

association'. As such, it helps carry the debate forward and will no doubt elicit a number of vigorous responses.

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*Liturgy and biblical interpretation. The Sanctus and the Qedushah.* By Sebastian Selvén. (Reading the Scriptures.) Pp. viii + 233. Notre Dame, IN: University of Notre Dame Press, 2021. £57.99. 978 0 268 5  
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In this study of the Christian *Sanctus* and the Jewish *Qedussah*, Sebastian Selvén presents us with a 'reception' study of the two liturgical texts, discussing how each was read and heard in history, music and literature. He reminds his readers that the Hebrew Bible itself is a liturgical text, and the Masoretic text is cantillated in its entirety. A biblical scholar cannot get away from the fact that the liturgical instructions of *qere* and *ketiv*, for example, are written in the manuscripts themselves. Selvén's assumption underlying the study is that reading (singing also?) is a process undergoing constant mutation, and that our academic ways of reading are themselves part of the reception of the text and not a meta-operation taking place above it. Selvén notes that he is not undertaking a comprehensive survey, but has selected certain traditions to highlight the reception – Jewish Synagogue use, the medieval Roman mass, the Church of England's *Book of Common Prayer* and the Swedish Lutheran rite. This selection allows for a more sustained consideration of each of these traditions than was possible in my own 1991 study of the *Sanctus* with its fuller diachronic and synchronic foci.

Selvén's consideration of Jewish liturgical use is an excellent, up-to-date survey; he notes how the actual incorporation and understanding of the *Qedussah* differs between *Qedussah de yotzer* and *Qedussah de amidah* (less attention is given to the *Qedussah de sidra*) and these are juxtaposed with some prefaces from Christian eucharistic prayers. The study then develops into a prolonged investigation of the identity of the seraphim and the various classes of the angelic host, noting the 'demythologising' or lack of interest in them in the Anglican Prayer Book tradition. Further chapters explore how Isaiah vi.3 functions in the liturgy as hymning the eternal Father, and as God approached – coming into the divine presence. In hymning God, Selvén considers the 'risky' business of joining with or reciting the heavenly *Qedussah*, where there is awe and trembling, and the fiery nature of celestial beings. In the Christian traditions, the Trinitarian and Christological presuppositions are discussed. Selvén also argues that there is a shift away from God's presence on earth to the presence of the worshipper being lifted to heaven to join the celestial liturgy. In the concluding chapter, Selvén emphasises that his work is about ritual reception, and that liturgy changes our sense of what is liturgical, liturgy changes how texts interact and liturgy changes the biblical text itself. A second theme is how liturgical intertexts determine biblical reading (the identity of the seraphim is the paradigm in the study), and a reminder that the line between the 'original' understanding and our reception is blurred.

Selvén makes some excellent observations. The strengths of the study are its discussion of the Jewish understandings of the *Qedussah* and God, and the Swedish Lutheran tradition. One missed opportunity is that much is made of the Pseudo-

Dionysius' *The celestial hierarchy*, and its influence on Christian liturgy. The problem here is that in the pre-Reformation Christian tradition chosen – the Roman – it is nigh-on impossible to show any direct influence on the liturgical text. A much better and useful tradition here would have been the Syrian Orthodox tradition (and Pseudo-Dionysius was, we now know, a miaphysite) where several of the eighty-plus anaphoras show clear signs of the influence of *The celestial hierarchy* and *Merkavah* mysticism. The Roman rite is more restrained.

My main frustration with the book is that on the one hand the historical context and background is played down in the body of the book, but the endnotes themselves form a second book where there is copious historical discussion upon which the main body of the work rests. A vast number of the endnotes are not simply a bibliographical reference, but several paragraphs of discussion. This does not make the book easy reading, and the publisher should have insisted that these lengthy discussions be incorporated into the text.

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*Dress in Mediterranean antiquity. Greeks, Romans, Jews, Christians.* Edited by Alicia J. Batten and Kelly Olson. Pp. xxii + 401 incl. 83 colour and black-and-white ills. New York–London: T&T Clark, 2021. £130. 978 0 5676 8465 3  
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The study of dress and adornment has never been more popular, and this substantial new volume, which is comprised of an editors' introduction, twenty-five thematic chapters, bibliography and index, brings together twenty-two contributors with two principal aims: first, to map its growing influence on and within various branches of academia; and second, to highlight the work being done by current scholars in the field, within a chronological time-frame of about 1200 BCE to CE 500.

The thematic chapters are divided into three sections, although the ambiguous section titles do require the editors' explanation. Part A, 'Methods', groups four chapters on the intersection of dress with other academic disciplines: classical studies (Olsen), religious studies (Batten), anthropology (Hume) and sociology (Graybill). The latter three all overlap to some degree, with their discussions of veiling and agency, and indeed the dividing line between cultural anthropology and sociology is a fine one. Hume's contribution stands out here for its accessible overview of anthropological approaches, key themes and recent scholarship.

Part B, 'Materials' (an ambiguous term in a book about dress), groups seven chapters posited as 'examinations of the building blocks of ancient dress, as opposed to the social construction of appearance' (p. 3). This comprises depictions of dress in sculpture (Davies), epigraphic evidence for Greek textile production and use (Gawlinski), colours and dyes (Brøns), Roman jewellery and social identity (Ward), textile remains from Roman Egypt (Jørgensen), depiction of clothing in painting and mosaics from the Bay of Naples (Hughes) and dress in Roman mummy portraits (Corcoran). This is a very impressive series of chapters, introducing the reader to a wide range of source materials and perspectives. Gawlinski and Jørgensen, especially, have achieved that rare feat of presenting and explaining highly technical or specialised source materials in such a way as to make their chapters suitable for any university reading list.