Recent years have witnessed several studies regarding the book of *Jubilees*. Unlike many other texts that were found in the Qumran caves, *Jubilees* is preserved in extant in Ge’ez translation. Consequently, its significance for the study of the Second Temple Judaism and ancient Jewish literature is tremendous. While already some of the previous studies have recognized *Jubilees*’ connection with apocalyptic ideas, the present monograph is the first to analyze systematically the relationship between *Jubilees* and apocalyptic literature. The author of the book Todd R. Hanneken, has to be applauded for submitting *Jubilees* under such new and innovative query.

Chapter 1 contains an introduction to the research question. Hanneken builds on the classic definition by John J. Collins, that sees the apocalypse genre as “revelatory literature with a narrative framework, in which a revelation is mediated by an otherworldly being to a human recipient, disclosing a transcendent reality which is both temporal, insofar as it envisages eschatological salvation, and spatial insofar as it involves another, supernatural world” (*Semeia* 14). The author specifies that his aim is to study the connection between *Jubilees* and apocalypticism through analyses of spatial and temporal axes that follow in chapters 2 and 3. By introducing to the reader the complex question of apocalyptic literature Hanneken states already in the beginning of the study that *Jubilees* does meet the criterion of an apocalypse “apocalyptic.” Rather he uses the term “subversion” to describe the use of apocalyptic genre in *Jubilees*. Subversion denotes a process by which the values and principles of a system are contradicted or reversed and Hanneken claims that the author of *Jubilees* while using similar literary morphology consciously subverts the most basic claims made by the apocalypses. This hypothesis is tested in the following chapters.

Chapters 2 and 3 include the essential analyses of the work. The first focuses on apocalyptic nature of the text from a spatial perspective and the latter on a temporal axis (i.e., time references in the texts). In these two chapters Hanneken analyzes morphology that applies to apocalypticism comparing *Jubilees* to apocalyptic compositions such as the Enochic literature (most prominently the *Animal Apocalypse*) and Daniel. He argues convincingly that, while similar themes can be recognized in all three texts, the ways in which *Jubilees* employs apocalyptic spatiality or temporality differ from the other texts. For instance, one of his main arguments concerning temporality is that
the author of *Jubilees* does not call for reformation (unlike apocalyptic literature in general), but rather restoration. Further, the emphasis of the text is on present events and it does not create an expectation that something is about to happen. Rather *Jubilees* maintains that a process has already begun.

In chapter 4 Hanneken discusses more closely the nature of revelation in *Jubilees*. Significantly, while apocalypses usually provide new revelations, *Jubilees* uses this genre to authorize revelation that is already authoritative (“derived apocalypse”). The heavenly tablets are already presented and the covenant has been renewed. Yet *Jubilees* differs from most of apocalypses by revealing narratives and laws that are fundamentally familiar to its audience. Further, unlike those texts that intertwine apocalypticism with wisdom (cf. Enochic texts and Daniel), Hanneken argues that such a feature is not present in *Jubilees*, and that the revelation preserved in *Jubilees* is not restricted to a selected educated elite, but is meant for all Israel. All in all, these points, that the revelation of *Jubilees* is not new, it is not addressed to a selected group, and that it is not a hidden challenge to the traditional formulation of “apocalyptic.” This conclusion defines the author’s characterization of *Jubilees* as a “subverted” apocalypse.

At the final section 5, Hanneken offers further evidence for his earlier discussion with help of literary and historical analyses. He finds Russian literary theorist Mikhail Bakhtin’s concept of dialogues helpful. Bakhtin’s 3-scale theory provides an explanation for the purpose of the author of *Jubilees*: stylization of the other’s word to a common purpose, parody of the other’s word to a cross-purpose, and a hidden polemic. Hanneken distinguishes all three in the narrative of *Jubilees*. Hanneken then makes use of the work of Hans Robert Jauss to discuss the expectations of the audience of *Jubilees*. While these perspectives certainly illuminate the previous steps of the analysis, I think that introducing these theories in the beginning of the book, rather than in the end would have allowed Hanneken to integrate these theories even more profoundly and elaborate the key themes throughout the study. After the literary analyses, Hanneken situates *Jubilees* within its historical context. Similarly to VanderKam (and others) he dates *Jubilees* shortly after 159 B.C.E. but before 152 B.C.E., and he defends the work as a well-preserved composition of a single author. This adds to his theory that the subversion of the apocalypses reflected in *Jubilees* was done by one author.

The book is well structured and Hanneken’s line of argument is lucid. When the author refers to ancient literature, he provides the reader the respective passages: the primary source and the translation. For the sake of space, Hanneken does not dwell at length on some of the key concepts surrounding the scholarly discussion of *Jubilees* in recent years (e.g., Rewritten Bible).