

of mysticism and asceticism in the *Exercises*, a topic O'Reilly treats with characteristic nuance. He is sympathetic to the mystical turn of much twentieth-century scholarship, particularly the pioneering work of Joseph Veale, while observing that even in the late sixteenth century, Jesuit generals sought a compromise between mystical and ascetical approaches.

O'Reilly has helped revise the Counter-Reformation image of Ignatius promoted by his earliest biographers, like Pedro de Ribadeneyra and Gian Piero Maffei. Whereas these authors saw Ignatius as having arisen providentially to gather and lead a new band of reformed priests against Martin Luther and other enemies of the Catholic Church, O'Reilly contends that Ignatius showed hardly any concern for Protestantism until the 1540s. Even then, he proposed fairly moderate means for facing this challenge, and the affairs of the Holy Land and the Christian East remained dearer to his heart, just as they had been in the 1520s.

Ignatius's understanding of the papacy was an issue closely related to the Counter-Reformation image of the saint. Ribadeneyra presented the defense of the pope as a crucial plank of the antiheretical campaign. O'Reilly describes Loyola's view of the papacy as more restrained than this, and more associated with an impulse to "serve Christ throughout the world, rather than a particular desire to defend the papal office in schism-torn Europe" (20). He calls attention to the numerous conflicts between him and the successors of Peter, as when Ignatius employed every means at his disposal to thwart multiple popes from appointing Jesuits as bishops and cardinals.

Spiritual Exercises is dedicated to "my friends in the Society of Jesus," and O'Reilly clearly manifests personal warmth towards them without losing his edge. This is evident in his treatment of the early Dominican critics of the order, whom O'Reilly thinks have been dismissed too readily by previous Jesuit historians. He shows how the works of Melchor Cano and Thomas Pedroche fit within the internal Catholic struggles of the mid-sixteenth century, and represented a serious school of thought rather than merely animus or misunderstanding towards the new Jesuit order.

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doi:10.1017/rqx.2023.594

Touching, Devotional Practices, and Visionary Experience in the Late Middle Ages.

David Carrillo-Rangel, Delfi I. Nieto-Isabel, and Pablo Acosta-García, eds.

London: Palgrave Macmillan, 2019. xxxii + 276 pp. €57.19.

This volume presents nine essays on late medieval religious culture, which are academically rigorous and provocatively theoretical in their recalibrated assessment of devotional mechanisms. The essays lavish focus on medieval Scandinavia, a relatively understudied area.

Pablo Acosto-García's introduction articulates dilemmas in devotional studies. Among other problems, scholarship has relied on male-authored texts to recreate an ephemeral experience of devotion, even though such texts represent a minority of worshippers. Acosto-García also notes that analyses of a votary's journey from the material to the immaterial tend to be ocular centric. By contrast, the essays in the volume exemplify different spiritual itineraries and voices in the medieval apprehension of the divine.

The essays are grouped in three parts. Part 1 introduces haptic experience, opening with Barbara Zimbalist's discussion of Netherlandish manuscripts that contain sermons that were received by and for women, written in the vernacular, and even copied by women. They circulated in *devotio moderna* houses, which were often objects of unfavorable clerical scrutiny. Touch rather than sight is imagined, anticipated, and denied in the verbal imagery of ball games and bleeding hands and physically witnessed by the many pastings and underlinings.

Olivia Robinson and Elisabeth Dutton's essay on monastic theater details ways in which female haptic experience prompted imagination and memory. Donning costumes and wearing false beards, the nuns "touched," rather than "became," the characters they portrayed and thus maintained agency in directing personal spiritual experience through the performance. The friction of a false beard, for instance, or the weight of the abbess's hands as she costumed the sisters may have given tactile form to the "friction" of gender-bending and memories of sacred clothing rites.

Part 2 of the volume explores haptic paths to mystical union, beginning with Mads Vedel Heilskov's essay on Danish rosary devotion. This study is uniquely grounded in tactile movement from bead to bead, the circular transit of rosary cycles, and the feel of wood or stone. In the rosary sensorium of sight, smell, taste, and touch, Heilskov characterizes the beads as "cognitive anchors" (78) that mediate between the corporeal and the spiritual. Their materiality enables divine union and imbues the natural world with the wonders of heaven.

Laura Katrine Skinnebach sources more Danish material to elucidate haptic prayer, displacing sight with touch as the preeminent faculty. Certain rubrics stipulated that prayers be carried (probably against the skin) rather than pronounced. Other prayers were activated under the skin through ingested liquids that had been imbued with words. Tears were construed as fluid prayers, and the body enacted prayer through posture and gesture. Of particular note is Skinnebach's paradigm of "contraction and expansion" (113), whereby prayer is distilled, excerpted, and condensed in order to then expand, multiply, and spread. As with much of the methodology in this volume, Skinnebach's paradigm has wide-ranging potential for other branches of devotional studies.

Hans Henrik Lohfert Jørgensen's analysis of the "skin Christ" of Burgos demonstrates another far-reaching theoretical framework. A "soft sculpture," this miraculous crucifix replicates the bleeding and scourged body of Jesus in grisly detail. Jørgensen advances "dermatology" as a method of inquiry, privileging skin as the *Ur*-medium

and touch as the parent of all senses. His eloquent prose brings the tactility of medieval spirituality to life and illuminates the viscerally haptic roots of legend, liturgy, healing, and relics at Burgos.

Part 3 is dedicated to the visionary, a topic which David Carrillo-Rangel redefines as “seeing beyond the surface of materialities and ideologies that dominate the world” (175). To this end, his essay bucks the chrononormative view of history, which functions linearly and in isolation from the present. Here, and in his preface to the volume, Carrillo-Rangel “dig[s] holes” (xvii) in history and links past and present through common issues. By reading the fourteenth-century *Revelations* of Saint Birgitta of Sweden alongside works by the contemporary artist Erinç Seymen, he expands terms like *affect* and *queer* to encompass broader manifestations of performativity, transmission, and discourse.

The expansive queer recurs in Laura Saetveit Miles’s analysis of a visit between Julian of Norwich and Margery Kempe, which she explains through the prism of Visitation imagery and close readings of the *Book of Margery Kempe* and Saint Birgitta of Sweden’s visions. Miles highlights “heteronormative disruptions” not only in Julian and Margery’s relationship but in medieval patterns of patriarchal culture and gender roles. Her discussion of “queer touch” is literal, abstract, unexpected, and potent in knocking cultural norms awry.

Victoria Cirlot and Blanca Garí conclude the volume with the “secondary senses” of smell, taste, and touch as a “life-oriented female horizontality” undergirding topics such as healing, the iconography of God, affective piety, and mysticism. In the latter category, visionaries like Hadewijch, Mechthild of Magdeburg, and Beatrice of Nazareth describe their relationship with God through bridal imagery redolent with haptic analogies.

This book is adept at advancing understudied facets of medieval spirituality against a backdrop of traditional scholarly biases. Readers will doubtlessly adopt new analytic tools from its broad range of methodological possibilities.

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doi:10.1017/rqx.2023.575

Una Chiesa a giudizio: I tribunali vescovili nella Toscana del Trecento.

Lorenzo Tanzini.

I libri di Viella 362. Rome: Viella, 2020. 344 pp. €29.

In this stimulating monograph, Lorenzo Tanzini rejects the notion that the late medieval Christian Church was defined by decadence and corruption. Instead, he identifies law and judicial institutions as key forces in ecclesiastical development during the fourteenth century. Tanzini’s exploration of episcopal authority, clerical culture,