

ancestry and racialized in discourses that were focused on purity of blood. On the eve of the 1609–1614 expulsions, Morisco families could and did find ways to gain support of local priests to be acknowledged as loyal Christians who could remain. Nonetheless the suspicion that they and others faced, also glimpsed in the precarious position of the Ramírez family studied by O'Banion, placed pressures on their ability to thrive.

Physical spaces become suggestive as sites that shaped responses to the constraints of surveillance of marginalized communities: the Seville prison described by Mohamed Saadan in which Mateo Alemán might have encountered Fernando Muley, accused of plotting a Morisco rebellion, and mulled over the implications of false accusations of treachery. Román Ramírez's garden becomes for O'Banion a secluded place where Deza's Moriscos could gather to observe Islam. Jennings comments on the architectural projects of Converso families that conveyed through their magnificence the nobility of lineages and their support for Spanish religious and political projects.

Like its predecessors, this volume provides an important touchstone for scholars working on conversion and religious identity in the Iberian world. Several authors suggest new directions for research, including Luis F. Bernabé Pons's call for paying closer attention to the role of mysticism among Moriscos whose encounters with sufism could be complementary to the Christian mysticism increasingly embraced by the *alumbra-dos*, or the popular devotional practice of *imitatio Christi*. We must continue to move away from viewing Moriscos and Conversos through a binary lens and look at the richness of their lived experience as individuals who sought creative ways to adapt to religious changes, to confront prejudice, and to sometimes adopt and contribute to the lifeways and beliefs of multiple religious traditions.

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***Cushions, Kitchens and Christ: Mapping the Domestic in Late Medieval Religious Writing.* By Louise Campion. Religion and Culture in the Middle Ages. Cardiff, UK: University of Wales Press, 2022. xv + 180 pp. \$88.00 cloth.**

In her conclusion, Louise Campion notes that “the household represented far more than a simple and convenient metaphor” (119). This claim is amply demonstrated through the four close readings that make up the body of her monograph, which track the variety of ways in which domestic imagery is integrated into fifteenth-century English devotional literature. Reading her sources against the backdrop of a growing interest in the household as a private sphere and a space for consumer display, Campion contextualizes these images and attends to how different reading audiences—from monastic and enclosed to middle-class and urban—plausibly would have responded to images that emphasize domestic life and its comforts.

*Cushions, Kitchens and Christ* adds to a growing body of work on materiality in medieval Christian devotion; among others, see, for example, Sara Ritchey's *Holy Matter* (Ithaca, NY: Cornell University Press, 2014) and Caroline Walker Bynum's *Christian Materiality* (Brooklyn, NY: Zone Books, 2011). By focusing not simply on

materiality but on *domestic* materiality, however, Campion calls attention to a set of metaphors that are often assumed to have appealed exclusively to women, and which are, perhaps in consequence, overlooked. Using four fifteenth-century English devotional texts, Campion explores the relationship between the households imagined in this literature and the literal households inhabited (or, in some cases, abandoned) by their readers. Where monastic readers may be invited to feel a dissonance between the sumptuous domestic interior a text describes and their own living situations, or to recall a homelife that they have abandoned, aristocratic and wealthy urban audiences may identify the imagined household of the text with their own homes and thus find ways of spiritualizing their domestic lives. Drawing from Nicole Rice's conception of "spiritual poverty," Campion argues that wealthy readers could have used these images to reinterpret their own luxurious lives as *internally* consistent with the poverty called for in Christian doctrine. Her approach yields a deeply nuanced account of how metaphors that contemporary readers may pass over as mundane may in fact have engaged the medieval reader's imagination in spiritually productive ways.

Campion's introduction lays out the historical and cultural context for her study. Describing how the private domestic sphere received increased attention in fifteenth-century England, it focuses on five areas of change: "changes to household design; a growing concern for privacy; a burgeoning market of goods that could be used to adorn the domestic sphere; . . . a rapidly expanding urban, mercantile culture; and the increasing overlap between devotional practice and domestic space" (4). The introduction convincingly argues for the cultural shift regarding the household in later medieval England that will be crucial for her subsequent chapters.

Each chapter focuses on a single text that shows a particular facet of how domestic images were spiritually useful in devotional literature. Chapter 1 concerns *The Doctrine of the Hert*, a translation of the thirteenth-century *De doctrina cordis*, which draws heavily on imagery of household chores and of the kitchen. The translation, Campion argues, largely strips the domestic images in the Latin version of their Scriptural explanations, rendering it less clearly didactic and bringing the "domestic resonances of the allegory . . . into far sharper relief" (27). For example, readers are invited to compare the spiritual "kitchen" in which Christ's Eucharistic body is flayed and served to their own kitchens, making this image at once unsettlingly vivid and oddly quotidian. Chapter 2 takes up the Middle English translation of Mechthild of Hackeborn's *Liber Specialis Gratiae, The Booke of Gostlye Grace*, to explore the "household" of the Sacred Heart. Mechthild's domestic images are strongly imbued with a courtly vocabulary and tend toward unapologetic luxury; their tone is joyful and celebratory rather than didactic. Chapter 3, on the English reception of Bridget of Sweden's *Liber Celestis*, argues that tracing the deployment of domestic imagery can help critics to recuperate Bridget's own voice in a work that is highly mediated by visionary interlocutors, clerics, confessors, and editors. The virgin Saint Agnes's affirmation of married domesticity in Bridget's text, for instance, validates Bridget's roles as a wife and mother. Chapter 4 tracks the changes between the *Meditationes Vitae Christi* and Nicholas Love's English translation, *Mirror of the Blessed Life of Jesus Christ*, to argue that Love makes the "domestic sphere . . . the primary affective framework" through which the reader can identify with Christ (112), a change that reflects the Carthusian context in which Love reinterprets his Franciscan source. Finally, a brief Afterword returns to the issue of gender, remarking that domestic imagery does indeed seem to have "held a particular appeal to the spiritual imaginary of women" (118), serving as "a testament to vibrancy of female literary culture in the fifteenth century" (119).

As noted, each chapter focuses on a fifteenth-century English translation of an earlier Latin work. This raises the question of how these works would have been read in their original contexts. Campion's argument is particularly strong when she engages directly with the differences between the Latin and the English redactions of her texts, as when she analyzes how Love's changes to the *Meditationes* shift the emphasis in Jesus's early life from mendicancy to domestic space. It makes sense that Campion does not explore the resonance of these images for their earlier audiences—doing so would have doubled the length of this book, and an important part of her argument is that domestic images simply were not as meaningful in these earlier contexts—but the question lingers: How did Mechthild's kitchen imagery, for example, work among her monastic sisters? Ultimately, this gap is not an omission from Campion's study but an invitation to future scholars to return to these images and critically reassess their role in the medieval devotional imagination. Campion's book lays the groundwork for such reassessment and reminds us that even the most seemingly quotidian of metaphors can be deeply meaningful and complex.

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***Art in Dispute: Catholic Debates at the Time of Trent with an Edition and Translation of Key Documents.* By Wietse De Boer. Leiden, Netherlands: Brill, 2022. xii + 414 pp. \$179.00 cloth.**

In its twenty-fifth and closing session in 1563, the Council of Trent issued its decree "On the invocation and veneration of saints, on the relics of saints, and on sacred images." The succinct text, citing the ancient authority of the Second Council of Nicaea (787), reaffirms the appropriate use of religious art for devotional and instructional practice. The decree is typically discussed as a response to Protestant complaints of idolatry or, alternatively, how it was or was not enacted post-Trent. Wietse De Boer's superb book delves into the intense mid-sixteenth-century debates among Catholic scholars, primarily Dominicans, about sacred images. Thomas Aquinas's only remark on the topic ("The same reverence should be shown to an image of Christ as to Christ himself" [9]) shaped many of the subsequent scholastic debates.

De Boer divides his book into two parts—history and documents. In the first part, he explores the basic premises about sacred images including their problem of materiality. This provides an excellent foundation as he addresses the disputes prior to 1563, including the influential St. Germain disputation in late 1561 and 1562 in Paris as well as the contributions of the Diego Laínez, the Superior General of the Jesuits, at Trent. De Boer delves deeply into some of the basic issues, such as the nature of the honor owed to an image, which delegates at Trent debated. He concludes by examining how the Trent decree and also other image-related writings influenced post-Tridentine responses, including those of Gabriele Paleotti, Jéronimo Nadal, and Roberto Bellarmino.

De Boer's analysis is based heavily on the primary texts by the Dominicans Martín Pérez de Ayala, Matthieu Ory (including his exchange with Jean Calvin),