

The second chapter explores this idea further, turning to an examination of the ways in which emptiness could constitute presence, especially where frames could generate a social and culturally conditioned, if unpredictable, imaginative filling. In her third chapter, Gertsman examines erased and effaced images, concentrating especially on the act of erasure as both performative and devotional in nature. The resulting effect of the erased image is twofold: its absence calls attention to itself, and in so doing creates new opportunities for the insertion of imagined images. The final chapter engages the idea of literal absence in the form of parchment holes, those created both accidentally and on purpose, that physical subtraction of material opening new possibilities for knowing and experiencing.

Gertsman's rhetorical delight in describing and examining the elastic concepts of emptiness, nothingness, absence, presence, imagination, and creation is evident, and this book, with its engagement with the theoretical implications of emptiness, is an example of highly creative thinking in the field of medieval art history. Its greatest strength lies in its meticulous close reading of images (or rather, the lack thereof) in conjunction with analyses of medieval intellectual, theological, philosophical, and devotional debates and practices.

Gertsman situates the objects of her study in their temporal moment while also allowing them to engage with contemporary theoretical approaches. She often employs a semiotic methodology, eliding questions of intentionality, readership, patronage, and when and by whom empty spaces or erasures were created in a manuscript's material history, instead foregrounding their potential meanings throughout time and as they exist to us today. Innovative but at times theoretically dense, this book will prove generative for scholars interested in thinking experimentally, especially art historians and those in the fields of religion and philosophy. It provides a model for engaging with thorny questions of phenomenology and materiality, opening new avenues for thinking through the complex visual culture(s) of the medieval book.

Larisa Grollemond, *J. Paul Getty Museum*
doi:10.1017/rqx.2023.118

The Legend of Veronica in Early Modern Art. Katherine T. Brown.
Routledge Research in Art and Religion. New York: Routledge, 2020. xvi + 162 pp. \$155.

Katherine Brown states that the purpose of her study is to examine the nature of images of Veronica and the ways in which early modern artists adopted her character and cloth relic as subject matter. Chapter 1 is dedicated to Veronica in legend and literature. Brown starts by explaining the meaning of Veronica as both the name of a saint and a swath of cloth. In the first century, Eusebius of Caesarea mentioned her in his *Historia Ecclesiastica*; in the fourth century, one Byzantine and one Western legend

connected Jesus's healing an unnamed bleeding woman with Bernice, which in Latin is Veronica (a medieval hybridization of the Latin and Greek words for her attribute, the *vera icon*).

The second chapter is devoted to the *veronica* or *sudarium* relic as material object in the West. The *sudarium* from a secondary or contact relic around 1200 became an imprint of Jesus's features. As physical object it is mentioned for the first time in the late tenth century. The first extant description of the relic was made by the pilgrim Gervase of Tilbury in his *Otia imperialia* (ca. 1210–15). The relic has allegedly been housed in St. Peter's Basilica in Rome since 1506.

Chapter 3 is devoted to the Via Crucis. Brown discusses the opinions on the origin of the stations in Jerusalem and prefers the view that the West had greater influence on the development of the constructed pilgrim's path. She proposes that the house of Veronica had been moved eastward by the end of the sixteenth century in order to bridge a gap and join the two segments of the Via Crucis. Franciscans inserted the character of Veronica into the Via Crucis at the end of the fifteenth century to help achieve their own evangelical goal of meeting the spiritual and physical needs of pilgrims under their aegis in Jerusalem and across Europe, and to help them connect the Passion to Saint Francis of Assisi. As an eyewitness, Veronica proved historical authenticity.

The fourth chapter compares pilgrims' experiences with Passion devotion in Rome and Jerusalem. Veronica as a character was widely revered as a saint who could offer intercession. The Holy Face imprinted on the veil provided a point of mediation with Christ, while as a subject in art it complemented scenes from Christ's life, from the Incarnation to the Resurrection, and reinforced the significance of accompanying liturgical celebrations.

Brown approaches the character of Veronica through the lens of gender in chapter 5 and addresses possible links to the second and third Franciscan orders. Veronica may have attracted the patronage and viewership of women during the early modern period due to her proximity to Christ during his walk toward death. The main difference between the Byzantine and the Western versions of the Holy Face legend is that in the East the connection between King Abgar and the healing image of Christ was a male emissary painter, while in the West it was an empathetic woman with a cloth.

The sixth chapter approaches the iconography of Veronica in works of art from north and south of the Alps in the fifteenth to the seventeenth centuries. The five main types of iconography are explained. The subject of Veronica with the Holy Face veil is an image within an image, and it is also the end-of-time vision, Brown notes. She suggests the iconographic study of Veronica in early modern art starts with Matthew Paris in 1240 in England. Later Veronica motifs in Western works of art show Christ without the neck and shoulders.

This book makes an important contribution to the scholarship of true images of saints and relics. It successfully elaborates the topic of the apocryphal character of Veronica and its placement by the Franciscans into the Via Crucis as the Sixth

Station. Brown even gives a date to the end of this process, around the turn of the fifteenth century. She relates the influence of Franciscan interest in religious theatrical performances with the institution of the Crib at Greccio: this stimulated the appearance of the iconographic scene of Veronica's meeting with Christ. Brown notes that the Franciscans' reason for incorporating the legend of Veronica is related to their evangelical goals. The author proposes plausible reasons for the subsequent proliferation of works of art depicting Veronica both within and independent of the Stations of the Cross within the early modern period. It coincides with the popularity of the *Meditationes vitae Christi*, and the relic being included among the *Mirabilia Urbis Romae* and as *arma Christi*.

Snežana Filipova, *Saints Cyril and Methodius University*
doi:10.1017/rqx.2023.119

The Matter of Piety: Zoutleeuw's Church of Saint Leonard and Religious Material Culture in the Low Countries (c. 1450–1620). Ruben Suykerbuyk.

Studies in Netherlandish Art and Cultural History 16. Leiden: Brill, 2020. xxiv + 428 pp. €65.

Matter and piety have been in close alliance throughout the centuries. It is the job of research to analyze the conditions and influence of this relationship and to find out how it has been affected by breaks and upheavals. Ruben Suykerbuyk seeks to investigate this link, choosing an unusual time period for his analysis, ranging from the late Middle Ages (part 1) to the unrest of the Reformation (part 2) and the Counter-Reformation (part 3). In doing so, he exceeds the period border of the Reformation. This overstepping of supposedly separate temporal boundaries proves to be highly fruitful.

In order to trace the importance of the "Matter of Piety," Suykerbuyk investigates Saint Leonard in Zoutleeuw, which was furnished with a statue of its patron around 1350/60 and became a pilgrimage site. Suykerbuyk also focuses on piety among lay people. However, he does not merely dwell upon this Flemish church and its surroundings but expands his investigation to encompass the whole of the Netherlands to determine whether the events he observes in Saint Leonard were a regional or countrywide phenomenon. Through this combination of detailed local research and a more general overview, Suykerbuyk presents a fascinating cultural history of piety as expressed in the pilgrimage site and its media.

The main sources for his investigation are records of the furnishing of St. Leonard's and the account books of the church wardens, which were kept starting in 1452. Through his detailed evaluation of this somewhat sparse genre of sources, a vivid picture of the conditions of matter and piety emerges. One follows Suykerbuyk's intensive calculations with considerable amazement as he counts how much wax was purchased for ex-votos and how much money the cult of Saint Leonard brought in, and presents his