

illuminates the commonalities and differences between the US experience and that of Europe in regard to Muslims and Islam. Undergraduates, often having little knowledge of the European story over the last half century, will benefit from Green's carefully nuanced and forthright analysis of influential controversies, such as the Salman Rushdie affair and the Danish cartoon disputes.

The coverage of Muslims in the media and film is a mixed chapter. Analysis of media coverage, especially of Muslim women, is clear and well documented. More difficult is film analysis through the lens of Islamophobia where inevitably viewers prioritize their own opinions with little deference to analysis. Green's points are important here, but will not be as easily heard. The final chapter on combating Islamophobia summarizes a series of interviews with prominent individuals leading the effort in the United States and Europe. The chapter offers an interesting mix of approaches to basic questions and is a good resource for class discussion on how to respond to Islamophobia. The welcome use of footnotes enhances the impact and usefulness of the text for a variety of audiences; the image gallery, however, seems oddly superfluous.

This well-documented study is a highly recommended addition for libraries both academic and public because of its accessibility and its timely, significant information. A variety of courses will benefit from use of the entire text or selected chapters—from an introduction to Islam or more specialized studies, to surveys of religion in America and Western civilization. The chapters on the rise of political Islamophobia and the professional Islamophobia industry alone are worth the price of the text for anyone, anywhere, in our current political climate.

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*Shared Stories, Rival Tellings: Early Encounters of Jews, Christians, and Muslims.* By Robert C. Gregg. New York: Oxford University Press, 2015. xviii + 721 pages. \$39.95.

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In this book, Robert C. Gregg takes on the impressive task of analyzing five similar narratives (Cain and Abel/Qabil and Habil; Sarah and Hagar; Joseph/Yusuf; Jonah/Yunus; and Mary/Miriam/Maryam) found in the Sacred Scriptures of Judaism, Christianity, and Islam. The book is divided into five sections, each dealing with one of the above-mentioned narratives. Each section begins with a "preview" of the following three chapters (one

chapter dedicated to each of the three religion's interpretations of their respective narratives) and concludes with a "comparative summary" of the preceding chapters.

As can be imagined in a work of this breadth, there are valuable insights and a few misfires with respect to structure and approach. Gregg provides useful and succinct background information regarding the sacred books of each tradition. He also highlights the main issues involving provenance and dating for the convenience of readers who may not be familiar with all three traditions. Additionally, throughout the work, Gregg defines terms that the audience may not know (e.g., *targum*, *tafsir*, *isnad*, etc.).

The book exhibits a wide range and depth of knowledge; however, there are moments in which the presentation of the material can be confusing or inconsistent. While each section contains a chapter devoted specifically to each of the three religions, at times the interpretations of the target religion are interspersed with the contrasting or similar interpretive foci of the other two religions. This is unavoidable to a certain extent in this type of undertaking, but at times it was difficult to distinguish elements that were specific to Judaism and not a reaction to or interaction with Christianity and Islam, and vice versa, if such existed.

An interesting feature of Gregg's approach is the use of artwork and archeological finds in his discussion of each tradition's interpretation of its respective texts. The incorporation of art in this analysis provides a unique perspective and approach to the text, and quite often illuminates aspects of the narrative that would have remained obscure to the reader. On the other hand, the need to utilize art in each of the chapters at times adds to the confusion and possible conflation of interpretive decisions made by the artist. This is especially the case in the chapters covering the Jewish interpretations of Cain and Abel, Jonah, and Joseph in which Christian art is studied in order to trace Jewish interpretive motifs that may have influenced the depictions of the narratives. In my view, this still falls under Christian interpretation of the text rather than representing a definitive example of Jewish visual exegesis. To his credit, Gregg makes it clear that these are Christian works, and goes so far as to plainly state that he will not incorporate any discussion of art in the chapter dealing with Mary and Jewish interpretations of the Christian story, simply because there are none in existence.

The comparative summaries at the end of each section provide helpful highlights of the preceding chapters. Although the summary for Cain and Abel gives numerous details on the Jewish interpretations while perhaps oversimplifying the Islamic interpretations, the other summaries are well balanced. The most helpful summary is in the section on Jonah, offering in its

first three sentences a succinct and clear synopsis of the distinct “Jonahs” of each tradition.

This book is a good resource for scholars interested in doing comparative work or who simply want a better understanding of the divergences and convergences among the three religions. I would not recommend this book as a tool for undergraduates precisely because of the occasional confusion elicited by the interweaving of the interpretive approaches of the three religions, as discussed above. The bibliography Gregg provides is another valuable resource. I also appreciated Gregg’s mindful treatment of each tradition’s sacred text within the context of its respective belief system. The epilogue successfully tied the entire work together and provided a wider context for the use and value of this book.

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*Motherhood as Metaphor: Engendering Interreligious Dialogue.* By Jeannine Hill Fletcher. New York: Fordham University Press, 2013. xv + 260 pages. \$31.00 (paper).

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In *Motherhood as Metaphor*, Jeannine Hill Fletcher identifies three historical and contemporary case studies of women’s lived religious experiences with interfaith interactions in different social locations as a starting point for fresh insights into feminist theological anthropology. Christian theological reflection on the meaning of being human also requires theological reflection on God, creation, sin/grace, Christology, eschatology, and so forth. Thus, this book makes important contributions to a wide array of theological themes even as it focuses mainly on feminist approaches to interreligious dialogue and anthropology.

Hill Fletcher engages each case for insights into feminist theological reconstructions of Christian anthropology: “Relationality precedes the individual, constraint challenges our freedom, and interreligious knowing is recognized as a new form of sacred knowledge” (6; see also 196–97). The archives of the Maryknoll Missionary Sisters in early twentieth-century China (chapter 1) demonstrate that the Catholic sisters established friendships with Chinese women as a mission tactic. Yet, these friendships contested and changed the sisters’ traditional notions of catechesis as well as divine presence. Consequently, encounters between these women illuminate the relationality or the multiplicity of the human condition, which Hill Fletcher further interprets through feminist theological claims (chapter 2) about God as an infinite horizon of love enabling multiple types of human love, and