

If there is weakness to be found in this monograph, it would be in the somewhat eclectic set of texts chosen for study. However, in the epilogue, not unlike the Old Men he examines, Rogers acknowledges some of these shortcomings and choices. While doing so, he demonstrates the generative power of his central thesis linking together old age, narrative, and impairment in order to suggest how these analyses could be extended not only to figures of feminine old age, like the Wife of Bath, but also to other premodern texts where old age has power. Rogers's *Writing Old Age* will be essential for exploring the representation of old age and impairment in premodern literature.

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JEAN-MARIE SANSTERRE, *Les images sacrées en occident au Moyen Âge: Histoire, attitudes, croyances. Recherches sur le témoignage des textes.* (VISUM.) Madrid: Akal, 2020. Paper. Pp. 425; black-and-white figures. €25. ISBN: 978-8-4460-5040-7. doi:10.1086/724192

Jean-Marie Sansterre's last book dedicated to miraculous images from the Middle Ages should be considered as a *summa*. (Full disclosure: I am a member of the editorial board of this series, but the book was submitted before I joined the board, and I had no part in its production.) First, because it is built as a retrospective on the author's intellectual career and extensive research on miraculous images in the visual and textual culture of the Western Middle Ages, and second, because such a global approach to medieval images as they appear both in narratives (mainly miracles and *vitae*) and artifacts (manuscript paintings, statues, reliquaries) allows for better definitions and understandings of Christian *images*, in all their dimensions. On this comprehensive approach, the author builds a rich and deep monograph that challenges the very concept of "miraculous image" through a collection of fascinating case studies, always perfectly dated and located to understand the social, political, religious, and artistic contexts of the textual and material images.

The volume is organized chronologically and thematically, but each chapter can be read as a stand-alone piece addressing specific questions. The first part is devoted to miraculous images from the early Middle Ages and studies the presence and action of artifacts in the context of the theological debates and political tensions around the uses of images for devotion and liturgical acts. In this first section, the author succeeds in nuancing some oppositions between East and West as to the legitimacy of images, and in finding new pieces of evidence for complex interactions between devotees and images. The author demonstrates that each object and story featuring an "acting image" must be understood in the global, intellectual context of iconoclasm, and above all in the material and spiritual conditions of its use. In the second part, the author continues his investigation in the tenth century, focusing on specific painted images of Christ, and mostly on three-dimensional artifacts. The question posed in these chapters is that of the possibility for material to make Christ present, visible, and active, especially when images represent the suffering prototype of the Crucifixion. By manifesting pain, death, and resurrection, the crucifix arouses the material possibility for empathy and imitation in devotion. The author follows here the paths of recent scholarship on Christ's body and presence during the Middle Ages, bringing powerful insights regarding the physical and material conditions of interactions between the one who prayed and the images. Gestures, words, and sensations are carefully analyzed in the Latin sources and compared to the artifacts. Original texts are quoted at length, and a considerable apparatus of footnotes and references allows the reader to dive into the medieval terms used by authors describing the religious experience of images, and to put them in perspective with the most recent scholarship on the history of the senses and emotions, the anthropological implications of material culture, or the textual history of relics and sainthood. This same dynamic and erudite approach can be found in the third

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and last part of the book, the deepest and longest one. It is devoted to the images of saints, and especially to images of the Virgin Mary, which illustrate the paradigm of the medieval “acting image.” In the various case studies examined by Sansterre—from Italian Franciscan relics to the miracles of Gautier of Coinci—complex processes of representation, substitution, ambiguity, and confusion are at play between the material image and what it is supposed to present. The brilliant study of the Virgin’s images in the manuscripts of the *Cantigas de Santa María* shows how painted images produce, in their very composition on the folio, an ambiguity between the figuration of the prototype acting in the narration and the representation of the artifact at the origin of the miracles. In the meticulous treatment of these case studies, it becomes possible to understand the permeability of medieval images, i.e., the fact that they allow ideas to pass into this world through the materiality of statues and paintings. The author thus demonstrates the vehicular nature of medieval images when venerated, moved, kissed, raised, hidden, or even destroyed. All of the actions that a praying body might engage in manifest the material incarnation of the divine and the permanent connections between heaven and earth.

One of the main contributions of Sansterre’s book lies in the original methodology deployed to thoroughly address each object and text. Philology, theology, and the history of art and ideas are blended to produce insights, always relevant and nuanced, and each of the religious, textual, and historical topics contributes to the overall understanding of the visual culture of the Middle Ages. Some chapters are based on material already published in journals and collected volumes, but they have been completely revised and improved, with considerable iconographic and bibliographic updates that makes this monograph original and not just a juxtaposition of previously written works. In the late 1990s, the author initiated a research path based on comparing devotional narratives with the medieval objects and images evoked in these texts. This book gives an in-depth survey of this methodological approach and the keys to pursue this investigation on newly discovered texts and objects, as well as ways to put them in perspective with new insights in the field of material culture and religious anthropology.

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LAURENCE TERRIER ALIFERIS, *Questions de mobilités au début de la période gothique: Circulation des artistes ou carnets de modèles?* (Les Études du RILMA 11.) Turnhout: Brepols, 2020. Pp. 164; color figures. €75. ISBN: 978-2-5035-9141-4. doi:10.1086/724374

Laurence Terrier Aliferis’s *Questions de mobilités au début de la période gothique* revisits the question of the transmission of iconography and style across Europe between 1150 and 1250. Through the study of works of art, travel itineraries, workshops, and existing literature on the subject, Terrier Aliferis offers new insight on this complex subject. Her investigation, which focuses principally on metalwork, book illumination, and portal sculpture, forms a fine contribution to a research domain enjoying a renewed interest.

The first chapter, “Ampleur des transferts artistiques,” reviews the extent of artistic transfers in the Middle Ages. More than a century ago, Wilhelm Vöge and Émile Mâle indicated how artistic exchanges took place between centers miles away. Terrier Aliferis expands on this by introducing a representation of Christ in Majesty that shows how the same model served as an iconographical template in the Rhine and the Meuse regions. Later in the chapter, Terrier Aliferis presents the transmission of prototypes over long distances. For example, representations of Joseph leading the Flight into Egypt and depictions of the Last Supper with more than twelve apostles serve to illustrate how to track the circulation of uncommon iconographic types in medieval Europe. Beyond observations on artistic transfers, the author discusses the processes of exchange. Patrons requested renowned masters to come to participate in major projects, and artists traveled widely to offer their skills. These exchanges resulted in