Through its multiple transgressive and playful crossings of biblical studies’ boundaries, this collection of essays, edited by Hornsby and Stone, features a refreshing variety of queer engagements with biblical texts. The collection’s title riffs on Judith Butler’s influential contribution to queer theory in *Gender Trouble* (1990), but the essays contained within the volume draw from many theoretical resources, from genderfuck to New Musicology. Although there are certainly numerous threads connecting the individual essays, their differences in approaches emphasize that queer theory and interpretation resist easy definition, allowing for an opening of analytical space and intersecting with and relating to other methodologies.

Drawing from Butler and Judith Halberstam (1998), Deryn Guest critiques feminist commentary on Jael (Judges 4-5) for its binaristic portrayal of gender reversal in her essay “From Gender Reversal to Genderfuck: Reading Jael through a Lesbian Lens.” Guest then engages in a lesbian-specific reading of Jael that draws upon the concept of genderfuck to expose the more complex liminality of Jael’s actions as gender performances.

Erin Runions’ essay, “From Disgust to Humor: Rahab’s Queer Affect,” represents one of biblical studies’ first forays into affect theory as it intersects with queer studies. Drawing from the theoretical works of Brian Massumi (2002), Sara Ahmed (2004), and Jasbir K. Puar (2007), Runions demonstrates how texts in the Hebrew Bible generate disgust toward certain others (e.g. the Canaanites); however, using the story of Rahab in Joshua 2, Runions disrupts this generation by showing how the story also uses humor in ways that counter (though they do not eliminate) patriarchal and heteronormative authorities.

Two essays explore the boundaries between artistic performance and biblical text: Stone’s “Queer Reading between Bible and Film: *Paris Is Burning* and
the ‘Legendary Houses’ of David and Saul” and Heidi Epstein’s “Penderecki’s Iron Maiden: Intimacy and Other Anomalies in the Canticum canticorum Salomonis.” Drawing comparisons between the notions of kinship and conflict within the drag documentary Paris Is Burning and in the houses of Saul and David in 2 Samuel, Stone highlights the interconnectedness of gender, sexuality, ethnicity, and nation in this story by showing that “political conflict and ethnic difference are represented negatively in terms of sexual violence and gender ambiguity” (93). In a different vein, Epstein explores Kryzysztof Penderecki’s musical setting—a “jarring ‘deconstruction’” (100)—of the Song of Songs by utilizing the methods of New Musicology. Taking its cue from Stephen D. Moore and Virginia Burrus’ (2003) reading of the Song through Karlen McKendrick’s concept of counterpleasures, Epstein’s innovative hearing navigates through Penderecki’s composition as an example of a decidedly queer rendition of this already erotic text.

In “Lazarus Troubles,” Jione Havea takes the raising of Lazarus (John 11) into prison and reflects upon some of the ideas that the prisoners whom he visited weekly had about this story. Following Moore’s (2001) understanding of “queer” as that which both stands against and inheres within the normal/natural, what emerges from Havea’s engagement with these male prisoners are several ways of reading Lazarus and Jesus, which (as Havea notes) call attention to issues related to power and empire.

The Ethiopian eunuch of Acts becomes the subject of two (different) queer readings. First, Sean D. Burke uses Butler’s (2004) goal of queering—“making it possible for more bodies to matter” (176)—in his essay “Queering Early Christian Discourse: The Ethiopian Eunuch.” As he explores the ambiguity of the social construction of eunuchs in the ancient world, Burke shows how the Ethiopian eunuch embodies this ambiguity within Acts, and he uses this analysis of ambiguity to open up Acts itself as a queer narrative. Then, in “Bodies Del Otro Lado Finding Life and Hope in the Borderland: Gloria Anzaldúa, the Ethiopian Eunuch of Acts 8:26-40, y Yo,” Manuel Villalobos draws upon the ways in which this eunuch crosses both geographic and gender borders. Making poignant the similar south/north geographical relationships of Ethiopia/Jerusalem and Mexico/United States, Villalobos reads the eunuch’s story alongside his autobiography, and he expresses how he and the eunuch find new ways to be human by experiencing joy in what Anzaldúa calls “the borderland.”

In the first of two essays on 1 Corinthians (“The Corinthian Women Prophets and Trans Activism: Rethinking Canonical Gender Claims”), Joseph A. Marchal reveals how both the women in Corinth and modern trans activists (here drawing from Kate Borenstein as well as Butler) resist and resi...