present in homilies, in polemical and doctrinal treatises, in conciliar statements, etc.—and in much of this literature, Pentiuc would surely concede that the engagement with Scripture is far richer than what he describes as the "discursive" mode of exegesis.

I should also like to register a little note of regret over what appears to be an insufficient theological appreciation of the "Christophanic exegesis" at play in Byzantine hymnography. Commenting on the identification of the heavenly agent at Daniel 3 with Christ (a commonplace in early Christian exegesis), Pentiuc offers the following: "It is the antitype, the Son of God before incarnation, who travels from the future to the past or, more precisely, from out of the time-space continuum into the 'past' of salvation history" (314). Similarly, the identification, in the famous Hymn of Kassia, of the Old Testament Lord seeking out Eve in Paradise with the Lord who encounters "the sinful woman" (Luke 7:36–50; Mat 26:6–16) is deemed "another example of antitype time traveling in the past" (314), since "it is the Word of God, the Logos, who, prior to its incarnation, was somehow mysteriously walking in the Garden of Eden" (368, n. 92). The less than felicitous metaphor of "time traveling" combined with the expression of puzzlement leaves readers with the impression that they have stumbled upon some theological bizarrerie—when, in fact, this kind of exegesis, widespread in both Byzantine aural and visual media, synthesizes a venerable and widespread patristic tradition.

These quibbles aside, I hasten to say that this book constitutes a major contribution to scholarship. Like *The Bible in the Orthodox Tradition*, it will become a standard reference work for scholars and students, teachers and preachers interested in Byzantine hymnography as a privilege entry-point into understanding how early Christians encountered the Scriptures. As Pentiuc points out, for the vast majority of believers, this happened "via the living tradition of the Church, especially the liturgical services, aurally (e.g., listening to the hymns, biblical readings, homilies, etc.) or visually (e.g., looking at Church iconography or liturgical acts loaded with scriptural symbolism)" (285). Since it is true that "the impact of Scripture on such a large audience regularly attending religious services has never been sufficiently emphasized" (286), we are certainly indebted to the author for this thorough and thoroughly enjoyable introduction to liturgical exegesis in its "aural" mode. One can only hope that the project of a similar introduction to liturgical exegesis in its visual mode—"Seeing the Scriptures," if one may be so bold as to suggest a title—is already on Fr Pentiuc's agenda.

Bogdan G. Bucur
St Vladimir's Orthodox Theological Seminary
doi:10.1017/S0009640723003414

Divine Inspiration in Byzantium: Notions of Authenticity in Art and Theology. By **Karin Krause**. Cambridge: Cambridge University Press, 2022. xviii + 443 pp.; many black-and-white figures. $120.00, hardcover

This book offers the first systematic treatment of divine inspiration in the intellectual and artistic production in Byzantium. It is learned, well-researched, and well-written, tracing ideas about divine inspiration from early Christianity to late Byzantium.

The approach is interdisciplinary with art history, theology, and philology playing equally important roles in formulating persuasive arguments. The first four chapters deal with divinely inspired texts and their authors, while the last three are dedicated to icons and artists, amongst whom is Christ himself. This review provides only a glimpse into a very complex argument about writing and art production in the Christian East and beyond.

The book begins with a treatment of early representations of the evangelists in relation to Roman and late antique images of intellectuals. Krause notes that the Christian figures, unlike their pagan counterparts, are inevitably represented writing, their texts displayed for the audience to see and read. Commonly, the inspired evangelists are depicted faithfully recording the words given to them from above; their agency is thus limited insofar as they are the mediators in the transmission rather than the sole authors of the Gospels. In the Christian milieu, the interventions of holy figures —whether through the image of Holy Wisdom, Christ, or the hand of God—guarantee the authenticity of the Gospels while singling them out as the containers of divine truths. The evangelists, however, are not random figures; they are both distinguished intellectuals and worthy individuals who are chosen to transmit the word of God.

Krause examines also representations of the Apostle Paul and certain Church fathers such as John Chrysostom and Gregory of Nazianzus. She ushers them into the Byzantine story of divine inspiration, which makes their intellectual legacy into a depository of Christian truths. The author sees visual representations as fundamentally dependent on written evidence—Saint John Chrysostom, for example, is consistently visualized with Saint Paul who, as early as the seventh century, was described in Byzantine sources as the Golden Mouth's main inspiration. The images are even more informative; occasionally, John could take on Paul's facial features— indicating a near collapse of identity and bringing the former into the holy ranks of the Biblical authors (see Figure. 3.1).

Krause looks also into images of inspired emperors and prophets, buttressing her argument that the divinely inspired written word had acquired the status of law in Byzantine church and society.

In the fifth chapter, Professor Krause considers the status of inspirited icons. According to her, Byzantine authors wrote about living icons in order to respond to persistent iconoclast accusations that icons are dead matter. She discusses several Byzantine sources that attest to how certain icons collapse the difference between image and prototype and come to life. This was made possible, according to Krause, because they were imbued with a particular kind of naturalism, which eased the identification of their subject matter with living beings. The agency of gifted painters who, like the evangelists, would have been divinely inspired further allowed for some icons to acquire the status of holy texts.

The last two chapters are dedicated to the quintessential artist—Christ—and the image he created by wiping his face on a towel—the Mandylion. These chapters offer valuable insights into the history and theology of this important icon. The main premise of Krause's argument is that the Mandylion is not concerned with the appearance of Christ but rather with the Incarnation and, more specifically, the relationship between Christ and God the Father. The author argues that there was nothing on the textile as it was imprinted with Christ's divine essence and not with his portrait! This notion had profound repercussions for the Byzantines who, after the transfer of the Mandylion to Constantinople, felt that it should be enclosed and hidden from view in the palatial Pharos chapel. A word of caution: Byzantine sources insist that certain individuals—an imperial candidate and a holy man among them—have seen an outline of Christ's face on the towel. The author is certain that this was not true. However, not only do we need to evaluate this information critically, as she does, but we should also accept that there are ways of seeing that we do not practice anymore but that are equally valid.

This exemplary multifaceted treatment of the theme of divine inspiration in Byzantium should be read and discussed by anyone interested in questions of authenticity. The mechanisms and paradigms established by the Byzantines to promote the truthfulness of certain texts and images can enrich our own understanding of what it means for something to be real.

Rossitza Schroeder
St. Vladimir's Orthodox Theological Seminary
Yonkers, NY
doi:10.1017/S0009640723003025

Religious Horror and Holy War in Viking Age Francia. By **Matthew Bryan Gillis**. *Renovatio* – Studies in the Carolingian World, 1. Budapest: Trivent, 2021. 158 pp. €79.00 hardcover; €37.00 paperback, free pdf available from publisher's site.

I found it hard to get a handle on this book for two reasons. Firstly, as Matthew Gills himself states, "The book's alternative essay-style approach suggests historical and intellectual connections rather than making a more traditional argument" (3). My second difficulty was in understanding the meaning of "religious horror." Gillis' focus is on a rhetorical style that might alternatively be called "Christian terror," the fire-and-brimstone sermonising used for millennia in calls to repentance. As he states, "biblical scholars have demonstrated the importance of monsters, negative emotions, gory imagery and disturbing rhetoric in Scripture, which served to correct believers by revealing the grim results of human wickedness and immorality" (2).

What turns this mission to frighten sinners into horror? Gillis gives no definition or theory of horror but implicitly reveals two reasons for the term. The rhetorical images he highlights are particularly gruesome: blood dripping from someone's mouth, the tearing and devouring of human flesh, worms, rotting flesh. These are tropes evoking not just fear but disgust, common in the genres of horror literature and film. Gillis refers several times (104, 116, 123) to "worm theology," using scriptural and patristic imagery of worms spontaneously generated from corpses and eternally devouring them in hell (42–43).

The second reason for Gillis' use of the term "religious horror" is that the evil-doers denounced are not the Vikings raiding Francia in the late ninth and early-tenth centuries, but the Franks themselves, whose sins result in God's punishment and failure to defeat their attackers. Late Carolingian moralists had met the enemy, and, to their horror, he was them.

Gillis explores a variety of genres from the period 880–930 CE. The first two chapters discuss texts (including the Capitulary of Ver promulgated by King Carloman II in 884,