

can treat the Veda with reverence, but “il n'évoque pas en lui les sentiments religieux qu'il éprouve quand il lit la Bible” (xxiii).

C.'s odd mix of erudition with an absence of empathy can be explained by his scholarly and theological caution, but also by his choice of subject matter. Nyaya offers a rational defense of the Veda on formal grounds, but rarely engages the content of hymns, rites, or supportive myths. Had C. studied other Hindu theologies of scripture, such as Mimamsa or schools exegeting the Upanishads and later devotional scriptures, he might have taken into account scripture's content and its role in the lives of believers. *La Bible et le Veda* is an invaluable corrective to vague, overly broad expectations of theological similarity, but it gives us little hope that a theologian might indeed understand the substance of another's faith, or identify a common ground not negated by the differences of category and doctrine inevitable among sophisticated theologies.

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CHRISTIAN MATERIALITY: AN ESSAY ON RELIGION IN LATE MEDIEVAL EUROPE. By Caroline Walker Bynum. New York: Zone Books, 2011. Pp. 408. \$32.95.

The sentence that best captures the book's contribution to theories of materiality and agency is found in its conclusion: “To oversimplify a bit, one might say that to a modern theorist the problem is to explain how things ‘talk’; to a medieval theorist, it was to get them to shut up” (283). Garrulous late medieval objects, such as bleeding hosts or reliquaries in the shape of body parts, insisted upon people's immediate experience of materiality in order to convey divine presence. Such insistence allows Bynum to explore the paradoxes (34) of religious matter, primarily its ability to be simultaneously fallen, as matter, and “the locus of a God revealed” (35).

Four chapters set out variations on this paradox. Chapter 1, “Visual Matter,” a rich survey of late medieval devotional objects, lays a strong foundation by explaining how these objects both represent and are the divine, despite some medieval thinkers' claims that they are, or ought to be, solely representational. For example, a 15th-century woodcut of the wound of Christ (fig. 30) both depicts Christ and claims that the cross pictured inside the wound is precisely one-fortieth the length of Christ's body, so that the woodcut both looks like and physically is the body of Christ. Having established this pattern of simultaneity, chapter 2, “The Power of Objects,” moves on to objects (relics and the Eucharist) that are both representational, often memorial, and themselves physically efficacious, raising important theoretical questions of agency and its location in the material. Chapter 3, “Holy Pieces,” is the most perfunctory of the

chapters, focusing on the notion of concomitance and its practical manifestations, whereby fragments of holy bodies or holy objects are at the same time parts and the entirety of the body or object. Chapter four, "Matter and Miracles," an intellectual history that counterbalances the first chapter's art history, broadens the discussion to consider paradoxes embedded in late medieval theories of matter, which is both constantly decaying and constantly fecund. These properties enable medieval thinkers to understand and delimit miracles as transformations of an inherently paradoxical substance.

B. suggests three contributions her work can make to future research: first, to a reinterpretation of the 15th and 16th centuries as a "crisis of confidence in Christian materiality" (272); second, to a broader history of Jewish, Christian, and Islamic materiality; and third, as a historical corrective to modern theorizing about matter, which often takes as axiomatic the need to "break down . . . boundaries" (284) between the human and the nonhuman, the living and the dead. Such boundaries simply did not exist in the same iterations in the late medieval period. In this third area, however, B. misses an opportunity to make a larger theoretical contribution. Many of the efficacious objects analyzed here were understood to be, simply, old: relics from antiquity or late antiquity, frescoes from earlier centuries, reenactments of the crucifixion. B. does not engage with this trope of the old, beyond an analysis of the paradoxes of decay and persistence, particularly strong in chapters 1 and 4. Yet this trope of age seems important to B.'s theoretical argument: if modern theorists live in a disenchanted world and seek reenchancement, does the age of medieval objects suggest that late-medieval people themselves considered their age less materially "alive" than previous ages? To what extent is the life of matter also a trope of "history" or "age" itself? Modern discussions of material agency tend to overlook this trope by focusing on the contemporary; B.'s work creates the opportunity to address the temporal dimensions of material agency directly, but does not do so.

Despite this oversight, the book is an important contribution to work on premodern materiality and adds to B.'s record as a major figure in this area. It is an extension of themes in her earlier work, primarily *The Resurrection of the Body in Western Christendom, 200–1336* (1995); *Metamorphosis and Identity* (2005); and *Wonderful Blood: Theology and Practice in Late Medieval Northern Germany and Beyond* (2007). There are no major theoretical reversals from these works, although there are some useful clarifications, such as B.'s disentangling of notions of matter, body, and person, often conflated in scholarship on premodern materiality (31–32). *Christian Materiality* serves as a lucid introduction to B.'s work as a whole and will be valuable for both undergraduate and graduate teaching. Likewise, for readers (including this reviewer) whose specialization is outside

the medieval period but who are interested in materiality and agency more generally, the book provides a useful case study in how such questions change over time.

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LA CRISE DE LA FOI DANS LE TEMPS PRÉSENT. By Alfred Loisy. Edited by François Laplanche. Bibliothèque de l'École des Hautes Études 144. Turnhout: Brepols, 2010. Pp. 732. €80.

"LAMENTABILI SANE EXITU" (1907): LES DOCUMENTS PRÉPARATOIRES DU SAINT OFFICE. Edited by Claus Arnold and Giacomo Losito. Fontes Archivi Sancti Officii Romani 6. Rome: Liberia Editrice Vaticana, 2011. Pp. xvi + 546. €60.

These two volumes form a pendant to Loisy's Modernist career. From the long apologetical MS written and revised from 1897 to 1899, published integrally for the first time by Laplanche, Loisy quarried the articles published under the pseudonym A. Firmin (1898–1900) and significant portions of *L'Évangile et l'Église* (1902) and *Autour d'un petit livre* (1903)—all of which played an important role in the Modernist Crisis. The core of the 65 propositions condemned in 1907 by the syllabus *Lamentabili* were extracted from Loisy's writings; two months later the encyclical *Pascendi dominici gregis* subjected Modernism to a more systematic exposition and mandated control measures for its extermination.

At the core of the *Essais* are elements of a reform of the intellectual regime of the Church, deemed necessary for it to come to terms with modernity. This is presented under the guise of a historical apologetic that, while serving to distinguish Catholicism from Liberal Protestantism, had far-reaching implications for Catholic dogma and practice. Successive chapters of the *Essais* treat general theories of religion, religion and revelation, the religion of Israel, Christ and the gospel, the intellectual regime of the Catholic Church, dogma and science, reason and faith, and several topical issues of the day such as the Church and politics. Prior to this integral publication, the *Essais* was known through the publications referenced above and through extracts given in Loisy's autobiographical writings.

In addition to Laplanche's introduction, three essays situate and clarify the text. Laplanche surveys Loisy's development prior to the *Essais* and develops the exegetical questions that engaged Catholicism over that period. Rosanna Ciappa relates the publications noted above to their form in the original MS, noting where some of Loisy's positions became more radical in later versions, and why. Christoph Théobald provides analytical perspectives on the text and situates Loisy's historical apologetic in relation to that of Vatican I, John Henry Newman, Maurice Blondel, and the