

between the Law and the Spirit. Gane mentions the Holy Spirit along the way, in passing, as the powerful force behind the life of the believer, but says little of substance about it. He deals only very briefly with the key passage in Rom 7–8 (401–403). The Law has always been and still is good, holy, and even spiritual, but it is also weak because it cannot take control of my “flesh.” The Holy Spirit can! The power for the Christian life comes from the Holy Spirit, who himself enables us to live according to the principles and patterns in the Law, which he inspired (Rom 8:5–8). The Holy Spirit is on both ends of the process: he inspired the writing of it in the first place, and he is dwelling and working within us to bring it to bear in New Covenant ways.

I am also concerned about the limitations Gane puts on the so-called “ceremonial (or ‘ritual’) law.” The division between moral, civil, and ceremonial law in the Mosaic Law does not work well in the Hebrew Bible and it is certainly not the way the New Testament writers talk about the application of the Law in their present. The fact of that matter is that the New Testament writers put a lot of emphasis on how the tabernacle/temple and sacrificial regulations are mediated to us as believers in Jesus Christ. According to Paul, we are the temple of the Holy Spirit, individually and corporately, as the body of Christ (e.g. Eph 2:19–22; 1 Cor 6:18–20). Similarly, Peter names us as the stones in the temple and as the priests who offer sacrifices (1 Pet 2:4–5), and he even applies Isa 53 to the life of the believer (1 Pet 2:18–25). If we are going to be like Christ, we need to be willing to suffer silently as he did too. Much more could and should be said about this. Despite these misgivings, I believe Roy Gane has developed in this book a very good survey of the Old Testament Law overall and some helpful patterns and examples for bringing the Law over into the New Testament for the life of the church and the believer. I learned a lot from this book and will continue to use it in my teaching and writing on this very topic. I congratulate him for a work well done.

Trinity Evangelical Divinity School, Deerfield, Illinois RICHARD E. AVERBECK

Grafius, Brandon R. *Reading the Bible with Horror*. Lanham, MD: Fortress Academic, 2020. xi + 175 pp. Hardcover. USD 90.00.

Brandon R. Grafius, assistant professor of biblical studies at Ecumenical Theological Seminary, with his PhD in Bible, culture, and hermeneutics, has delved into the topic of horror and the Bible before. Building on previous works he produces this book where the movie genre of horror is used as a template to examine the biblical narratives. The book addresses the Bible’s ability to speak to humanity’s craving to be artificially made afraid by its stories. The purpose of the book, as stated by Grafius, is to look “at biblical texts and horror films and ... to see what can be gained from reading these two texts together” (16).

Grafius introduces his book with a personal anecdote explaining why he finds the horror genre so fascinating and allows him to address his fears. Grafius then explores different theories on why the horror genre gives its enthusiasts the satisfaction it does. One of the best ways it achieves this gratification is when horror can reveal that which is concealed and to articulate for those without a voice. The fact that horror causes us to view situations that make us afraid, angry, disturbed, and discomforted is linked to the Bible, especially the Hebrew Bible. If the Hebrew Bible is read honestly, he suggests that some of its stories will cause fear, anger, disruptions, and discomfort. The horror genre also is very connected with the Bible because a significant motif in numerous horror films is religion, especially elements taught by the Judeo-Christian tradition. Thus, horror talks about the Bible, and the Bible has horrific stories.

The first chapter explains how one may use horror as a “particular lens through which to view the text” (15). Using the genre of horror can illuminate features and associations that would remain hidden or misunderstood. Grafius also states that he will not merely critique horror films with the Bible but also allow the movies to critique preconceived theological claims superimposed on the text. He talks about monsters as a metaphor, horror as anxiety, and the psychological and social approaches in the rest of the chapter. Monster theory is discussed in the second chapter, where Grafius points out that films first used monsters as representations of the “threatening Other,” but in the late 1960’s it became not so simple (30). That the monster started to become “truths about ourselves that we are reluctant to admit” (31). Grafius states that the book of Job has an example of where the monster and the hero have their lines blurred. The Leviathan and Job are first contrasted but then compared. In comparison, Job appears to be more monstrous than first thought and the Leviathan less.

The third and fourth chapters deal with haunting spirits or places, like haunted houses. The main idea here is that these hauntings point to unsolved past injustices. Chapter three references the story of the ghost of Samuel speaking to Saul, and in chapter four, the house of David is explained as a haunted place. The fifth chapter deals with monsters or threats found inside the community. Here women are laid out to be the Hebrew Bible’s threat from the inside. Grafius states that “the persistent and unique power of women to threaten the male ego is attested by the attention they are given in these legal texts. And the inability of the texts to decide on their relationship to Israelite women—whether they are subject or object—moves women further into the category of the monstrous” (117). Thus, the patriarchal society doesn’t know what to do with women but creates legislative boundaries around their threat.

YHWH being monstrous is the topic of chapter six. Here God is demonstrated not to be exclusively described as benevolent in the Hebrew Bible, but the author sees God as threatening as well. The description of God as both

someone to ground our hopes, and one who causes dread, fits a paradoxical or somewhat hybrid understanding of God's character. In his conclusion, Grafius mentions the idea of the cycles of horror. Cycles of horror are the ebb and flow of the popularity of the horror genre related to the anxieties found in individuals and society. Religion understands these below the surface anxieties, which are addressed in the Hebrew Bible. There is a lot of darkness in the Bible, which points to society's understanding of their current fears. The fact that the Bible includes dark stories demonstrates that "horror has been with us, in one form or another, for as long as people have been telling stories" (144). Grafius points out that "horror is one way that we can think through and process the deep, abiding struggles that are a part of everyday life" (145). The Bible did not sanitize its dark stories of the past. This lack of sterilization is essential because these stories let us know that when we face dark times of our own, "we can walk out the other side of it because our faith ancestors and our horror stories have shown us how" (145).

I think Grafius achieved what he aimed to do, which is to examine biblical texts in dialog with horror movies. He looked at different subgenres of horror movies and discussed their use in the Bible. Grafius's methodology is somewhat based on the postmodern reader response. Some of his biblical arguments have been based on the documentary hypothesis. These two methodologies would make someone with a higher view of Scripture uneasy. However, I found his dialog with Scripture and horror movies refreshing. I think many Christians (especially in the West) have been immersed in a sanitized and safe religion. The fact that horror movies thrive as a cultural phenomenon in the West shows that many anxieties are not adequately addressed. The rise of xenophobia, exclusion, and hate in our religious culture merely indicates that a sanitized, prosperous, and safe view of God has not influenced positively the behavior of many. In *Reading the Bible with Horror*, Grafius allows God to be like C. S. Lewis's lion, Aslan (Lewis's version of Jesus in the *Chronicles of Narnia*). Mr. Beaver in *The Lion, the Witch, and the Wardrobe*, says about Aslan, "Safe? ... Who said anything about safe? 'Course he isn't safe. But he's good."

Berrien Springs, Michigan

NATHANIEL GIBBS

Höschele, Stefan, and Chigemezi N. Wogu, ed., *Contours of European Adventism: Issues in the History of the Denomination on the Old Continent*. Möckern-Friedensau, Germany: Friedensau Adventist University, 2020. 402 pp. Paperback. USD 36.00.

Stefan Höschele and Chigemezi Wogu, theologians and historians at Friedensau Adventist University, have weaved the contribution of twenty-two Adventist scholars, and gifted to students of Adventist history and theology this