

## RECENTLY PUBLISHED

REX MORGAN: *The Holy Shroud and the Earliest Paintings of Christ*, The Runciman Press (1986), Box 86 P.O., Manly, New South Wales 2095, Australia. 143 pp., 16 color plates, numerous black & white illus., bibliography.

The Author of this book needs no introduction. His *Shroud News*, his tremendous exhibitions across the Pacific, his travels and contacts around the world have shown him to be a dedicated promoter of the Shroud. In this book, he presents the work of the English artist, Thomas Heaphy (1813-1873), who had the great good fortune to be present during the excavations of some Roman catacombs, and busied himself with painting copies of the pictures of Christ.

Considering the prominent role that iconography has assumed in sindonology, a collection such as Heaphy's is of no small interest, especially because some of the original art works are no longer to be seen. The value of Heaphy's work lies in the intention rather than the execution. All his copies, from whatever century, whatever cemetery, in whatever medium—fresco, mosaic, panel—have the same face. As a copyist, Heaphy had something less than mediocre talent. It is enough to compare his woodcut of the Genoa icon on page 73 (Fig. 10 and Plate 5) with Plate 4 and either one with a photograph of the icon (p. 75, Fig. 11) received by the Armenian monks of St. Bartholomew Church in the first years of the twelfth century, to evaluate the fidelity of his copies without in any way impairing the integrity of his intentions. (The woodcut on p. 76, captioned "Genoa image, shown in Plate 4" is actually the St. Silvestro image shown in Plate 3). He just simply was not a good copyist. Nevertheless, he has left us a respectable collection and we are grateful to Mr. Morgan for bringing it to light, along with excerpts from the artist's written accounts of his experiences.

Heaphy's fundamental error lies in dating the pictures he copied to the first and second centuries. Archeologists and art historians now date the earliest catacomb "portraits" of Christ—portraits, not symbolical representations—to mid-fourth century. It is therefore absurd to share the enthusiasm of Heaphy, Bayliss and Dobson (pp. 8, 41, 50), who believed that some of the art works had been executed by, or from descriptions of, contemporaries of Christ.

One way of dating a painting is by its location in the catacomb: the deeper the passageway or the farther from the entrance, the later the decorations, since the catacombs were enlarged horizontally to the edge of the landowner's property then excavated on

successively lower levels. Heaphy's great excitement and truly heroic nerve in spending the night alone in a deep and distant corridor to copy some frescos is a vivid episode which leaves us shuddering but sadly unsatisfied; we do not know which coemeterium it was, nor are the copies identified, if indeed they were preserved.

Nor can we fault Heaphy for his romanticized Fabiola-style notions about the use of catacombs in times of persecution; scholarly research on this subject came after his time.

Although in his text Morgan does not depart from these nineteenth century misconceptions, to his credit he generously footnotes comments and emendations suggested by various experts who had reviewed the draft of his book.

Does the Heaphy Album corroborate the hypothesis that the true likeness of Christ was artistically rendered in the very first centuries of Christianity? Does it buttress the hypothesis that the likeness was derived from the Shroud? Morgan tends to the affirmative. The Heaphy Album will have its nook in the already immensurable gallery of Christ portraits. Whether or not these new faces—or any others, for that matter—can provide a substantial, objectively forged link to the Shroud of Turin still remains a task for historians and art historians. But as Morgan remarks, it is something for Shroud scholars to ponder upon.

By way of a footnote: in 1578, when the Jordani catacomb was accidentally discovered, the corridors were found to be lavishly decorated with well-preserved paintings. Copies were made, and these are still preserved in codici of the Vatican Library and the Biblioteca Vallicelliana; and the archeologist Jean L'Heureux composed a manuscript, published only in 1856 under the title *Hagioglypta sive picturae et sculpturae sacrae antiquitatis*. Copies were again made when Antonio Bosio began his explorations in 1593. The results of Bosio's 36 years of exploration in many catacombs were published in his famous tome, *Roma Sotterranea*.

D. C.

ROBERT W. MAHER: *Science, History and the Shroud of Turin*, Vantage Press, New York, 1986. 106 pp., Illus.

In his Preface, the Author says his book is destined for "the moderately interested individual..." Refraining from expressions of personal conviction or sentiment, Mr. Maher presents scientific highlights according to STURP and the historical background according to Ian Wilson. The moderately interested individual would find the text easy to read, little aware of the problems and complexities which beset more seasoned students of the Shroud. The Author's intention is well achieved.

## ALSO RECEIVED

In "Science and the Shroud", Dr. Wesley McDonald, who hosted the Elizabethtown College Symposium on the Shroud last February (*Spectrum* 19), reports on Ian Wilson's recent book, *The Mysterious Shroud*. Dr. McDonald's review appeared in *The World and I*. Nine pages, liberally illustrated, set forth the major aspects of research in a thoughtful, assured and readable style, concluding: "My point is that only by pulling together findings from the research of such varied disciplines as archaeology, biology, botany, chemistry and physics can a convincing body of evidence on the Shroud's antiquity be developed. No single, ultimate test can substitute for the necessity of wide-ranging, ongoing research." The Shroud has brought about "a curious partnership between science and religion...science seems to be playing the unlikely role of confirming the faith...."

In *Notiziario* #9 (June) from the Centro Internazionale di Sindonologia, the late lamented Don Piero Coero-Borga expresses concern over the scientific barrage of "light ON the Shroud" and appeals for more attention to "light FROM the Shroud".

*Shroud News*, Rex Morgan's Newsletter from Australia, reports on Sister Damian's Jerusalem expedition, in which Morgan participated; the Shroud exhibit in Cairns; an excerpt from Remi Van Haelst's book and other topics of current interest.

From Sister Damian we have received the April issue of *Image*, and a copy of the *Biblical Archaeology Review* (July/August 1986) containing the article "New Evidence May Explain Image on Shroud of Turin". The authors, Joseph Kohlbeck and Eugenia Nitowski, Sister Damian's name before she became a Carmelite, alternate, as crystallographer and archaeologist respectively, in presenting their theory of image formation. As this article was written before the Jerusalem expedition, we await the report on the experiments undertaken. For information about *The Field and Laboratory Report of the Environmental Study of the Shroud in Jerusalem* (\$30 plus postage), write to:

Sister Damian, O.C.D.  
 ESSJ  
 5714 Holladay Blvd.  
 Salt Lake City, Utah 84121

*Emmaus*, Newsletter from the Centro Romano, is edited by Mons. Giulio Ricci. In issue #5, there is a perceptive comparison between Isaac, who carried the wood for the holocaust (Gen 22:6) and Christ, who took up his own cross (Jn 19:16-17) but who, unlike Isaac, "was not spared" (Rom 8:32).

*Collegamento Pro Sindone*, also from Rome. Members of this very active group are regularly making studious and original contributions on Shroud problems; for instance, in issue #4, Prof. Gino Zaninotto examines the puzzling sidestrip. In #8, Prof. Giorgio Tessiore suggests carbon-dating the threads that attach the side-strip to the Shroud. This is one of eight articles dealing with carbon-dating, a subject at present in the forefront of Shroud news. Also in #8 is the complete text of Father Robert Moore's review of an article by Father Raymond Brown, "Brief Observations on the Shroud of Turin", which appeared in the *Biblical Theology Bulletin* (Oct. 1984). This review was published in abbreviated form in *Spectrum* #15. In turn, Gino Zaninotto adds his "Observations on the 'Brief Observations' ", giving several resounding reasons why the image of a crucified man on the Shroud could not have been produced by a forger. Zaninotto's research into crucifixion has expanded into a book (title not given) available from: Edizioni Giovinezza; via dei Brusati, 84; 00163 Rome. It can be had for Lire 5000 plus postage.

*La Sacra Sindone di Torino*, April/June. A busy copy-machine keeps us informed about what Italian newspapers are printing about Shroud matters.

We regret to announce that the Bottega d'Erasmus, after forty years of activity, closed its doors on the first of December, 1986. The Turin company was renowned world-wide for its excellent facsimile reprints of classic and out-of-print books of the past.

The proprietors asked Don Luigi Fossati to inform students of the Shroud that a few copies of interest to them are still in stock, at reduced prices. Unsold copies will eventually have to be destroyed, which would be a pity, considering their value.

Those still available are:

VIGNON: *Le Saint Suaire de Turin*, 1938 (reprint, in French). Catalog price, Lire 90.000 reduced to Lire 40.000 because it is not bound, but only in complete signature.

PALEOTTO: *Esplicatione del sacro Lenzuolo*, 1599 (reprint, in Italian). Catalog price, Lire 50.000 reduced to Lire 25.000. The volume is not bound but only in complete signature. A few bound copies at Lire 30.000.

FOSSATI: *Breve saggio di bibliografia e di informazione sulla sacra Sindone*, 1978 (reprint, in Italian). Bound in heavy paper. Catalog price, Lire 50.000 reduced to Lire 25.000.

For information, write to:

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 Scuole Professionali Salesiane  
 10080 San Benigno Canavese (TO)  
 Italy  
 tel.: (011) 98 80 134

*Into the Light*, a musical comedy suggested by STURP's Turin "experience", previewed on Broadway in mid-October but closed less than a week after First Night; its fate sealed perhaps by the *New York Times*' scathing review. *The Times* is always uncomfortable in an encounter with the Sacred, but this time the over-reaction bordered on panic. In show business, one of the sacred cows is *Nothing Sacred!* To defy that and survive, a production must be animated by a touch of genius.

The musical score would not rival that of *South Pacific*; nor would any regular reader of *Shroud Spectrum* come away better informed. But throughout the two-hour performance, entertainment and devotion were kept in balance, neither upstaging the other. This, in itself, reflects an artistry unique in modern theatre. Dean Jones, along with the supporting cast, deserves a word of thanks on behalf of all who take the Shroud seriously. In a "sound and light" artform, they simulated the kind of research that has forced believers and unbelievers alike to approach the Shroud not only as a relic of medieval piety, but as a challenge that science cannot ignore. In its own genre, the production was attractive, reverent, and no less "authentic" than a musical about war in the Pacific, or one concerned with the conflicting social mores of Edwardian England.

A hopeless venture it may have been, invading the world of *Oh Calcutta!* But perhaps not. Padraic Pearse, the Irish patriot, who led the "hopeless" rebellion of 1916, was asked while he awaited execution why he had chosen a course foredoomed to failure. His answer: "To keep hope alive." *Into the Light* was foredoomed to failure and—predictably—it failed. But it keeps the hope alive that an unflagging succession of such failures may finally be crowned with success.

M. ROBERT MOORE, O.C.S.O.

### SPECTRUM INDEX

20 pages; \$3.50 + 500 postage

The Index covers issues from the Pilot (Dec. 1981) through #15 (June 1985). It is divided into ten sections: Contents of each issue; Recently Published; News & Activities; Correspondence; In Memoriam; Question Corner; Commemorations; Editor's Angle; Articles in alphabetical order; Index of Authors.

Each section is arranged for quick and easy location of any item and for cross-reference to other sections.