

NEWS FROM HOME AND ABROAD

The Lennox Manton Lecture

The BSTS Spring lecture by Lennox Manton at the New Cavendish Club on 27 April was well attended, and provided fascinating insights into the apparent impact of the Shroud, in the guise of the Mandylion of Edessa, upon Byzantine art in the cave churches of Cappadocia. Lennox Manton's knowledge of Byzantine art in Turkey is second to none and his slides were a visual treat. A full tape-recording of the talk, on 2 cassettes, is available (see the membership leaflet included with this Newsletter), though inevitably appreciation is incomplete without the visual imagery.

In this same regard it had been hoped to make available with this Newsletter copies of Lennox Manton's talk, with colour photographs, as published by Rex Morgan of Australia in the form of a 20 page monograph. Rex Morgan, who edits Australia's *Shroud News*, back in February very kindly entertained this Editor and his wife at his home in Bathurst, New South Wales, and on a recent trip to England he brought with him in his luggage several hundred copies of the Lennox Manton monograph for the BSTS to purchase at a very concessionary price.

The bad news is that as Rex waited to hire a car at Heathrow his entire luggage was snatched, and although the miscreant, an Egyptian, was caught a few days later the monographs had disappeared without trace. Naturally this Society sends its commiserations to Rex. For members specially wanting the monograph, a few last remaining copies may be available from: The Runciman Press, POB 86, Manly, 2095, Australia, or by fax 61 (0) 2 982 9956 price \$5 per copy (Australian or US currency). Rex Morgan requests overseas applicants 'please send only actual currency notes, not cheques as it costs us \$8 to negotiate overseas cheques. Sterling subscribers may send personal cheques as we have a UK bank or you may use a Visa, MasterCard or Amex card from any country'.

BSTS member Norma Weller exhibits at Winchester Cathedral

Any BSTS members visiting Winchester Cathedral during July can hardly fail to have noticed colourful posters with the Shroud face advertising the art exhibition *Chrystos* featuring the artistic work of BSTS member Norma Weller, who lectures in Fine Art at the University of Brighton. This exhibition, from 2nd - 28th July, consisted of twelve large panels with religious titles, each comprising a background of reflective prisms, and fronted with a sheet of glass or Perspex on which Norma had painted images in colour. With the aid of carefully positioned spotlights to set off the light in the underlying prisms, a unique and constantly changing depth and vibrancy was imparted to each panel.

As Norma explained in an interview with the *West Sussex Gazette*: 'I have always been searching for a way of creating light in colour, and it has been my entire preoccupation to get the quality of colour so translucent it is the nearest thing to painting with light. I wanted to do this in a painterly way, no tricks, and to catch ripples of light like those you see on an undulating sea.'

Norma Weller told the West Sussex Gazette that she is preparing a dossier of her still developing findings on the Turin Shroud.

Currently in hand at Winchester Cathedral is conservation/restoration work by the Courtauld Institute of Art in the Cathedral's Holy Sepulchre Chapel, which was almost certainly the scene of pre-Reformation 'Easter sepulchre' re-enactments of the burial of Christ. This Chapel is one of the few ecclesiastical places in England in which mediaeval frescoes survived the Reformation, and features two renditions of the Deposition and Entombment of Jesus. The first of these, from circa 1220, was originally on the east wall, and was transferred to the Chapel's west wall during the 1960s. The second, uncovered from beneath this, dates to c.1170-80. Both of these, from a time when English art was heavily under Byzantine influence, show Jesus being wrapped and buried in a large linen cloth reminiscent of the Turin Shroud, and are among the earliest examples of a new, more naturalistic mode of representing Jesus's Passion which became fashionable from the late 12th century.

A further Shroud connection at Winchester lies in the fact that the Holy Sepulchre Chapel's fresco transfer and restoration work in the 1960s was at the hand of the late Eve Baker, who also 'restored' the Templecombe panel, and who now comes in for some sharpish oblique criticism by the present generation of restorers. According to the Courtauld Institute's Director of the Conservation of Wall Painting Department David Park, writing in the most recent issue of *Minerva*: 'One of the principal treatment measures employed in the 1960s was the detachment of deteriorated areas by gluing a facing material to the surface and removing the paintings by cutting them into small sections ... The paintings treated in this fashion ... retain the evidence of this rather drastic intervention: visible cuts through the compositions, impressions of the facing material on the surface, and indentations from temporary supports. The aim of the present programme is to bring the paintings to a stable condition with the minimum intervention possible.'

From Salt-Lake City

News of Dr. Eugenia Nitowski, the former Sister Damian

Dr. Eugenia Nitowski, the former Sister Damian of the Cross, O.C.D., who with crystallographer Joseph A. Kohlbeck identified limestone crystals on the Shroud as showing a close match with Biblical period limestone tombs in Jerusalem, is now at work on an Ariel Museum of Biblical Archaeology in Salt Lake City, Utah. Part of this museum will feature the archaeology of the Old Testament, and part the New Testament. Dr. Nitowski intends that the New Testament section will include a Shroud gallery complete with a life-size reconstruction of the tomb of Christ. Dr. Nitowski's temporary address is 1427 West Alder Road, Salt Lake City, Utah 84123.

Obituary

Professor Jerome Lejeune

Professor Jerome Lejeune, a leading member of the Scientific Council of CIELT, died on the morning of 3 April this year, Easter Sunday. Born in 1926, Lejeune had a distinguished career in

medicine, specialising in congenital chromosome disorders and being a discoverer of the chromosome anomaly responsible for Down's Syndrome, or mongolism. He was a member of the French Academy of Medicine and Vice-President of the Pontifical Academy of Sciences. Lejeune's genetic studies and his deep Catholic faith inspired in him a conviction that the human foetus is a unique and special individual from the moment of conception, as a result of which he regarded abortion as nothing less than a crime against humanity.

Convinced also, from his medical studies, of the authenticity of the Shroud, in his last years Lejeune made special direct examinations of the 'Durer', copy of the Shroud dated 1516, as preserved in the church of St. Gommaire, Belgium; also the 12th century Pray manuscript preserved in the National Széchenyi Library, Budapest. One of the highlights of last year's Shroud Scientific Symposium in Rome was Lejeune's highly convincing presentation of the 'Shroud' features on the 12th century Pray manuscript, in particular the crossed hands, the absence of thumbs, and the inclusion of the so-called 'poker-holes'. Last autumn at his home in Paris he kindly and patiently explained these same features, in the presence of your Editor, for the benefit of the most recent documentary on the Shroud as made for Dutch television.

[The Editor acknowledges his indebtedness to CIELT's Daniel Rafard de Brienne - see CIELT *Lettre Mensuelle* no. 51 - for some of the background biographical information contained in this obituary]