

conferences, each of which yielded a book. The purview of this volume is quite focused. Following an introductory survey and analysis of mid-twentieth-century historiography on Jewish-Christian disputation literature by William Horbury, Part I contains six essays presenting a variety of approaches to the fifth century polemical text, *Dialogue of Timothy and Aquila*. The three essays in Part II turn to the manuscript tradition, generic models, and literary strategy of Petrus Alfonsi's *Dialogus contra Iudaeos*. The two essays comprising Part III turn the tables to examine late antique and medieval anti-Christian polemical tracts written by Jews.

Engaging with assumptions in the dominant scholarship about the reality and purpose of late antique and medieval polemics, this volume offers a broad spectrum of approaches and conclusions. Several essays frame their questions about whether the texts in question aimed to represent reality with helpful overviews of recent scholarship in the field. Two essays stand out in presenting novel arguments or material. Mark Sapperstein introduces two relatively unknown Jewish polemical works as evidence that Jews were actively involved in developing the genre. Yannis Papadogiannakis's essay examines the role of emotions in polemical literature. The theoretical framework of this piece is fundamentally different than most essays in the volume, but this is a highly innovative approach that would yield very interesting results were its purview systematically expanded to include medieval polemics.

This volume brings together an important collection of essays on the literary and structural form of premodern religious polemics; however, it might have benefitted from a more deliberate curatorial hand. Some of the essays read as lightly revised conference papers, while others are more fully developed; there is a notable imbalance between Part I, which comprises half of the book and largely focuses on scholarly debates around the text of Timothy and Aquila, and the two remaining sections, which together comprise fewer total chapters on more varied themes. Still, both in the aggregate and in its constituent parts, *Jewish-Christian Disputations* is an important contribution to the scholarship on the intersection between texts representing interfaith disputations and the nuances of Jewish-Christian relations on the ground.

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***A Companion to Byzantine Iconoclasm*. Edited by Mike Humphreys. Brill's Companions to the Christian Tradition 99. Leiden, Netherlands: Brill, 2021. xviii + 630 pp.**

This large volume contains twelve chapters: a long Introduction written by the editor (pp. 1–106); two chapters on images before Iconoclasm (Robin Jensen's "Figural Images in Christian Thought and Practice before ca 500" and Benjamin Anderson's "Images in Byzantine Thought and Practice, ca 500–700"); three chapters on the sources ("Chronicles, Histories and Letters" by Jesse Torgerson and Mike Humphreys; "Acta, Treatises and Hagiography" by Richard Price; and "Material Culture" by Sabine Feist); two chapters on Byzantine iconoclasm in action (the editor's

“First Iconoclasm” and Marie-France Auzépy’s “The Iconophile Intermission and Second Iconoclasm”); three chapters on the theology of Byzantine iconoclasm (Andrew Louth covers the eighth century, Ken Perry the ninth, and Dirk Krausmüller considers “The Problem of the Holy: Iconoclasm, Saints, Relics and Monks”); and a final two chapters on Iconoclasm outside of Byzantium (Christian Sahner on Islam, 600–850, and Thomas Noble on the West).

The volume is, in some ways, a response and supplement to an even larger volume published by Cambridge University Press in 2011 by John Halden and me (*Byzantium in the Era of Iconoclasm: A History*), which was itself the sequel to *Byzantium in the Era of Iconoclasm: the Sources* (Ashgate, 2001). Inevitably, perhaps, there is a great deal of overlap, and there is also—perhaps also inevitably, given that this is a companion—a fair amount of narrative history without analysis, but there are also some notable additions. I would in particular single out Anderson’s chapter, which deals largely with epigrams attached to images, a topic we barely considered in the earlier volumes and which demonstrate that, while there was a notable increase in images as conveyors of the real presence of the holy figure portrayed toward the end of the seventh century, the Byzantines continued the earlier Roman practice of imbuing sacred portraits with agency, just as they continued to do with imperial portraits, to a greater extent than I, at least, previously believed. Auzépy’s chapter on Second Iconoclasm is also a *tour de force* and synthesises a huge amount of material that she has presented over the past forty years in a compelling, and fresh, way. Similarly, Noble winnows down his own huge book (*Images, Iconoclasm, and the Carolingians* [Philadelphia, 2009]) to a balanced and very readable thirty-two pages, and Louth does the same for the writings of John of Damascus, on which he has written extensively (for example, *St John Damascene, Tradition and originality in Byzantine Theology* [Oxford, 2002]).

The range of expertise collected together in this volume, much of it delivered by scholars who have been working on iconoclasm for decades, is impressive. There are, however, some surprising omissions. Most generally, for a volume dedicated to a controversy about religious imagery, there is surprisingly little about material culture. Feist is excellent on architecture (her area of expertise), but all other media are treated summarily at best. There are also gaps in the authors’ knowledge of the secondary literature: the discussion of the *Parastaseis* would benefit from a reading of Liz James, “‘Pray Not to Fall into Temptation and Be on Your Guard’: Pagan Statues in Christian Constantinople” (*Gesta* 35 [1996]: 12–20; the evaluation of the epistolary evidence certainly needed to reference A. Kazhdan and A.-M. Talbot, “Women and Iconoclasm” (*Byzantinische Zeitschrift* 84/85 [1991/1992]: 391–408; repr. in Talbot, *Women and Religious Life in Byzantium* (Aldershot, 2001), study 3, which considers the letters of Theodore of Stoudion at length. There is new dendrochronological evidence (considered in Robert Ousterhout’s *Eastern Medieval Architecture*, which is in the bibliography) that redates the rebuilding of Hagia Eirini in Constantinople to after the death of Constantine V. Since the volume appeared, four additional important publications will also require modification of the arguments presented. Philipp Niewöhner’s “The Significance of the Cross before, during, and after Iconoclasm: Early Christian Aniconism in Constantinople and Asia Minor,” in *Dumbarton Oaks Papers* 74 (2021), demonstrates that images of the cross were in fact the preferred option of ecclesiastical decoration in Constantinople long before iconoclasm made them theologically preferred; Francesca dell’Acqua’s *Iconofilia* (Routledge, 2020) adds to our knowledge of the links between Italy and Constantinople during the controversy; Robert Jordan and Rosemary Morris, eds. and trans., *The Life and Death of Theodore of Stoudios*,

Dumbarton Oaks Medieval Library 70 (Cambridge MA, 2021), noted as forthcoming by Parry (427) has now appeared and sheds considerable new light on the inventiveness of the Stoudite monks as they rewrote the history of iconoclasm; and Óscar Prieto Domínguez, *Literary Circles in Byzantine Iconoclasm. Patrons, Politics and Saints* (Cambridge, 2020) is of obvious relevance to many of the chapters.

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The Sacred and the Sinister: Studies in Medieval Religion and Magic. Edited by David J. Collins. University Park, PA: Pennsylvania State University Press, 2019. 292 pp. \$74.95 hardcover.

This festschrift in honor of Richard Kieckhefer combines ten essays on topics ranging from the holy to the occult, while happily exploring the many points in between. An introduction by the editor helpfully frames both the purpose of the volume and the debt owed by the contributors and those in related fields of magical and religious studies to Professor Kieckhefer. A panel at the 2019 International Congress on Medieval Studies at Kalamazoo coincided with its release to celebrate both the ideas discussed and Kieckhefer's contributions.

The book is broken into four sections, each containing two or three essays. These sections proceed in a clear direction from discussing holy people to those deemed suspect or downright diabolical in their use of magical arts. Yet as the volume demonstrates, these categories—holy and profane—were subject to contemporary debate, with saints seen as suspect unless or until they could be presented in appealing terms, and with practitioners of magic integrated into more mundane and acceptable social activities and categories.

For those interested in only holy or only occult topics, the material presented, while of good quality, might be too limited for a complete read. Yet for those interested in the intersection and nuances present in both of these areas of study, the range of essays in this volume should provide plenty of food for thought.

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