

indicates in her conclusion, to study other late antique intellectual projects that outline the changing relationship between individual and institution and to explore, for example, the role of authority (of ‘Scripture’, ‘Fathers’, ‘Church’, ‘Tradition’) in a wider than merely orthodox Christian context. But this is just one of several possible avenues of further study which Stöcklin-Kaldewey suggests. Another one is, for example, a revision of the sun-cult, in view of which Stöcklin-Kaldewey credits Julian with more originality than had previous scholars.

All in all this book is a most welcome new contribution to the study of religion in late antiquity and can be recommended to students of the history of the Early Church as well as to patristic scholars and those interested in Julian the Apostate and his religion.

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Preacher of grace. A critical reappraisal of Augustine’s doctrine of grace in his ‘Sermones ad populum’ on liturgical feasts and during the Donatist controversy. By A. Dupont.

Pp. ix + 235. Leiden: Brill, 2014. \$162. 978-90-04-27863-9

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Anthony Dupont’s *Preacher of grace* is a companion to his first book, ‘*Gratia*’ in *Augustine’s ‘Sermones ad populum’ during the Pelagian controversy* (Leiden 2013), which reexamined Augustine’s doctrine of grace in his Pelagian-era preaching. In the earlier book, he argued that the populist, moralising context of Augustine’s sermons should refine our reception of the classically doctrinal treatises; sermons by nature invite human participation, thus recasting the sense of Augustine as overly emphasising the ‘all-encompassing, all-preceding nature of divine grace’ (*Preacher of grace*, 3). The present book expands that investigation, looking into earlier sermons preached during liturgical feasts and the Donatist controversy. A major question for Dupont is whether there is substantial continuity on Augustine’s preaching on grace in these various contexts (there is); he further characterises Augustine as an ‘occasionalist’ preacher of grace in these sermons, meaning that grace is largely a passing concern, not explicitly thematised; and he especially focuses on how the anti-Donatist sermons resituate Augustine’s doctrine of grace in an ‘ecclesiological, sacramentological, and martyrological way’ (p. 198), while the liturgical sermons emphasise Christological themes strongly. The overall effect is to broaden the narrow sense of Augustine, the ‘doctor of grace’, as someone whose doctrinal preoccupations were in continuity throughout his career, and connected to Christological themes and ethicising pedagogy. The book is rigorous, analytical and methodologically sound; Dupont proceeds systematically from the Christological feasts, to Pentecost, to the martyrs (a very interesting chapter), to, finally, the Donatist texts. He takes full account of the Dolbeau and Erfurt sermons, and is at home with the secondary literature. He is right to argue, and assume as a methodological premise, that the sermons are equally as important as the doctrinal treatises proper in understanding Augustine’s theology of grace, and that the two genres should be studied together. In this sense, the book is quite valuable. On the other hand, Dupont’s narrow focus restricts him from commenting on broader concerns; the question of dis/continuity in

Augustine's theology of grace is of course hotly contested, and while he notes the debate (p. 163 n. 4) and his own position supporting the continuity thesis, he does not engage with this literature in detail, nor does he engage with the arguments regarding continuity and discontinuity with nuance. Proceeding sermon by sermon as it does, the book will still be a valuable resource for specialists.

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Eloquent wisdom. Rhetoric, cosmology and delight in the theology of Augustine of Hippo. By Mark F. M. Clavier. (Studia Traditionis Theologiae.) Pp. xiii + 303. Turnhout, Belgium: Brepols, 2014. £70. 978 2 503 55265 1.

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As a trained orator of antiquity, Augustine knew well the power of delight, and – as Clavier masterfully shows here – used *delectatio* in many unexpected yet central ways. This revised doctoral work began under the ‘wise and gentle supervision’ (p. ix) of Carol Harrison and is now part of Brepols’s very fine *Studia Traditionis Theologiae* series. Divided into three main sections, Clavier’s introduction traces Augustine’s grammatical and oratorical training before part I, ‘Rhetoric’ (pp. 23–85) shows how the influences of Latin rhetors like Cicero as well as Christian exegetes like Ambrose converge throughout *De doctrina Christiana* (Clavier is accordingly critical of the scholarly custom of over-emphasising book iv alone), and how Augustine relied on ‘delight’ to both receive and transmit true wisdom. Clavier’s next move is perhaps the most unexpected (if not controversial). For in part II, ‘Cosmology’ (pp. 89–144), he contextualises Augustinian salvation in a wider milieu of cosmological principles (and not the other way around) as Augustine sought to express the Christian life as ascending from the sublunary to the celestial (illustrated well at *Confessions* 3.6.10). After an illuminating survey of ancient cosmology (including a lengthy section on Augustine’s theology of creation), Clavier argues that what enabled Augustine to move out of the ‘silence’ of Stoicism and Neoplatonism was a new Christian sense of rhetoric. Here the Father is the Eternal Orator incessantly speaking his Word in whom all things participate and into whom the elect are transformed. Part III, ‘Rhetorical Theology’ (pp. 147–273), continues this drama as ‘delight’ is now analysed in terms of existential movement; or, as Augustine knew better than most, our loves move us toward and transform us into what we choose to find loveable. ‘As a former rhetor, Augustine [knew] the persuasive power of illicit and temporal delights had overwhelmed the human will, glued it to itself through love and delight, and caused it to enact sinful acts that became the links of an oppressive chain that bound it to death’ (p. 179). With insights like this, part III proves to be the blossom of this work, wherein the reader is introduced to most of Augustine’s major works through seeing how various appeals to delight, personal and eternal, inform his overall project.

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