THE VERA ICON, KING ABGAR, AND ST. VERONICA.

BY THE EDITOR.

[CONCLUSION.]

We have seen in our last article that the name Veronica is by some scholars regarded as a corruption of vera icon, i.e., "true image"; and by others as a modification of the name Berenice; and the latter theory is deemed not improbable by even so high an authority as Franz Xaver Kraus, presumably the most scholarly art critic of Roman Catholic antiquities. Without deciding between the two alternatives, he appears to accept the name Berenice as the more authentic, because older, form and calls attention to the fact that it occurs as early as in the writings of John Malala.

The name Berenice sounds indeed very different in English from Veronica, but we must bear in mind first that c is pronounced k in both, for it corresponds to the Greek kappa, and that the Greek B is soft so as to resemble the Latin V. For instance the Greek baino* appears to have sounded, at least at certain times and in certain dialects of Greece, very much like its Latin counterpart venio (i.e., I come), and the transcription of the Hebrew name of God corresponding to the consonants ΨΗＶΗ is transcribed by Eusebius Jabeh.† Further the end e (η) sounds in Doric and Aeolic 'ah (a). Thus Berenice or Berenike was in some dialects pronounced Verenika, of which Veronica could easily be a mere modification; and we must grant here that in Christian legends (as stated by Kraus) Berenike appears long before the name Veronica with which in the later Latin versions it has been identified.

Such are the considerations which speak in favor of the derivation of Veronica from Berenike, yet a closer inspection of the material at hand will prove that there is no reason to repudiate the

*βαινω.
† 'Iaßē.
ST. VERONICA.
By Wilhelm Meister.
well-established derivation of Veronica from *vera icon*, which we can trace in its very origin. Even after the formation of the Veronica legend, which is quite late, the word *Veronica* as an equivalent of *vera icon*, in the sense of "true likeness," viz., of Christ, or even "a copy of the true likeness," continued for a long time to remain in use.

There are some passages in the Apocryphal gospels and in the Church Fathers which refer to a statue erected by a woman mentioned in the Gospels who was healed of the issue of blood by touching the hem of Christ’s garment. She is sometimes called Berenike, and this Berenike is called in Latin versions Veronica. The name Berenike appears for the first time, so far as can be gathered from the material at our command, in the *Chronographia* of John Malala, a Christian author of the sixth century whose account has been received among the Apocryphal gospels under the title "The Story of Veronica," and we may state here that in the original the name reads Beronike. A matron Berenike is also mentioned in the Acts of Peter, Book XXIV, Chap. 3. It is noticeable that in its primitive form the story of Berenike is not at all connected with the legend of St. Veronica. Accordingly we have two distinct stories which later on have been fused into one.

The story of Berenike is based upon a monument which actually existed in the city of Paneas, called by the Romans Cæsarea Philippi. The Church historian Eusebius mentions it (*Hist. Eccles.* VII, 18) and declares that he had heard of this statue of Christ and had traveled to Cæsarea Philippi where he had seen it himself. He relates that a woman who lived in the place had erected the monument to commemorate the miracle of her recovery, and he describes it as made of brass. It represented a female figure in the attitude of a supplicant on bended knees and with outstretched hands, while before her stood the figure of a man in erect posture with a cloak over his shoulders stretching forth his hands to her. He adds that at the pedestal of the statue there grew a certain herb which touched the hem of the man's garment and was regarded as a remedy for all kinds of disease. This statue of the man was regarded as a likeness of Christ, and, says Eusebius, “it existed down to my time and I went to the city and saw it myself.”

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8 Matth. ix. 20-22; Mark v. 25-34; Luke viii. 43-48.
9 Lib. X, pp. 304-308.
10 Βερονικη.
ST. VERONICA.
By an artist of the German School.
The unequivocal existence of this statue is thus well attested, and the story that it had been set up by a contemporary of Christ, a woman whom he had healed, must have been in existence as early as in the third century. Eusebius wrote in the beginning of the fourth century, but he does not as yet name the woman. This was apparently done in a later phase of the legend's development, and we have seen that John Malala called the woman healed by Christ, "Berenike."

This same statue, as we learn from Asterius, was removed in the year 305 by Maximinus Daza, a pagan emperor who would naturally be inclined to remove the cause of Christian miracle stories, and Sozomen adds in his Church history (Hist. Eccl. V, 20) that Emperor Julian the Apostate had it replaced by a statue of his own. "But," says he, "a flash from heaven smote the statue, hurling the head and neck to the ground, where it continues to this day looking black as if burned by lightning."

Whether the original statue supposed to be Christ was destroyed by Julian is not clearly stated. The monument is referred to by later historians, such as Cassiodorus, Theophylact, Epiphanius, and Nicephorus, but was finally lost sight of, and we do not know what has become of it.

Now we must take up the question as to what this monument of Berenike has to do with Veronica.

It was sometimes customary among Roman authorities to transcribe foreign names by some familiar Latin name which was nearest to it in sound. Thus we know that Pope Xystos is called Pope Sixtus, or in Italian Sisto; the Gothic name Theodoric (the German Dietrich) is changed to Theodore although the several meanings of these words are radically different. In this way it is quite natural that the word Berenike was changed to Veronica, and it is not impossible that any such modification of the former as, e. g., occurs in Malala's chronicle where we read Beronike, is due to mistakes of a scribe who had the Latinized form of the name in his mind. Such changes may have crept into the text at a very late date.

One of the Latin versions of the Apocryphal gospels, "The Story of Veronica," tells the story of Berenike's monument and makes not the slightest reference to the legend of Veronica procuring a portrait of Christ on a handkerchief. This alone suggests the theory that originally the two stories of Berenike and of Veronica were distinct. If the author of this Apocryphal gospel had known of either the Veronica pictures or of the Veronica legend he would most assuredly have mentioned them.
A little more than thirty years ago a manuscript was discovered of Macarius Magnes, one of the ancient Christian apologists who incidentally mentions the statue described by Eusebius, and he calls the woman Berenike, not Veronica nor Beronike, but adhering to the old well-known Greek name. This fact itself appears to be a verification of our proposition that the old Berenike legend based upon the actual existence of the bronze group at Paneas, had nothing to do with the other story of Veronica, but the two were identified at the time when the name Berenike was identified with Veronica in Latin translations.

It would be very interesting if we could prove that a statue of Christ existed as early as in the days of Eusebius, and that the statue had actually been erected by a contemporary of Jesus. But this view is highly improbable, not to say positively impossible; and art critics are not inclined to give it any credence. The probability is that the bronze group referred to by Eusebius does not represent Christ at all but the Emperor Hadrian, who on account of the care he took of the provinces might be called "the provincial Emperor."

Hadrian was born in Rome, but his ambition was to change the dominion of Rome into a real empire in which the rights of all should be respected. The Roman dominion was to become a state of which every one should feel that he was a citizen whether he lived in Rome or in the provinces. Hadrian traveled much through the empire, and wherever he came he showered bounties upon the inhabitants. He looked to the welfare of the people, founded useful institutions, and was naturally greeted as a benefactor of the various countries.

In consequence of his benevolence several monuments were erected to Hadrian which, however, have become lost and are preserved only on coins struck in commemoration of his visits. On these coins, of which some are here reproduced, we see Emperor Hadrian standing in the very attitude described by Eusebius, extending his hands in condescension to a woman (representing Spain, Africa, Gaul, or Greece) in the attitude of a supplicant, kneeling and raising her hands in grateful recognition of his kindness. It is more than merely possible that such a monument was also erected in Cæsarea Philippi, and that the people of the place spoke of it as representing their benefactor and saviour.

We must remember that since the days of Augustus the Roman emperors were actually addressed with the name "Saviour," and thus it is quite natural that the Christian population confused this pagan

12 Edited by Blondel in 1876.
notion of a saviour with their own, and transferred their veneration for Christ upon this beloved provincial emperor, or perhaps also _vice versa_. There was the figure of a deliverer, there was a woman who had been healed by him. There were herbs touching the hem of the deliverer’s garment, and they were used to cure the sick. It is quite plausible that in this way the group came gradually to be regarded as a likeness of Jesus.

The handkerchief of Veronica is frequently called by the Latin name _sudarium_, and in fact it is commonly known under this name in the collections of relics; but it must not be confused with another

![Hadrian, Restorer of the World](image1.png)

![Hadrian, Restorer of the Gauls](image2.png)

![Hadrian, Restorer of Spain](image3.png)

![Hadrian, Restorer of Africa](image4.png)

![Arrival of Hadrian in Gaul](image5.png)

famous relic called the Sudarium of Christ which is kept at Corneli-Minster near Aix la Chapelle. This famous cloth is said to have been wrapped around the head of Jesus while lying in the tomb, and is supposed to have been purchased by Joseph of Arimathea together with the shroud, a fabric of artistic design ornamented with Greek crosses arranged in slanting and upright positions. One-half of the shroud is also to be found at Corneli-Minster. The sudarium of Christ is forty centimeters long and thirty centimeters broad. Its fibre is so delicate that though folded sixteen times it is still transparent. Our illustration shows it within a frame work
of ornamental embroidery as it is exhibited from time to time to the people.

Five European cities claim the possession of the genuine sudarium of Veronica: Turin, Toulouse, Besançon, Compiègne, and Sorlat. According to another and presumably an older tradition, Veronica’s sudarium was folded three times and produced three original impressions, one of which it is said remained at Jerusalem, one went to Rome, and the other found its way to Spain.

JOSEPH OF ARIMATHEA’S SUDARIUM OF CHRIST.

The Veronica picture of Besançon is held in great veneration because it is said to have miraculously stayed the plague which visited the city in the year 1544, and the Brotherhood of the Holy Sudarium celebrates the 3d of May as the memorial day of this occurrence.

Among the several popes who encouraged a belief in the sanctity and miraculous power of the sudarium are John VII and Gregory XIII; and John XXII, who ascended the papal throne in 1613, composed a hymn in its glorification, granting to all those who
would repeat the lines in a pious contemplation of the picture, an indulgence of ten thousand days. This poem reads as follows:

"Salve, sancta facies
Mei Redemptoris
In qua nitet species
Divini splendoris.
Impressa paniculo
Nivei candoris.
Dataque Veronicae
Signum ob amoris.
Salve decus Seculi
Speculum Sanctorum
Quod videre cupiunt
Spiritus coelorum
Nos ab omni macula
Purga vitiorum
Abque nos consortio
Junge beatorum."

"Hail, thou, my Redeemer's Face.
Crowned with thorns and gory,
Where reside effulgent rays
Of divinest glory.
It was in a kerchief pressed
Of snow's purest whiteness
Given to Veronica
Pledge of love in brightness.
Hail, thou glory of the age,
Mirror of saints, holy,
Which are anxious to behold
Angels pious and lowly.
Cleanse us of all sins we pray,
Let them be forgiven;
May we join the company
Of the blessed in heaven."

This poem has become the prototype also of Protestant church hymns intended as free translations of Pope John's lines. The most beautiful among them is perhaps Paul Gerhard's song "O Haupt voll Blut und Wunden," which has found its way in an English version also into the English hymn books, where the first and the last stanzas read as follows:

"O sacred Head, now wounded,
With grief and shame weighed down,
Now scornfully surrounded
With thorns, thine only crown;
O sacred Head, what glory,
What bliss, till now was thine!
Yet, though despised and gory,
I joy to call thee mine.

"Be near when I am dying,
Oh! show thy cross to me!
And for my succor flying,
Come, Lord, to set me free!
These eyes new faith receiving,
From Jesus shall not move;
For he who dies believing,
Dies safely—through thy love."

The Abgar pictures seem to have originated in the fourth century, and the Veronicas are apparent imitations of them; they can scarcely be older than the fifth century and came in vogue only in
the eleventh century, but then they became the most favorite pictures of Christian piety and were painted in innumerable copies.

In the passion play at Oberammergau, St. Veronica has not been forgotten. When Jesus breaks down under the burden of the
ST. VERONICA AND THE SUDARIUM.
Woodcut from an early block book.
cross, she approaches and offers him her handkerchief to wipe off the blood and sweat from his face. Christ answers, "Compassionate soul, My Father will reward thee." On returning the handkerchief
she displays it before the audience when lo! the picture appears imprinted on it.\textsuperscript{13}

We meet with Veronica pictures at the very beginning of German xylography, and we here reproduce an illustration from one of the early block books which is preserved in the royal Kupferstichkabinett at Berlin. The outlines exhibit the endeavor of an artist striking out in a new line of work. In spite of its clumsiness we notice the effort to express grief in the face of Veronica, and a stern submission in the eyes of the Christ portrait. Among the

\begin{figure}[h]
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\includegraphics[width=0.5\textwidth]{veronica.png}
\caption{ST. VERONICA.}
\end{figure}

more elegant copper engravings first developed with great skill by an unknown master whose signature consists of the initials E. S. together with the year of his engraving, we find a sudarium held up by SS. Peter and Paul with the papal coat of arms above it. The picture bears the date 1467, written in old-fashioned figures. Art

\textsuperscript{13}Legends are not always improved by dramatization, and the story of Veronica as acted on the stage suggests that even before the invention of photography there were kodak fiends in the world.
critics admire especially the stern dignity of the two apostles while the head of Christ has been criticised.

Schongauer, the ingenious disciple of the master E. S., exhibits a tendency to bring out the contrast between the noble passion of Christ and the rude vulgarity of his executioners. The great artist of Kolmar has engraved several Veronicas from which we are able to present two reproductions—one illustrating the moment in which Veronica receives the portrait of Jesus on his way to Calvary and the other in the form of an outline vignette where she holds the sudarium up to view.

One of the most famous Veronica pictures has been painted by Zeitblom for an altar piece of Eschach and is now preserved in the Royal Gallery of Berlin. Claude Mellan, a famous engraver, has made a copy of Veronica’s sudarium in one line for the purpose of indicating that he who is unique should be pictured uniquely in one line; an inscription under the picture reads *Formatus Unicus una*. The line begins at the tip of the nose and continues in a spiral producing the picture solely by different degrees of shading.

Among the great masters who have painted pictures based on the Veronica story, we must not leave unmentioned the greatest and most famous painter of Spain, Murillo, who lived in the seventeenth century and has left us most valuable treasures of art, not the least among which are his Madonna pictures.

The most famous Veronica picture of a later day has been made by Gabriel Max who has succeeded in painting the eyes so that at close range they appear closed, but if viewed from a distance they seem to open with an expression of unspeakable sadness.

The type of the Veronica pictures is a characteristic expression
of a certain phase in the development of Christianity which exhibits a preference for an ascetic and severe, almost lugubrious,

conception of religion, and may be regarded as typical of the Middle Ages.
We recognize the serious spirit which found expression in this conception of Christ: it is an attempt to face boldly the horrors of the grave and thereby to overcome the fear of death. But we believe that without losing the seriousness of life, we can triumph over death by recognizing its true character.

Death is not an enemy of man, but the bringer of peace. The
The horrors of death are mostly imaginary, for death is simply the end of life, and so far as our sensations and psychical conditions are concerned, it is characterized by a ceasing of consciousness. Death therefore is no more terrible than falling asleep. The agonies of death, wherever they appear, do not properly belong to death but to
life. They are life's last attempts to maintain its functions, they are a struggle for self-preservation and are most noticeable in young persons. They are by no means essential or indispensable features of death itself, for on the contrary, on the appearance of death, all agonies cease. The obliteration of consciousness involves an obliteration of pain, and this is the reason why a dying person so often perceives the moment of death as a liberation or a passing to a better state. The subconscious nerves cease to ache and this relief from pain is felt as a deliverance from the ills of disease and all the troubles of life.

The spirit of Christianity has changed. It is now gradually yielding to a more serene, a more cheerful and more elevating view, laying little stress on contrition and penitence and utilizing the Christ ideal as a source of aspiration for the conduct of life.

The figure of Christ as it now lives in the hearts of most Christians is that of the compassionate redeemer who extends his hands towards those who need and seek help. So he stands before us in Thorwaldsen's grand statue, in which the present Christ-conception has found its truest, its noblest and perhaps most beautiful expression.

Garrucci, one of the leading Roman Catholic archaeologists, states (Stor. III, 8) that the copy of the Veronica sudarium at Rome has faded so much that there is scarcely a shadow left on it to indicate that it had once been the picture of a human face. Let it be so: The God of evolution who makes all things new has gradually and almost imperceptibly changed our ideal of Christ. Artists imbued with a new spirit have represented the god-man in a new aspect which is more congenial to us and we need not regret the change.