foundation stone" enshrined in the holy of holies.

Nevertheless, it remains that the *masjid al-aqṣā* mentioned in S 17 : 1 (from which the ancient mosque on the Temple Mount took its name) has been interpreted as a reference to the sanctuary in Jerusalem (whether earthly or celestial) for quite some time. The supersessionist implications of the night journey from the Meccan *Ḥarām* to the Temple Mount are typically underscored by numerous elements in the exegetical tradition, which often focuses on stories of how Muḥammad met and interacted with his prophetic predecessors there (cf. the well-known account in the *Sīra* of Ibn Isḥāq, in which Abraham, Moses, and Jesus test Muḥammad by offering him water, wine, and milk to drink).

Sūra 17 is also closely related to sūra 53 in another respect. The admonition against polytheism found in verse 40, "Has your Lord privileged you with sons while taking daughters [for himself] from among the angels? This is truly a stupendous thing you say," is evidently an allusion to the "Daughters of Allāh" supposedly worshipped as divine intercessors by the polytheist Quraysh, the dominant tribe in Mecca at the time of Muḥammad. This verse echoes the polemic against them found in S 53 : 19–28, which is in turn commonly associated with the notorious "Satanic Verses" episode, in which Muḥammad is supposed to have been tempted to reach an accommodation with the Quraysh by accepting these minor deities as legitimate intermediaries. Indeed, a later passage in sūra 17 implies that Muḥammad was tempted to conciliate his enemies and invent a revelation they would like, though God enabled him to stand firm (73–77).

While the traditional sources on Muḥammad identify the "Daughters" as pagan goddesses, the overall tenor of the qurʾānic polemic against intercessory powers often seems to resemble a form of discourse common among rival monotheistic groups in late antiquity. This observation has far-reaching implications, and has recently led to the allegation that the polytheistic context in which the Qurʾān was supposedly revealed is mythological, and that Islam first emerged in an overtly monothe-

istic environment (as would in fact seem to be suggested by the reference to angels in S 17 : 40). However, it might also be argued that the qurʾānic polemic against intermediation (which continues in vv. 42–43 and 56–57 of this chapter) should be taken at face value. Thus, the denunciation of the "Daughters of Allāh" resonates with a more traditionally monotheistic discourse, not because the deities of the Quraysh were "really" angels but rather because at the time of this chapter's revelation, the qurʾānic message had become more closely aligned with the concepts and rhetorical style found in older scriptural forms. This would seem to be confirmed by the many allusions to biblical themes and events found throughout this chapter.

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Children's Bibles

Children's Bibles, illustrated redactions of scriptural historical narratives, are a prominent component among contemporary books for children. The beginnings of children's Bibles lie in the High Middle Ages with Petrus Comestor's *Historia Scholastica* (1170, Scholastic history; or History for the schools). Conceived as a text for students in the Paris "schools," the *Historia Scholastica* incorporated commentary as well as edited biblical text from the Vulgate. It subsequently existed in a broad variety of formats (large and small, illustrated and unillustrated, manuscript and print) for a broad range of audiences from pupils in Latin schools to adults, and in a number of vernaculars as well as in Latin.

In 1670 Nicolas Fontaine, a Port-Royalist educator, adopted a similarly broad approach when he composed the richly illustrated *L'Histoire du Vieux et du Nouveau Testament* (History of the Old and of the New Testament). Initially published for wealthy readers, it entered schools within a generation, was translated into nearly every European language, was revised by Jesuit educators, and remained in use into the 20th century in the United States. Its original illustrations, based on Matthäus Merian's *Icones biblicae* (Biblical images, 3 vols., 1625–28), remained foundational for children's Bible imagery for centuries. Like the *Historia Scholastica*, Fontaine's *Histoire* separated commentary from narrative, and, consistent with reformist Port-Royalist Catholic practice, stressed spiritual dimensions of religiously significant narratives.

Martin Luther's earlier *Passionalbüchlein* (1529, Little Passion book) provided a second children's Bible model, in which only words from Scripture (*sola scriptura*) were claimed to appear. In the following centuries, however, Protestant children's Bibles commonly omitted problematic text, altered sequences of events, and/or interjected unmarked commentary, practices that undermined the biblicity declared by their editors.

In 1714 Johann Hübner, rector of a Hamburg school for sons of local merchants, published *Zweymal zwey und funffzig Auserlesene Biblische Historien* (Twice fifty-two selected Bible histories), which dominated 18th-century German children's Bibles. Each of its 104 readings identified its biblical source, provided a numbered catechismic question for each sentence, and inserted "Useful Teachings" and "Pious Thoughts" (in German and in Latin). From 1731 onward a full-page illustration, generally based on Merian's designs, expanded each chapter.

The first Jewish vernacular children's Bible, Moses Mordechai Büdinger's *Derekh emunah: Der Weg des Glaubens, oder Die kleine Bibel* (1823; The way of belief, or the little Bible), was – in its first edition – directed at girls and their mothers. From the 2nd edition onward, *Die kleine Bibel* addressed boys and girls. The most prominent of the numerous Jewish children's Bibles to follow was Jakob Auerbach's *Biblische Erzählungen* ([1]1854–58, Bible narratives), which became a Berlin schoolbook in the early 20th century. In the 1930s Joachim Prinz's *Helden und Abenteurer der Bibel* (1930, Heroes and adventurers of the Bible) and *Die Geschichten der Bibel der jüdischen Jugend neu erzählt* (1934, Bible stories newly retold for Jewish youth) incorporated stories of political resistance to foster religious courage in Jewish children. Jewish children's Bibles, whose overall development echoed that of Catholic and Protestant children's Bibles (see below), have remained a continuing publishing phenomenon.

From their inception until the mid-1700s, children's Bibles were produced for and consumed principally by future functionaries and children of the employing classes. Children's Bibles were also used as Latin primers, the most widespread of which was the *Dialogorum Sacrorum* of Sebastian Castellio (also Castalio, Châteillon, Castalione), in use for over 200 years in the British Isles.