

Karla Pollmann, Meredith J. Gill (eds.), *Augustine beyond the Book: Intermediality, Transmediality and Reception*, (Brill's Series in Church History: Religious History and Culture Series, Volume 6; Brill's Series in Church History, Volume 58), Leiden: Brill, 2012, 9004222138, 9789004222137, XXIII + 386 p.

Most studies on the reception of Augustine of Hippo are restricted to one specific author or period, and very few studies go beyond the scope of his textual reception. The present monograph, edited by K. Pollmann and M. J. Gill – two scholars known for their research in the (respectively textual and artistic) reception of Augustine – fills this lacuna. An international group of scholars present in an interdisciplinary way Augustine's legacy throughout a diversity of periods and approaches, such as art (visual, dramatical, musical), devotion (spirituality, confessional differences, homiletics), intellectual history (theories of art and music, science-faith debate, psychotherapy). Fourteen contributions illustrate both the diversity of the reception of Augustine's iconic authority and the processes of this history of transmission. The latter at the same time show the versatility of his authority. This diversity is caused by (1) the many roles and functions Augustine himself combined and the variety of his oeuvre; (2) the variety in readers and readings of Augustine throughout sixteen centuries; (3) the differences in medium used to receive Augustine. The present anthology is devoted to the study of the relation between the used reception medium and both the interpretation of Augustine's thinking and the appropriation of his authority. Each contribution explains three facets of this reception process: selection, transformation, impact and role of the use of Augustine. Regarding visual representations of Augustine – part one – K. Pollmann distinguishes three ways of portraying Augustine's authority (universal teacher, spiritual leader, existential example). V. Cvetkovic investigates Augustine's presence within orthodox iconography, despite the fact that Augustine's theological ideas in general and his thinking on the use of images in particular are quite different from orthodox theology. M. J. Gill demonstrates that in the Early Modern Period Jerome was a more popular presented Latin Father, since he was conceived to be more in line with the reform ideals of that era. The second part is devoted to the cultic-dramatic reception of Augustine. D. Weber pinpoints the shift of Augustine's presence in European drama, from sage in Medieval plays to a searcher in later periods. G. Proot analyses four Early Modern school plays devoted to Augustine. Subsequently, Augustine's reception within spiritual-devotional contexts is discussed. C. Muessig

investigates the use of Augustine in sermons: the *Confessiones* are quoted in more popular homilies, and his doctrinal writings in more academic sermons. She distinguishes mainly three presentations of Augustine: the sinner converted to a saint, the slayer of heretics and the spiritual teacher. J. D. Staykova establishes that the Pseudo-Augustine *corpus* was very popular amongst devotional writings until the Early Modern Period, sometimes even more popular than the authentic writings of Augustine and that it sometimes even framed the reception of the latter. F. Dietz substantiates that emblems did not solely function as illustrations, but as additional comments, testified by the fact that in reprints the text remained identical, but the emblems changed, corresponding to the piety of the specific period. J. Exalto investigates the reception of Augustine in the Dutch Reformed Church – more in particular in the Dutch vernacular context of the Dutch Puritans in the 16th and 17th century – in teaching, preaching, reading, writing and meditating. Part four looks at the musical reception of Augustine. E. Østrem highlights the use of Augustine in Renaissance musical theory, especially his *De musica*, and illustrates that Augustine sometimes was associated as an authority with musical issues he himself did not consider. S. Lichtenstein analyses Maria Antonia Walpurgis' *La Conversione di Sant'Agostino* (with Augustine as a sort of Christ and Monnica as a *mater dolorosa*), and Johann Adolf Hasse's musical relecture of this *libretto* (Augustine as the Jesuit ideal of a sinner turning into a saint and Monnica as the ideally meek woman). N. H. Petersen discusses Augustine's place in contemporary music (especially the *Confessiones* and *Soliloquia*), which appreciates Augustine for expressing the postmodern feelings of disrupted and searching humanity. The final part, entitled 'Augustine beyond himself', offers two case studies of conceptual-philosophical reception. P. de Felipe elucidates the use of Augustine's authority by Medieval and Modern scientists – especially his belief that science and theology should be concordant – regarding his denial of Antipodeans and his claims on the shape of the earth. A. Pârvan concludes the volume by describing the use of Augustine as authority for modern psychotherapy, for concepts and therapeutic practices. *Augustine beyond the Book* succeeds in fulfilling its promise: it substantiates and illustrates in a strong academic and highly readable way the ubiquity and diversity of Augustine. It really tastes for more.

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