

SPECIAL FEATURE

The Fire and the Portrait

by Jack Markwardt

In this paper, the arguments of which were presented at the recent Turin Congress, American historian **Jack Markwardt** tries most intriguingly to resolve, and to reconcile, two of the Shroud's most tantalizing mysteries: when and how the Shroud incurred the fire damage now generally referred to as the "poker holes" and when and why it was converted into the portrait known as the Image of Edessa. In its original form the paper includes a very full set of references, but these have been reduced for the purposes of this Newsletter. The full text can be accessed in **Barrie Schwartz's** [web site](#).