

ISSUE No. 53
June 1989

A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
edited by REX MORGAN
Author of PERPETUAL MIRACLE and SHROUD GUIDE



THE COVER OF THE PRINTED PROGRAMME FOR THE INTERNATIONAL SHROUD CONGRESS IN BOLOGNA, MAY 1989, SHOWS THE SHROUD FACE IMAGE ALONGSIDE THE ARTISTIC RECONSTRUCTION OF THE MAN'S FACE BY VIGNON

EDITORIAL

I have devoted this whole issue to a report and pictorial coverage of the International Shroud Congress held in Bologna, Italy in May.

As well as having the privilege of attending the conference and delivering a paper at it there was good opportunity to exchange views and news with sindonologists from all over the world and to glean the latest information on work being carried out on the subject of the Shroud. I was also able to acquire many new volumes and other items for my Shroud reference library from the book desk at the conference and to discuss matters with a number of their authors. I have been given several interesting papers, not delivered at the conference, touching on various aspects of research currently being undertaken and I hope that some of these may form the basis for future articles for *Shroud News*. Among these are an interesting study of the trellis pattern appearing in many artistic references which supports the Wilson/Mandylion theory, another paper by Fr Albert Dreisbach and some work of Frere Bruno Bonnet Eymard of France and Professor Daniel Scavone of USA.

I hope to bring you shortly reviews of several books recently published in English including those by Sox, Zugibe and Scavone. News reports continue to come in from all over the world which show a far more serious attitude to Shroud study than even before the C14 dating report of 1988.

Shroud News continues to be well received worldwide although the tremendously increasing postal rates within and out of Australia may pose some problems for the budget in the near future. Subscribers will know that we have never increased the subscription which obviously does not cover the cost of production and distribution any more.

But this is mundane and miserable stuff! What is so fascinating is the resurgence of work being done on the subject everywhere and I look forward to continuing to bring you news of some of it.

REX MORGAN



Cardinal Archbishop Biffi



Ian Wilson (England)



Prof Werner Bulst (Germany)



Fr Albert R. Dreisbach (USA)

BOLOGNA CONGRESS PROGRAMME OF SPEAKERS

APERTURA DEL SIMPOSIO

Presidente: **Prof. Umberto Fasola**
*Magnifico Rettore del Pontificia.
Istituto di Archeologia Cristiana*

LA LEGALIZZAZIONE DEL CULTO DELLE IMMAGINI

Cosimo Damiano Fonseca (Italia)
*Ordinario di Storia Medioevale
Magnifico Re/tore dell'Università di Potenza*

EVIDENCE FOR THE PRE-14TH CENTURY EXISTENCE OF THE SHROUD IN BYZANTINE CHRIST PORTRAITS OF THE 6TH CENTURY AND AFTER

Ian Wilson (Inghilterra)
*Storico e Presidente della British Society for the
Turin Shroud*

THE SHROUD OF TURIN: TRAITS AND PECULIARITIES OF IMAGE AND CLOTH PRESERVED IN HISTORICAL SOURCES

Paul C. Maloney (U.S.A.)
*Vice Presidente del ASSIST Investigations Group di
New York*

IMAGES DERIVED FROM THE SHROUD BY THE OVERLAY TECHNIQUE

Alan D. Whanger (U.S.A.)
*Docente di Psichiatria nella Duke University di
Durham North Caroline*

TESTIMONIANZE NUMISMATICHE DELLA SINDONE AD EDESSA

Mario Moroni (Italia)
Numismatico

WAS THE HOLY SHROUD IN ENGLAND? EVIDENCE FROM THE ICON AT TEMPLECOMBE

Rex H. Morgan (Australia)
*Master of Science h. c. del Brooks Institute,
California
Fondatore della rivista Shroud News e Presidente
del The South East Asia Research Centre for the
Holy Shroud*

LA DATE DES PREMIERES BRULURES OBSERVEES SUR LE LINCEUL DE TURIN

André M. Dubarle (Francia)
Bibliista e Storico

AGGIUNTE STORICHE AL MANOSCRITTO PRAY DI BUDAPEST

Werner Bulst (Germania)
*già Ordinario di Teologia Fondamentale
nell'Ateneo S. Giorgio di Fraticoforte*

L'ICONE DU VISAGE DU CHRIST

Georges Drobot (Russia)
Iconografo e Teologo

ANALISI COMPARATIVA TRA IL VOLTO SINDONICO OTTENUTO COL COMPUTER E IMMAGINI ICONOGRAFICHE

Giovanni Tamburelli (Italia)
*Associato di Comunicazioni Elettriche
Facoltà di Ingegneria dell'Università di Torino*

Nello Balossino (Italia)
*Associato di Elaborazione delle Immagini Facoltà
di Ingegneria dell'Università di Torino*

LA SINDONE: SCIENZA E FEDE

Giuseppe Ghiberti (Italia)

*Presidente della Associazione Biblica Italiana
Associato di Filologia Neotestamentaria
nell'Università Cattolica di Milano Docente di
Esegesi Neotestamentaria nella Facoltà Teologica
di Torino*

LA MASCHERA DELLA MORTE NELL'UOMO
DELLA SINDONE

Pierluigi Baima Bollone (Italia)

*Ordinario di Medicina Legale
nella Facoltà di Medicina e Chirurgia
dell'Università di Torino*

L'ICONOGRAFIA DELLE PIAGHE
DI GESU' CROCFISSO E LA SINDONE

Heinrich Pfeiffer (Germania)

*Ordinario di Storia dell'Arte Cristiana nella
Facoltà di Storia Ecclesiastica dell'Università
Gregoriana di Roma*

THE STANCE OF THE FEET IN CRUCIFIXION

Paul C. Maloney (U.S.A.)

*Vice Presidente del ASSIST Investigations Group di
New York*

LA SACRA SINDONE COME PROTOTIPO
DEGLI "EPITAFI"

Maria Theocharis (Grecia)

*Membro della Società Archeologica di Atene Già
Professore all'Istituto Ecumenico di Bari*

L'UMBELLA DU PAPE JEAN VII,
LA PLUS ANCIENNE COPIE DU SAINT
SUAIRE?

Bruno Bonnet-Eymard

Esegeta, Sindonologo

L'IMMAGINE ACHEROPITA
DEL SS. SALVATORE
NEL SANCTA SANCTORUM DI ROMA

Gino Zaninotto (Italia)

Docente di Lettere Antiche

IL VOLTO SANTO DI GENOVA
E IL SUO MISTERO NASCOSTO: STORIA DI
UNA RADIOGRAFIA

Giulio Ricci (Italia)

Centro romano di Sindonologia

COME E' STATA RIPRODOTTA
SULLE COPIE DELLA SINDONE L'IMMAGINE
NEGATIVA DEL VOLTO:
INDAGINI E CONSIDERAZIONI

Luigi Fossati (Italia)

Sindonologo

MICHAIL ALPATOV: UN MAESTRO
NELLA STORIA DELL'ARTE
E DELLA ICONOGRAFIA BIZANTINO-RUSSA

Laura Ferrari (Italia)

*Specialista in lingua russa e Cultore
di Scienze Religiose*

CARATTERI ICONOGRAFICI DI ALCUNI
AFFRESCHI SINDONICI IN PIEMONTE

M. Luisa Moncassoli Tibone (Italia)

Docente di Storia dell'Arte

RAPPORTI TRA ALCUNI DOCUMENTI
ICONOGRAFICI DEL PIEMONTE
E GLI SPOSTAMENTI DELLA SINDONE

Massimo Centini (Italia)

Docente in Scienze Storiche

LA S. SINDONE:
UNA ICONA DA CORREGGERE!

Giorgio Tessitore (Italia)

*Già Docente di Scienze Naturali
Cultore di Sindonologia*

VIDE E CREDETTE

Luciana Mirri (Italia)

Docente di Teologia Ecumenica



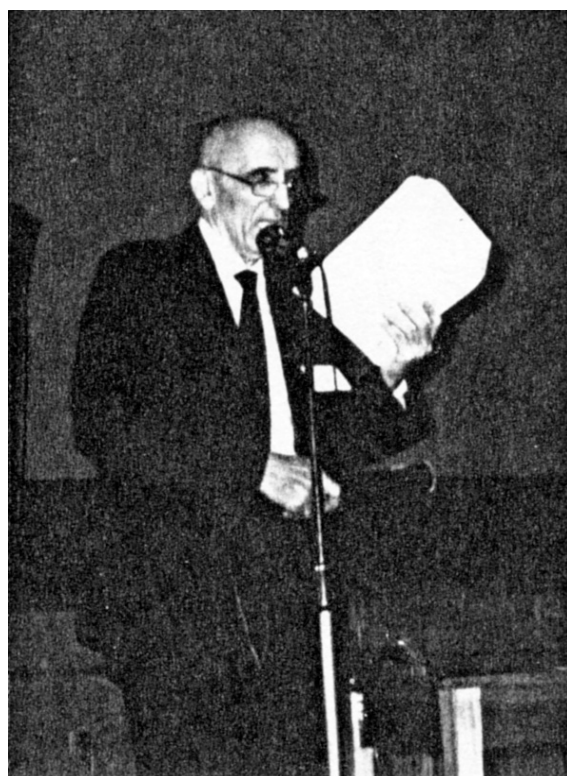
Prof Mario Moroni (Italy)



Pere Andre Dubarle (France)



Prof Heinrich Pfeiffer (Germany)



Prof Giovanni Tamburelli (Italy)

THE BOLOGNA CONGRESS 1989 Report by REX MORGAN

The International Symposium on the Shroud entitled LA SINDONE E LE ICONE (The Shroud and the Icon) was held in Bologna, Italy on 6th and 7th May 1989. Under the sponsorship of the Faculty of Literature and Philosophy of the 900-year old University of Bologna, it was organised by the Regional Delegation of the International Centre for Sindonology based in Turin and the venue was the Collegio S. Luigi.

Bologna is a significant place to hold a Shroud conference since it was from that city that Saint Charles Borromeo journeyed to Turin in 1598 accompanied by the then Archbishop of Bologna, Alfonso Paleotto. It was Paleotto who subsequently published the first known book about the Shroud, *Esplicatione Del Sacro Lenzvolvo Ove Fu Involto Il Signore*, in 1599. This extraordinary book was followed by another edition in 1607 and by a reprint with commentary by the scholar Luigi Fossati in 1975.

During that same week in May also fell the date upon which the Roman Catholic Church celebrates the feast of the Holy Shroud.

Bologna is, like so many other Italian cities, steeped in history and contains some magnificent examples of medieval architecture. It also has its fair share of Italian hooligans who have no understanding of or respect for their quite remarkable heritage and many buildings are in a state of appalling disrepair and uncleanness. This is, however, the fate of much of the heritage of the last two millennia where trendy authorities are more interested in the 'rights' of the people. On the other hand typical north Italian eating is abundant for all who care or are able to indulge in its culinary delights without silly hangups about diet or, for that matter, smoking tobacco.

Professor Lamberto Coppini, the conference President, had, with his large and distinguished Council of Honour and Organising Committee made substantial arrangements for the speakers and the delegates to the conference. Although there were no facilities such as we are used to at most conferences for breaks in the proceedings for coffee, etc, other than time for a welcome long Italian lunch nearby, there was an interesting bookstall containing many Shroud books and other items which commanded a lot of attention from foreign visitors.

The main sessions of the conference were held in the theatre of the College, a magnificent high-ceilinged chamber with vestiges of romantic decor but more recently transformed into a modern auditorium with plush cinema seats set far too close for comfortable conference sessions of several hours duration but rather for a quick movie and on to something else. An added difficulty was the absence of any "lecture table" on which to place one's possessions such as the conference folder, programme, notes, recorder, camera, translation headset and all the rest.

BOLOGNA CONGRESS (contd)

One therefore spent a good deal of time juggling such items on one's knees which were themselves hard against the seat in front. And whilst all the required facilities were available to speakers it was a matter of luck whether each one actually had the right projector and accessories at the right time and there was certainly no technician to press the buttons. Each speaker had to use a remote control projection monitor in the hand, use a laser pointer, itself connected to the mains electricity supply, hold one's notes, address a remote microphone without a lectern and turn towards the screen to see what was happening on it. This task, better suited to a stage contortionist rather than scholars, in some cases quite elderly, trying to concentrate on their message, had its difficulties added to by the way the lighting had been arranged so that when the house lights were extinguished for the viewing of the screen, there was no light for the speaker to read by and then solved by using a floodlight which all but negated what was going on on the screen. By two-thirds of the way through the conference this matter had been improved for the fortunate speakers on the second afternoon. But leaving aside these quirks of Italian organisational skill and the fact that everyone, particularly international visitors, had to adjust to the "Italian Time" concept which means that no session starts when the programme states it does and that all will probably be well in the end, the conference provided a very valuable interchange of information and ideas from many different countries especially at such a critical time in the study of the Shroud.

Perhaps one of the most exciting aspects of the conference was that the Genoa Icon had been brought to the College for the duration through the influence of Professor Umberto Fasola, Grand Rector of the Pontifical Institute of Christian Archaeology and one of the world's greatest experts in iconography. When one considers that this remarkable relic which had been nine centuries in Edessa before being brought to Genoa, is normally shown to the public only once a year, and only in Genoa, it was a special opportunity for Shroud scholars, many of whom had never seen the icon, to do so at first hand, very close, and in relative peace.

As with all conferences there were plenty of opportunities for delegates from all over the world to catch up on information at informal meetings and meals held between sessions. I had the chance to meet several Shroud experts in person who have, over the years, been but correspondents. The list of names attending the Bologna conference is a veritable Who's Who of Sindonology. In fact the first acquaintance I met at the registration office was the leading iconographer Professor Heinrich Pfeiffer, a German Jesuit, who lives and teaches at the Gregorian University in Rome. Shortly afterwards I renewed my long acquaintance with Ian Wilson of Britain and then old friends Professor Alan

BOLOGNA CONGRESS(contd)

Whanger of Duke University, USA, and Fr Kim Dreisbach of Atlanta appeared at my hotel for a catch-up session. That first night also saw a profitable dinner session with Professor Emanuela Marinelli and Ilona Farkas of Rome.

At the conference itself some twenty-four papers were formally listed for presentation and all but four of these were actually read. Several of the contributors such as Fossati and Ricci were not there and in other cases papers were read on behalf of contributors. The conference opened with greetings from Professor Coppini and Fr Dante Toia, Rector of the College, who introduced Cardinal Giacomo Biffi, Archbishop of Bologna. The Cardinal gave a resume of the Shroud position in relation to the C14 test results and said that believers must continue to seek the image and scholars must continue to study the Shroud. Since a full agreement of evidence is necessary, he said, before any real conclusions can be drawn, we must seek to explain the divergent evidence and until we do this the question must remain open. These sentiments were wholeheartedly shared by all participants or they would hardly have been there. A very significant aspect was that almost every speaker, from whatever discipline he or she came, commented on the unsatisfactory nature of the C14 testing and the even more unsatisfactory nature of the world's reaction to it in the face of the enormous evidence to suggest that the cloth is not of medieval origin.

The conference was marked by the efficiency of the professional interpreters who effectively translated the speakers into English, Italian and French throughout the proceedings.

The first paper to be presented was Ian Wilson's EVIDENCE FOR THE PRE-14th CENTURY EXISTENCE OF THE SHROUD IN BYZANTINE CHRIST PORTRAITS OF THE 6th CENTURY AND AFTER. He suggested that in the light of the C14 tests, which could not have given us the correct date, we should re-examine the artistic and historical evidence that the Shroud was in existence before the 14th century. He argued that none of the scientists involved could deny the existence of the imprint on the Shroud before that time and talked of the tradition of the cloth of Veronica and further enlarged on his theory that the Genoa Icon (which was at the conference for all to see) was, in fact, a copy of the Edessa image and that the Edessa image was itself the Shroud. Wilson demonstrated with many interesting slides that early sources speak unequivocally of an image of Christ on the cross. There was no doubt that the idea of the sort of image on the Shroud, which is unique to Christ, could be reliably dated to the 6th century. There is a striking similarity of surviving portraits of the 6th century and later to the Shroud and they must therefore be related to it. He discussed the Vignon markings and claimed that they are fingerprint evidence for the existence



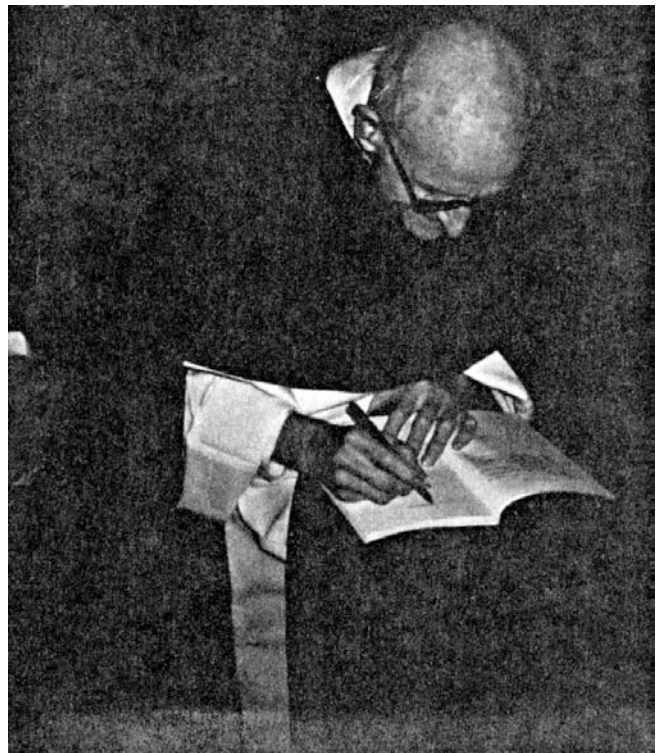
Prof Maria Theocharis (Greece)



Prof Lamberto Coppini (Italy)



Prof Emanuela Marinelli (Italy)



Pere Andre Dubarle

BOLOGNA CONGRESS (cont'd)

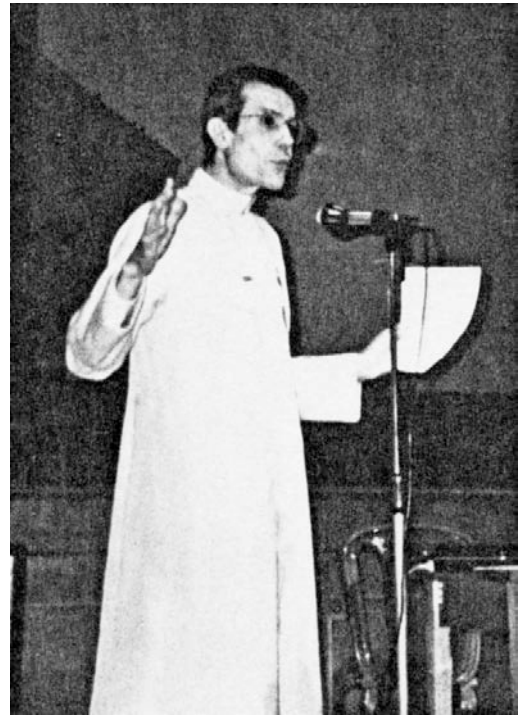
of the Shroud image in the Byzantine world. Wilson went on to describe such evidence as the fresco from Sakli and then described how the Edessa cloth had been folded to show only the disembodied head. An interesting new series of evidence was in the very etymology of words used in the historical sources to describe the Mandylion and he showed in some detail how the words talked of a Shroud and a full length image, an example being the description by Gregory whose sermon was recently discovered by Zaninotto. Wilson concluded by showing that the image bears no resemblance to anything medieval but that it does logically to many things pre-medieval and that such evidence can be indisputably found.

The second paper THE SHROUD OF TURIN; TRAITS AND PECULIARITIES OF IMAGE AND CLOTH PRESERVED IN HISTORICAL SOURCES by archaeologist Paul Maloney of New York was read, in Maloney's absence, by Fr Albert R Dreisbach of Atlanta. Dreisbach interspersed his reading of Maloney's work with powerful insights of his own. Maloney dwelt on peculiarities of the weave of the cloth which appear in artistic representations of Christ rather than those of the Shroud image itself which, are, he says, even more important proof of the artistic derivation from the Shroud citing as one example the steplike patterns on the Hungarian Prayer manuscript first described by Fr Andre Dubarle of France. Maloney also noted that in 325 AD the precise size for an altar cloth was laid down and this size happens to be consistent with that of the Shroud cloth and may be further evidence for the Shroud itself having been used as a altar cloth with its strange "poker holes" or burn marks caused by candles when on an altar. Maloney also referred to the Vignon markings and has reduced the Vignon list of 20 features to a list of 9 which he says even the most skeptical observer should be able to accept. The first four of these features relate to similarities of the cloth itself rather than the image and the second five to specific features of the image. Maloney further treated his work on the Byzantine *tremissis* coin of 685 AD and drew special attention to the peculiar lines between the eyes and the pupils as being features of the cloth weave of the Shroud. He demonstrated through slides that there are close relationships between the *tremissis* and the *solidus* of Justinian II. His conclusion, not unlike that of Wilson, was that the Shroud is totally out of context with the medieval age and it was clear that new examination of the Shroud should take place including carbon dating from more sites and specialised textile opinions as to the peculiarities of the weave which he had noted.

Perhaps one of the presentations which had greatest impact on the conference was that of Dr Alan Whanger of Durham, North Carolina. Whanger has become



Prof Pier Luigi Bollone (Italy)



Frere Bruno Bonnet Eymard (France)



Wilson and Morgan meet Mrs Martin, daughter of Dorothy Crispino

BOLOGNA CONGRESS (cont'd)

widely known for his technique of polarized image overlays which enable observers to match up the Shroud image with artistic representations of Christ whether they be on paintings, coins, statues or in any other media. In his paper entitled IMAGES DERIVED FROM THE SHROUD BY THE OVERLAY TECHNIQUE he invited his audience to peer through their issued polarized filters and he took them on a brief odyssey through some of the more famous examples of the success of his technique such as the Pantocrator icon, various coins already described by Maloney and the Filas coins over the eyes. His final discussion showed the work he has done on Ricci photographs of the Oviedo face cloth and the numerous congruencies between the bloodstains on it and the Shroud itself. This lecture was followed by Italian numismatist, Professor Mario Moroni, who, in the first paper to be offered in the Italian language, TESTIMONIANZE NUMISMATICHE DELLA SINDONE AD EDESSA showed numerous examples of early coins corroborating the work of other speakers detailing the matching process of face features with the Shroud. He also showed little-known coins bearing features of the full body shown to be derived from the Shroud image as they all had defects seen only on the Shroud. Moroni had prepared some impressive vertically matched half-cuts of the Shroud and the coin or mosaic under discussion in the same manner as the Shroud/Vignon face used on the cover of the programme.

Following lunch on the first day I had the privilege of presenting my paper WAS THE HOLY SHROUD IN ENGLAND? EVIDENCE FROM THE ICON AT TEMPLECOMBE in which I described the new evidence I discovered in 1987 and propounded my current theory that the Templecombe Icon is, in fact, the lid of a box which was used to house the Shroud itself and that until someone can show definitively where the Shroud was between 1307 and 1356 there is good reason to conjecture that it was in England, safe from the Templar purge of France.

The remarkable Pere Andre Dubarle of Paris, author of *Histoire ancienne du Linceul de Turin jusqu'au XIII siecle* and numerous papers, then presented his LA DATE DES PREMIERES BRULURES OBSERVEES SUR LE LINCEUIL DE TURIN. Father Dubarle gave an address with considerable authority and a clear enunciation of his theories concerning the burn marks on the Shroud of which he has previously written so convincingly. His presentation was followed by AGGIUNTE STORICHE AL MANSCRITO PRAY DI BUDAPEST given by well-known German scholar, Professor Werner Bulst and assisted by Professor Pfeiffer, his collaborator in many works concerning iconography. They spoke at length of the Hungarian Pray manuscript and its connections with Hungarian genealogy as well as references to Ravenna and finished by questioning the C14 sampling of 1988.



Rex Morgan (Australia)



Fr Georges Drobot (Russia)



Prof Luciana Mirri (Italy)



Prof Gino Zaninotto
(Italy)

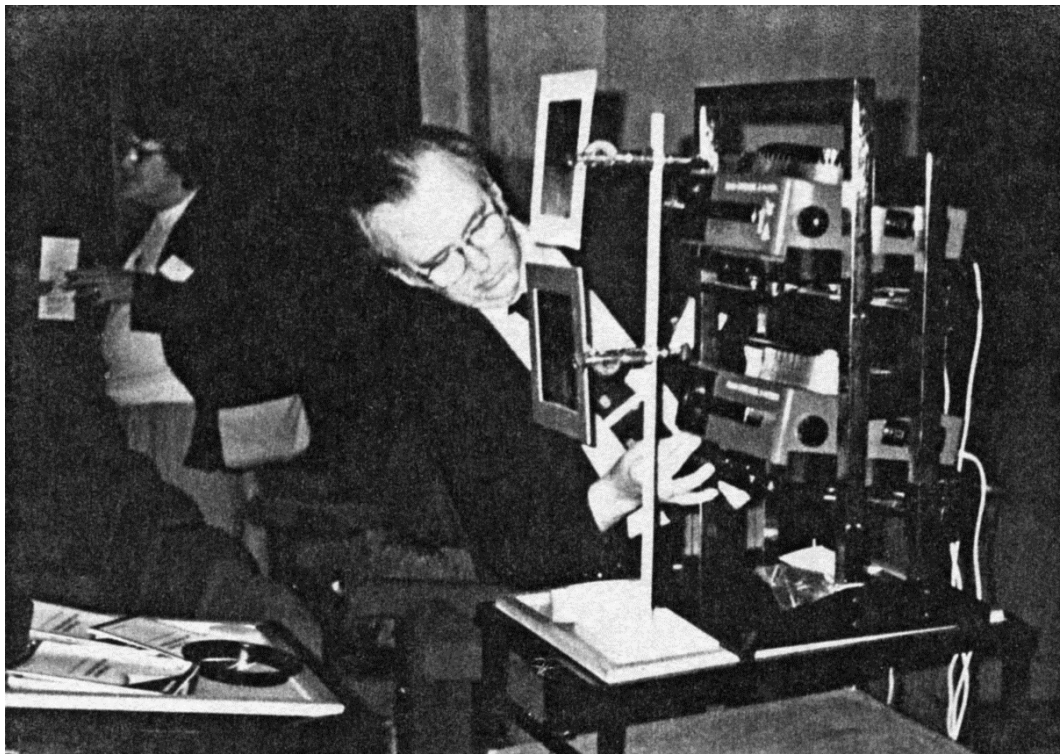
BOLOGNA CONGRESS(cont'd)

An interesting lecture by an interesting man was L'ICONE DU VISAGE DU CHRIST given by Russian priest Georges Drobot in which he discussed the correlation between Russian and other icons and the features of the Shroud together with their connection with early Roman frescoes. He gave a comprehensive coverage of the development of traditions in the depiction of Christ over the centuries and the relevance of their appearances at various times. This was followed by Professor Giovanni Tamburelli's presentation ANALISI COMPARATIVA TRA IL VOLTO SINDONICO OTTENUTO COL COMPUTER E IMMAGINI ICONOGRAFICHE in which he described his latest work in computer generated images from the Shroud face for which he has become well-known. He was assisted in the lecture by one of his colleagues from the CSELT laboratory in Turin, Professor Nello Balossino.

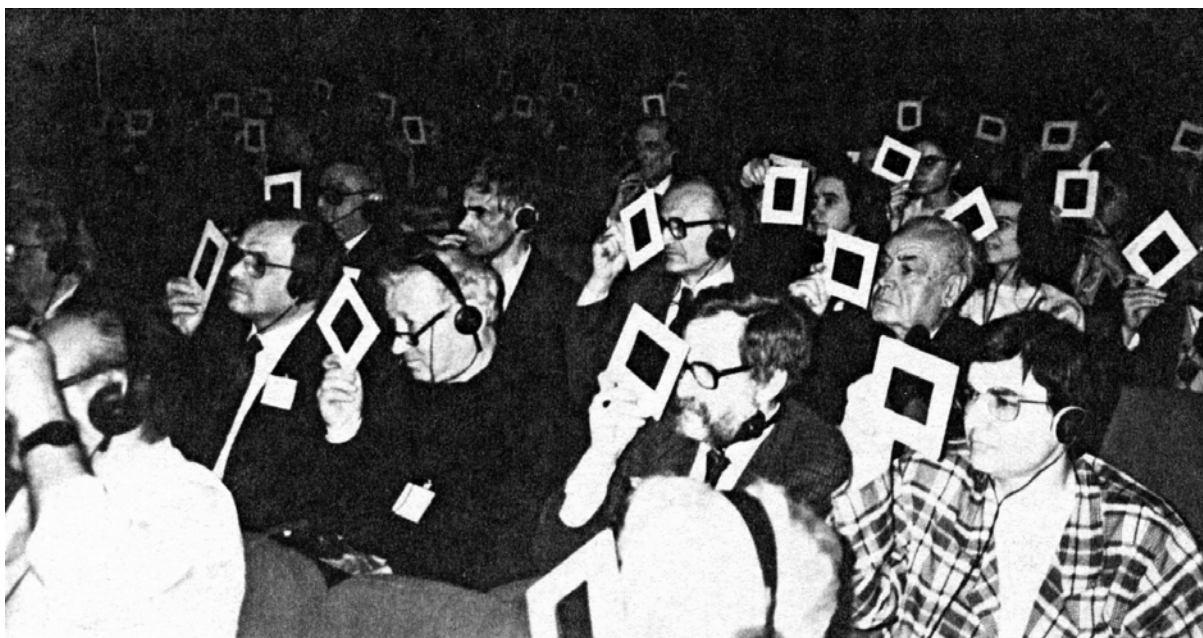
On the second day of the conference the proceedings opened with the lecture LA SINDONE; SCIENZA E FEDE by Professor Giuseppe Ghiberti, the theologian. He talked of the difficulties presented by the C14 results and the other evidence and pointed out that the date has no relevance to the features of the image, to the blood, to the three-dimensionality, etc. He urged future examinations to give adequate attention demanded by the uniqueness of the Shroud and that all branches of science should be involved.

Professor Pier Luigi Bollone, former President of the International Centre at Turin and who had acted as chairman of many of the conference sessions, then presented LA MASCHERA DELLA MORTE NELL'UOMO DELLA SINDONE in which he commented on many interesting aspects of the medical evidence as seen in iconography and touched also on the work of Tamburelli.

Professor Pfeiffer in his lecture L'ICONOGRAFIA DELLE PIAGHE DI GESU' CROCIFISSO E LA SINDONE dwelt particularly on the evidence in iconography of the actual wounds of crucifixion which could not have been invented by artists. In an aside he recalled a discussion with the late Max Frei who had said that if the ultimate C14 testing showed a medieval date then something would have to be wrong with the dating procedure. Pfeiffer took us through an extensive demonstration of numerous icons which showed reference to the Shroud not depicted before an awareness of it existed. One example was the first depiction of Christ standing on his grave by a French miniaturist which coincided with the known appearance of the Shroud. He pointed out the presence of the rather slender arms of Christ in several depictions and the absence of the neck features caused in the Shroud image by the placement of the cloth and quite beyond the imagination of artists. He, as did other commentators, emphasised the importance of the Gregory description indicating no possibility of the Shroud



Dr. Alan Whanger sets up his equipment



A fascinated audience using Whanger's polarized image technique

BOLOGNA CONGRESS (cont'd)

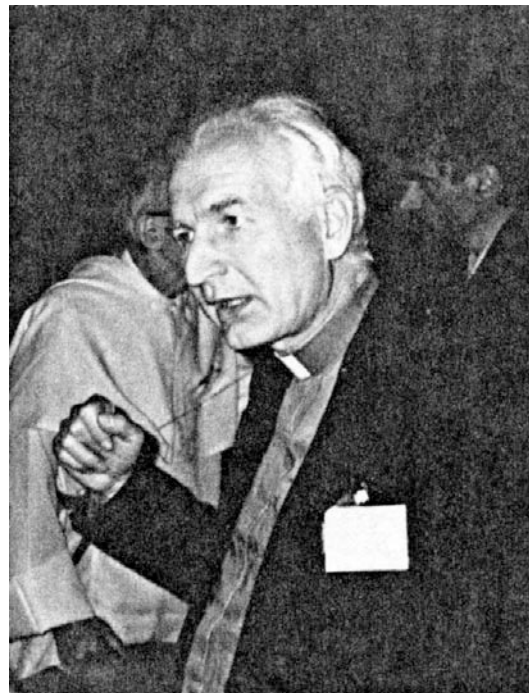
image having been painted by an artist. The particular details of the bloodflows and wounds in their unusual attitudes in the Shroud were shown to have been depicted quite differently by artists painting Christ before the known appearance of the Shroud in whatever countries they were painting in even including accurate depictions of the cap of thorns rather than the circlet. There was evidence of the forelock and epsilon bloodflow appearing in art only after the artists were exposed to the Shroud. Even the depiction of Christ on altars in various centuries correlated with the known appearances of the Mandylion or the Shroud in those places. These showed Christ full-length, naked, wounded, whipped, etc. He concluded that there is no doubt that the Shroud image has influenced the depiction of wounds in Western art. There was no doubt, he said, that a 13th century date for the Shroud is impossible in the face of the iconographic evidence.

A second paper submitted to the conference by Paul Maloney of USA and presented by Fr Albert R Dreisbach was short and extremely interesting although only peripherally related to iconography. Entitled THE STANCE OF THE FEET IN CRUCIFIXION, Maloney described his interest in the number and position of nails in the feet used in the victim on the Shroud image, inspired by the earlier work of Dr. Joseph M. Gambescia in Philadelphia. Maloney claims that there is direct evidence of a wound where it had previously been thought to be only a sundry bloodstain. He discovered experimentally that large bloodflows on the frontal image area of the cloth align perfectly with bloodstains on the heel when the bottom part of the cloth is folded over. He showed a series of slides of his experiments including several in which he had (Barbet style) used amputated feet to demonstrate that there were indeed two nails used in the right foot and one in the left which allowed it to pivot against the cross which then correlates exactly with the bloodflows indicated on the Shroud. He concluded that since the 1988 C14 dating says the cloth is medieval we would expect it therefore to be a painting but these recent experiments show the blood marks must have been made by a crucified body.

The next speaker was the controversial priest and sindonologist Frere Bruno Bonnet Eymard of France who, in another communication, has actually accused Dr Tite of substituting a medieval sample for the Shroud samples at the 1988 testing. This paper, entitled L'UMBELLA DU PAPE JEAN VII, LA PLUS ANCIENNE COPIE DU SAINT SUAIRE? was, however, devoted to a study of the *umbrella* made for Pope John VII (705 to 708). He explained that this *umbrella* which adorned the altar in the oratory consecrated by Pope John VII to the Blessed Virgin Mary was sketched by Grimaldi when the oratory was demolished in 1606. He claimed that it was similar to Byzantine representations and that a later copyist, Munst, had expressed surprise that scholars had not studied the *umbrella* more



Prof Nello Balossino (Italy)



Prof Heinrich Pfeiffer (Germany)



Prof Sebastiano Rodante (Sicily)



Prof Laura Ferrari (Italy)

BOLOGNA CONGRESS (cont'd)

closely since it has all the indications of being copied, in some of its embroidered designs, from the Shroud image. Eymard showed, with a number of slides, that the copies are fundamental evidence of a genuine object made for John VII. Such features as the presence of hands folded over the body despite the presence also of a loincloth indicates dependence on the Shroud. He also believes that the image of Christ was designed in such a way to show that it had been copied from the Shroud. Since the literature of later copies can all be shown that they were in fact copies then this earlier example can be used to adduce precisely the same situation. He went further to suggest that the missing piece of the Shroud, shown by Dubarle to have been missing at a very early time, might even have been part of the *umbrella* itself. There, is, he said, much research to be done on this relic and he appealed for permission to be granted for it to be studied in the Vatican archives to give more information on this fascinating hypothesis.

The lecture given by Professor Maria Theocharis of Greece LA SACRA SINDONE COME PROTOTIPO DEGLI 'EPITAFI' provided a very comprehensive description of numerous Greek icons and altar cloths over a broad period of history showing their derivation from the image on the Shroud. The lecture was notable for its length which annoyed the morose Bollone as chairman, notable for its speed of delivery which annoyed the interpreters and notable for its quietness owing to an inability to understand microphones which annoyed the audience. But aside from the intrigue of Bollone's obvious impatience with the lecturer and the lecturer's impatience with the slides being out of order in some cases it was an important contribution to the theme of the conference.

Professor Gino Zaninotto's paper L'IMMAGINE ACHEROPITA DEL SS SALVATORE NEL SANCTA SANCTORUM DI ROMA gave a full description of this image and an exposition of the various legends about its origin. In a well-illustrated presentation Zaninotto compared the image with others including a detailed description of the facial features which show interesting comparisons with the Shroud face. He concluded what was a seminal discussion to be followed by other scholars by noting, as have other speakers, the great difficulty experienced in gaining access to such relics for proper research.

Thus concluded the morning session of the conference which had continued relentlessly, once it had started, with no break between speakers and demanding of intense concentration by the audience. Thus a most welcome lunch-break was called and delegates assembled in various hostleries and ristorante for rest and recreation. On our return to the ancient chamber we were rewarded with a lecture by Dr Laura Ferrari, a specialist in Russian affairs who presented the paper MICHAIL



Prof Alan Whanger discussing his close-up prints of the C14 sampling with various conference members



Dr Jorge Almenar of the Spanish Shroud Centre at the registration desk

BOLOGNA CONGRESS (cont'd)

ALPATOV: UN MAESTRO NELLA STORIA DELL'ARTE E DELLA ICONOGRAFIA BIZANTO-RUSSA. She discussed the life and work of this famous Russian art commentator and described his many comparisons of Russian iconographic art with that from the Western countries comparing his efforts with those of sindonologists who devote a good deal of their time to trying to find out the truth. Dr Ferrari spoke in a philosophical manner of the efficacy of non-artists like Alpatov giving the benefit of their criticism and comprehension of works of art and literature. She dwelt on the religious influences on icons which are not simply descriptive art. This was followed by another reading by Emanuela Marinelli of the work of an absent author namely the LA S.SINDOINE: UNA ICON DA CORREGGERE! of Professor Giorgio Tessiore. In this paper Tessiore considers first the legendary tradition of the miraculous creation of the Shroud's image and notes that Ballestrero said last year that the Shroud was an "icon worth venerating." The paradox finds its justification in the many copies which were made of the Shroud. He then described many of the peculiarities of the Shroud image such as the presence of the dorsal imprint being towards the middle of the cloth making it impossible for the cloth to be displayed upright unless it was hung over a pole, as it was in Constantinople. Other peculiarities such as the diffusion of the edges of the contours make it impossible to have been the work of an artist. The features of the face only have meaning when seen in the photographic negative of the image. Painters in copying the Shroud sometimes showed the eyes open and paid more attention the symmetry of their depiction than in the actual Shroud, matters which had been noted by Vignon. These peculiarities were contrary to the normal procedure of artists. If the Shroud were only an icon then the man would not have been depicted naked. Even the bloodstains are usually depicted quite differently from the original in copies yet the original shows anatomically correct bloodflows which were beyond the comprehension of artists to have either invented or to have copied with their limited knowledge of anatomy at the time of the copies being made. Thus traditional iconography could not have produced the Shroud artistically. A man-made work looking like this is impossible.

The last paper presented at the conference was by Miss Luciana Mirri entitled VIDE E CREDETTE in which she gave an erudite exposition of her detailed study of the description given in the gospels, particularly of John, of what the disciples actually saw in the burial chamber all of which indicates the absolute certainty of the resurrection of Christ. She dealt with the questions of what made them astonished and analysed the details of their observations and the later interpretations of these reports fundamental to liturgy in both the Eastern and



Officials display the Genoa Icon at Bologna



Dr Bruno Barberis
President of the Turin
International Centre



An informal Shroud discussion at the Hotel Roma, Bologna.
l to r: Whanger, Morgan, Sullivan, Ilona Farkas, Dreisbach;
(back view): Marinelli, Wilson

BOLOGNA CONGRESS (cont'd)

Western Christian churches. She saw the Shroud and its image as positive proof of the resurrection.

The papers over, Professor Coppini concluded the conference by offering his thanks to all who had worked for its success and made kindly reference to those who had travelled from the Americas and particularly to the sole representative from Australia. He said that he recalled the church fathers at the second council of Nicaea in 787 having made the gospel the fulcrum of their work and drew the analogy that the Shroud had been the fulcrum of the work of the Congress. We are, he said, the scientists and the more we go on the more diffident I become to science when it humiliates faith. He exhorted all scholars to be humble before the Cloth which talks to us of the passion of Christ. Laurentian said "Look above and see the stars". Coppini likened the members of the conference to being such stars as they brought light to the subject which scientists had missed in 1988.

At the conclusion of the conference all delegates were given a remarkable souvenir in the form of a small woven representation of the Shroud face in which it appears in negative on the front and in positive on the back. I had the privilege of meeting a good many other sindonologists besides those who actually presented papers and the round table discussions went on for many hours into the night and the next morning of that day. All in all this gathering of sindonologists certainly seemed to represent the new motivation for wide study of the Shroud in the light of 1988 and there was wide consensus that a medieval date cannot possibly be correct and so the quest for the solution to the mystery of the Shroud continues unabated. When the book of the Proceedings is published it will be a singular further contribution to Shroud literature.



SHROUD NEWS began in 1980 when Rex Morgan, author of three books on the subject of the Holy Shroud (PERPETUAL MIRACLE -SECRETS OF THE HOLY SHROUD OF TURIN, SHROUD GUIDE and THE HOLY SHROUD AND THE EARLIEST PAINTINGS OF CHRIST) started putting together a few notes about current developments in sindonology (the study of the Shroud of Turin) for a small circle of interested people in his home country of Australia. He didn't expect it to go beyond a few issues.

The bulletin now reaches subscribers all over the world and because of its relatively simple method of production it can be written and produced and the information disseminated more quickly than most news-sheets of a similar kind or the more prestigious journals. It contains information, news, articles and illustrations gathered from sources of Shroud study worldwide through Rex Morgan's extensive personal connections with what has been described as the "Shroud Crowd".

Rex Morgan is a frequent traveller overseas and thus has the opportunity to keep abreast of latest developments in Shroud study and research. He was present at the world media preview of the Shroud itself in August 1978 in Turin, Italy and has met with numerous Shroud researchers in many countries. His quest for information about the Shroud has become, as he describes it, a "passionate hobby". He brought the world-famous Photographic Exhibition created by Brooks Institute, California, to Australia, New Zealand, Hong Kong and Macau and during its tour it attracted more than half a million visitors. The exhibit has now been given to the non-profit making organisation, The South East Asia Research Centre for the Holy Shroud (SEARCH) of which Morgan is President. He is also a member of the Board of Directors of the USA based Association of Scientists and Scholars International for the Shroud of Turin (ASSIST) and was a member of the scientific team which conducted environmental experiments in a Jerusalem tomb in 1986 (The Environmental Study of the Shroud in Jerusalem).

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All information and opinion in this newsletter is published in good faith. It is edited (and mainly written) by Rex Morgan and published by:

THE RUNCIMAN PRESS, Box 86, PO, MANLY, 2095, NSW, AUSTRALIA