

entire narrative movement in the *Voyage*" (p. 137), but am not convinced that, even though it is true that the various generic designations so far suggested are unsatisfactory, much is gained by calling the poem a *gab* and saying that it created its own genre. For what it is worth, I repeat my own conclusion concerning the poem: "It seems preferable to avoid assigning it to any particular genre and to rejoice in its capacity to unite so many disparate features" (p. xlvi).

The remaining chapters, which examine whether the *Voyage* was the first and last *gab*, lose something of their impact if one fails to accept the central thesis, but nevertheless they offer very useful information. Chapter 5 ("Latencies") studies vows and oaths, the *gab* in courtly romance, reworkings of the *Voyage*, and adaptations and translations of the *Voyage*. Chapter 6 ("Crystallizations") scrutinizes the *Voeux du paon*, the *Voeux de l'épervier*, and the *Voeux du héron*; the last, created as the age of chivalry was waning, is seen as the "ultimate crystallization of the *gab* as a latent sub-genre" (p. 226). The conclusion, entitled "The *Gab*'s Last Gasp," looks at the sixteenth-century *King Arthur and King Cornwall*, which is an echo of a tradition past its prime but has fifty points of similarity with the *Voyage*. Grigsby asks (p. 229), why not label works that defy classification as *gabs*? The skeptic's view might be, why label them at all? But, be that as it may, the present work is a major study of a universal theme, and it will no longer be possible to read the *Voyage de Charlemagne* without being aware of its links with other texts and cultures.

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CAROL HARRISON, *Augustine: Christian Truth and Fractured Humanity*. (Christian Theology in Context.) Oxford: Oxford University Press, 2000. Pp. xvi, 242. \$60 (cloth); \$19.95 (paper).

It is difficult, when offering a seminar on Augustine, to find a book that can serve as the scaffolding for the entire term. Peter Brown's classic biography will be assigned; but by now much in the body of that text has been superseded precisely by the scholarship that it has helped call into being since 1967. Eugene TeSelle's excellent *Augustine the Theologian* also bridges the entire span from c. 384 to 430; but, though it has aged gracefully, this work, too, is now over thirty years old. Henry Chadwick's brief introduction (2001), also excellent, is exactly that, and thus too brief to sustain a full-term course. And while *The End of Ancient Christianity*, the rich study by Robert Markus, combines superbly a dual focus on intellectual history and social context, Augustine of necessity shares the spotlight with the other lead players of his period. For teaching purposes, no introductory book focused solely on Augustine has been available.

Carol Harrison has now—very admirably—filled this void. She composed her recent book, the latest in the new series *Christian Theology in Context* from Oxford University Press, precisely with her own students in mind. The result is a clear and comprehensive overview of Augustine's theological development placed within its cultural and social context which integrates the work of more recent scholars—most importantly James O'Donnell's authoritative commentary on the *Confessions* (1992)—with those studies that have shaped the field for the past half century (Henri-Irénée Marrou, Pierre Courcelle, Frederik van der Meer).

The book falls into two subsections, the first concentrating on Augustine and classical culture, the second on Augustine and late-antique society. In part 1 Harrison lays out the ways in which *paideia*, in both its rhetorical and its philosophical forms, structured Augustine's intellectual (and, thus, religious) life. Using the *Confessions* as her guide, but wary of its anachronistic perspective on events occurring prior to the theological watershed of the *Ad Simplicianum* (396), Harrison reviews Augustine's serial spiritual reorientations

from his encounter with Cicero's *Hortensius* to his new reading of Paul in the mid-390s. In pages 26–29 she enunciates and defends what she sees as the interpretive key to understanding the rest of Augustine's corpus: his new views on the fall of Adam and its effects on man's will, fully articulated for the first time in his response to Simplicianus. "The influence that a fully evolved doctrine of the fall had on his subsequent thought cannot . . . be overestimated: from 396 onwards it is central, and determinative of practically everything he wrote" (p. 29). In the remaining chapters of part 1, Harrison applies this insight to various of Augustine's later theological works, up through the struggle with Pelagius and Julian. Part 2 then puts Augustine's theology within its social context. Here Harrison considers the effects of various outsiders—pagans, Jews, heretics, Donatists—on Augustinian ecclesiology. Segueing from social macrocosm to microcosm, she next explores Augustine's views on marriage and monasticism and, finally, concludes on the wide screen of world history with *The City of God*.

Though her discussion is wide-ranging, Harrison's sensitivity to Augustine's theology of the fallen will provides continuous focus throughout. The intellectual clarity of her interpretation in this book is nicely matched by the care that Oxford took to produce it: the print is clear, the page uncongested, the text virtually flawless (I noticed no typographical errors), the notes considerably given at the bottom of each page. Abbreviations of Augustine's works are given in alphabetical order—a good decision for decoding, but perhaps confusing to the student unfamiliar with their chronological order. Perhaps, in its next printing, the chart could have dates given in parentheses next to the titles.

(One historical mistatement, p. 142: some Jews did indeed dedicate synagogues to various patrons, but they never dedicated "their own sacrifices to the gods." In Jerusalem until 66 C.E., Jews made sacrifices on behalf of the emperor and the empire: cessation of these offerings signaled the start of the first revolt. Thereafter, prayer—again on behalf of, not to, monarch and commonwealth—was the standard Jewish offering.)

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ALBRECHT HAUSMANN, *Reinmar der Alte als Autor: Untersuchungen zur Überlieferung und zur programmatischen Identität*. (Bibliotheca Germanica, 40.) Tübingen and Basel: Francke, 1999. Pp. ix, 371; tables and black-and-white figures.

This study of thirteenth-century German lyrical poetry grounds the quest for the identity of the poet in manuscript research. Hausmann links central concerns of the "New Philology," the close study of medieval manuscript traditions and the inquiry into medieval authorship, to derive his perception of the medieval author from the rediscovery of the medieval text. Variances in the text rendition and the identity of the poet's voice figure primarily as matters of the reception of this poetry. This approach both denies and establishes Reinmar as the author of *Minnesang*. The well-known poet, said to have been Walther von der Vogelweide's rival at the court in Vienna, vanishes into a mere name, signifying the scribes' attribution of texts in their manuscripts. In Hausmann's reckoning the name no more than the picture, which introduces the collection of songs, authenticates an "original" author. Rather, these texts reproduce the scribes' and collectors' reception, which creates textual constructs of Reinmar's songs beyond the poet's control. Variations in wording and length in four key manuscripts from the thirteenth and fourteenth centuries (A, B, C, E) represent the editor's reading of Reinmar's poetry. Scribes do not strictly copy their sources; they shape their history. Hausmann assumes that scribes used written texts for the manuscripts that survive and rejects the effect of performances on the text renditions as too speculative. Yet the exclusion of the oral tradition impoverishes our vision of medieval poetry.