he describes the issues he faced as a college president, from dealing with alcohol and substance use in the student body to leading an endowment campaign (167). The book concludes with Burkholder's musings that include disagreements with John Howard Yoder on the ontology of evil (195), reflections on the compromises inherent in wielding institutional power (197), and thoughts on the importance of risk and the limits of nonresistance (202).

Burkholder's autobiography gives a glimpse into the life of one major—if hitherto underappreciated—Mennonite thinker in the 20th century. Arranged in a way that mirrors a classic division of a life story into stages, it bears considering what new narrative arrangements might lend structure to Mennonite lives in the 21st century, and how these arrangements may relate to and extend the social engagement and political entanglements that define Burkholder's contribution to Mennonite thought and practice.

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Kyle Gingerich Hiebert. *The Architectonics of Hope: Violence, Apocalyptic, and the Transformation of Political Theology*. Eugene, OR: Cascade Books, 2017.

In 1993 Stanley Hauerwas suggested that it would be fruitful for Mennonites to enter into conversation with the approach to political theology developed by John Milbank in *Theology and Social Theory*. In the years since then, much Mennonite theological reflection has emerged out of critical engagements with Milbank. Kyle Gingerich Hiebert's *The Architectonics of Hope* grows out of this broad discussion and sets out to relocate it, or at least to shift some of its parameters.

The author develops a constructive genealogical account that situates the work of Milbank and his own Mennonite response to Milbank in the context of wider reflections on the relationship between violence and apocalyptic. He draws particular attention to how contemporary political theology has been significantly shaped by the work of the controversial

German political and legal theorist Carl Schmitt. While Gingerich Hiebert seeks to demonstrate that some of Schmitt's key moves continue to animate contemporary debates, he does not defend Schmitt. Rather, he claims that much contemporary political theology has been unsuccessful in disentangling itself from unacknowledged Schmittian "seductions."

Readers unfamiliar with Schmitt's work will appreciate the author's helpful summary of three strands—juridical, political, theological—that constitute Schmitt's "apocalyptically inflected aesthetics of violence." The juridical strand maintains that legal order and norms rest upon the sovereign's right to suspend them. The political strand emphasizes a basic distinction between friend and enemy that must be preserved. Both of these strands are closely related to the theological strand, according to which humans are inherently evil and inescapably prone to violence. These strands are described as dangerous "seductions" because they are said to make violence necessary in ways that foreclose possibilities of radical hope.

Gingerich Hiebert teases out how these strands—or traces of them—can be discerned even in those who claim to have "escaped the violent aporetics that characterize Schmitt's thought" (3) and position themselves as inaugurating new directions in political theology. Here the book's argumentative force comes into view. The key figure is Johan Baptist Metz, who locates his "*new* political theology" on the site of suffering because he thought Schmitt was indifferent to the kind of suffering produced by the sovereign's decisions. While more critical of the present political order, The author maintains that Metz holds open the same sort of formal space for apocalyptic violence that is so critical for Schmitt.

If Metz's work is unwittingly tangled up in the juridical and theological strands of Schmitt's apocalyptic political theology, Milbank is too tightly bound up with the political strand. Milbank demonstrates the need to create a "formal conflictual symmetry" (82) that repeats the Schmittian dialectic of friend and enemy. The lingering power of the friend/enemy distinction informs Gingerich Hiebert's search for forms of political theology able to resist the seductions of Schmitt. He turns first to Orthodox theologian David Bentley Hart, who engages in forms of productive disagreement that do not degenerate into zero-sum conflicts. However, Hart's place in this genealogy is more of a transitional moment, an opportunity to consider the work of John Howard Yoder.

The author stresses Yoder's account of the "open possibility of recanting" among early Anabaptists (133) and his conception of patience as a "poetic art that actively seeks out spaces of conflict by refusing to destroy the enemy" (136). By refusing the givenness of the enemy and speaking instead of an "adversary to be reconciled" (141), Yoder's apocalyptic politics of Jesus breaks the grip of the Schmittian friend/enemy dialectic so ominous in Milbank.

The one notable question regarding Yoder that the author does not really consider is how Yoder's perpetration of sexual violence is related to any of this. Because this book is largely an extended reflection on the relationship between violence, power, and seduction, this seems like a missed opportunity to shed light on the important matter of whether Yoder's sexual violence is somehow connected to his theological approach more broadly.

Gingerich Hiebert's work significantly widens the scope of contemporary Mennonite theological reflection. Whereas Hauerwas tried to get Mennonites into conversation with Milbank, Gingerich Hiebert suggests they might find a more productive dialogue partner in Hart or even Graham Ward, who aims "to recover a form of contestation that is not war" (180, n. 83). The attention paid to the aesthetic and poetic elements in Yoder's thought likewise points to fruitful avenues for further engagement. Yet this is where the author should develop and clarify some of his key overall claims. He opens the book with a reflection that stresses ways of seeing, types of vision, and "theological optics" (3). However, when he refers to the aesthetic and apocalyptic dimensions of various figures, he tends to speak in musical or poetic terms that are more auditory than visual, such as "tones" and "inflections." The term "architectonics" is no doubt meant to serve as an umbrella able to cover all these elements. But aside from the title and a few passing references in the opening pages, "architectonics" is surprisingly absent and is never really elaborated. In addition to the insightful genealogical account, a constructive theological vision is lurking in this volume's pages. The book's overall impact would be much stronger if that vision were articulated more fully and presented more confidently. Perhaps we can look forward to this in Gingerich Hiebert's subsequent work.

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