(e.g., the Genesis Apocryphon). Mackie notes that what we have in Ezekiel is the small beginning of practices that came to be much more prevalent and diverse in later Jewish compositions. Mackie's monograph thus sheds important new light on the early origins and development of rabbinical scriptural interpretation. Mackie further compares the practices in Ezekiel that those in ancient Near Eastern works (e.g., the Gilgamesh Epic). Here, the differences are more important than the similarities. Whereas the scribal expansions in Ezekiel are small and exegetical, the expansions in the Gilgamesh Epic are substantial and suggest that the scribes saw themselves as literary contributors, i.e., as authors, rather than as scribes.

Mackie's study is lucidly written and well structured. It is also well endowed with Appendices that facilitate for the reader to appreciate the often rather technical discussions. Appendix I lists all the scribal expansions throughout the whole Book of Ezekiel in canonical order. Appendix II then lists the same expansions, now organized according to their purpose. There is also a bibliography, and index of authors, and an index of biblical references.

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Dominik Markl, ed.
The Decalogue and Its Cultural Influence
Hebrew Bible Monographs, 58, Sheffield: Sheffield Phoenix, 2017, paperback,
xxii + 383 pages, SEK 388, ISBN 978-1-910-92830-1

Comprised of 21 essays—plus a thoughtful introduction on interdisciplinary perspectives and a preface on reception history by John Barton—*The Decalogue and Its Cultural Influence* is a veritable "smörgåsbord" of scholarship on the Decalogue. The collection is the result of collaboration at a 2012 conference entitled "The Influence of the Decalogue," which united authors from a diversity of disciplines within the humanities. The interdisciplinary project engages the "cultural radiance of the Decalogue" (1) beyond biblical studies.

The Decalogue has a history of extensive study in exegetical theology, however the integration of the Ten Commandments into many cultures for more than two millennia makes this a rich topic for reception history. The contributions are carefully curated into four broad themes that are identified below. Due to the space limitations of this review, I seek to honor each author with their name and essay title, which also demonstrates the rich scope of the discussions. Four representative chapters that enlivened my theological imagination receive more description and are noted by an asterisk in the list.

Part I: "Antiquity—Biblical Foundations and Early Developments" includes: *Dominik Markl, "The Ten Words Revealed and Revised: The Origins of Law and Legal Hermeneutics in the Pentateuch"; Innocent Himbaza, "The Reception History of the Decalogue through Early Translations: The Case of the Septuagint, Peshitta and Targums"; J. Cornelius de Vos, "The Decalogue in Peudo-Phocylides and Syriac Menander: 'Unwritten Laws' or Decalogue Reception?"; and Hermut Löhr, "The Decalogue in the New Testament Apocrypha: A Preliminary Overview and Some Examples."

Dominik Markl's thoughtfully written essay is strategically placed as an early chapter of the book, such that he exegetes key aspects of the content and connections within the broader contexts of both versions of the Decalogue in Ex 20 and Deut 5. Markl then analyses the significant differences of the two in support of his clear thesis, which argues that the two versions of the Decalogue are critical "for the legal hermeneutics of the Pentateuch in its final form" (14). While recognizing that there is minimal engagement with the reception of the Ten Commandments in the rest of the Hebrew Bible, Markl then identifies that early Jewish and Christian reception opened "the way to the ethical generalizations" (25) that shaped the hermeneutical reception throughout history in ethical teachings, including catechisms, and through artistic interpretations. In addition, I now provide Markl's article to students as an exemplar of thesis-driven exegetical writing with cogent argumentation that carefully

brings the reader through well-crafted transitions, though without a final summary.

Part II: "Middle Ages—Liturgy, Homily and Theology" includes: Miguel Lluch Baixauli, "The Decalogue in Western Theology from the Church Fathers to the Thirteenth Century"; Ruth Langer, "The Decalogue in Jewish Liturgy"; Aaron J. Kleist, "Vernacular Treatments of the Ten Commandments in Anglo-Saxon England"; *Ralph Lee, "The Ten Commandments in the Ethiopic Tradition"; and Randall B. Smith, "Thomas Aquinas on the Ten Commandments and the Natural Law."

Having recently returned from teaching the Pentateuch in Ethiopia, Ralph Lee's analysis of the Decalogue in the Ethiopic tradition deepens my intercultural hermeneutical research. The *tabot*, a wood tablet carved with the Ten Words, is central to the symbolism within Ethiopian Orthodox Christianity, one of the oldest church bodies. In the celebration of *Timkat* (Epiphany), I experienced how *tabots* are paraded through the city on priestly heads, surrounded by the singing, dancing, and obeisance of the adherents. Lee's chapter provides rich historical and interpretative backgrounds of these symbolic understandings.

Part III: "Worldwide Dissemination in Early Modern Catechisms and Catechesis" includes: Ian Green, "The Dissemination of the Decalogue in English and Lay Responses to it Promotion in Early Modern English Protestantism"; Jonathan Willis, "Repurposing the Decalogue in Reformation England"; Hans-Jürgen Fraas, "The Reception of the Decalogue in Protestant Catechism"; James F. Keenan, "The Decalogue and the Moral Manual Tradition: From Trent to Vatican II"; Luis Resines, "The Decalogue in American Catechisms of the Sixteenth Century"; and *Veronika Thum, "The Decalogue in Late Medieval and Early Modern Imagery: Catechetical Purpose and Theological Implications."

While I appreciated every article in this section regarding catechisms, I highlight Veronika Thum's contribution for its inclusion of 13 figures that illustrate late medieval and early modern imagery related to the Decalogue. Imagery was especially significant for didactical purposes, as

affirmed by pope Gregory the Great, because only a small fraction of the population in these contexts was literate. The "reading" of pictures disseminated the Decalogue through murals, panel paintings, reliefs, sculptures, stained-glass windows, and in catechisms. Thum describes the development of Decalogue imagery, including early applications, such as "incunabula" or single leaf woodcuts and engravings printed prior to 1501. (In my curiosity of this newly discovered topic, I discovered that there are 2.500 incunabula from many disciplines in a special collection at the Uppsala University library, http://www.ub.uu.se/finding-your-way-in-the-collections/selections-of-special-items-and-collections/incunable-collection/). Thum's overview continues with key technological and theological developments, including the Reformation with its aniconism movement and Luther's integration of the Decalogue into the catechism with Lucas Cranach's German contextualized woodcut imagery, two of illustrations represented.

Part IV: "Interpretations and Transformations in the Eighteenth to Twenty-First Centuries" includes: Christopher Rowland, "'The Law of Ten Commandments': William Blake and the Decalogue"; Luciane Beduschi, "Joseph Hayden's *Die heiligen zen Gebote als Canons* and Sigismund Neukomm's *Das Gesetz des alten Bundes, oder die Gesetzgebung auf Sinaï*: Exemplification of Changes in Musical Settings of the Ten Commandments during the Eighteenth and Nineteenth Centuries"; Gerhard Lauer, "The Law and the Artist in the Age of Extremes: On Thomas Mann's *Das Gesetz*"; David J. A. Clines, "The Decalogue: The Scholarly Tradition Critiqued"; *Lloyd Baugh, "The Reception of the Decalogue in Film: Krzysztof Kieślowski's *Decalogue*"; and Steven Wilf, "The Ten Commandments and the Problem of Legal Transplants in Contemporary America."

Lloyd Baugh's descriptions of Krzysztof Kieślowski's ten *Decalogue* films, a 1989–1990 Polish TV mini-series, dramatize the commandments in a collection of real life stories set in one Polish high-rise apartment complex. One longer movie received the *Prix du Jury* at the Cannes Film Festival. Baugh describes the moral dilemmas and decision

making in the various themes from the Ten Commandments with re-flections on theological aspects, such as selfishness, human sexuality, grace, and reconciliation. Every description seems to defy categorization and reductionism that compels me to want to view the depictions.

The stimulating breadth of disciplines makes this an engaging read. The multidisciplinary collaboration takes one beyond the boundaries of standardized disciplines and provokes new perspectives. Combined with thorough research and supported by extensive citation and several illus-trations, the book leaves the reader engrossed with the multi-faceted cultural influence of the Decalogue.

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MATTHEW NOVENSON
Grammar of Messianism
New York: Oxford University Press, 2017, hardback, xvi + 361 pages,
£59, ISBN: 978–019–02550–22

Matthew Novenson's book *Grammar of Messianism* is a follow-up from his dissertation, *Christ Among the Messiahs*. In his recent book, Novenson tries to argue for two main points. First, that studies of messianism have been done by using a methodology that is flawed. Secondly, that one should regard messianism and messianic language as not definitive, but fluid. Writers use messianic language in a way that suits their pur-pose for writing. The book contains eight chapters, beginning with the problem of earlier research and ending with a chapter on possible ways forward in the search for a proper interpretation and understanding of messianic language in relation to Jewish and Christian writings.

The first chapter sets the tone of the book by aiming critique against earlier studies of messianism. Novenson's main purpose is to rid scholar-ship of the methodological trope of using fixed idea of messianism in order to test texts and examine if they are "truly messianic." Rather, Novenson views messianic language as a language game.

> If messianism is a language game, then what I am calling the "grammar of mes-sianism" is the rules of the game: the way messiah language for the ancient au-