

# SHROUD NEWS

A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN  
edited by REX MORGAN, Author of several books on the Shroud

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Reproduction of a painting by 19th century artist, Thomas Heaphy, who copied paintings of Christ in the Roman catacombs. He believed this one to be 2nd century but later researchers claim it could be 1st century. In Rex Morgan's book, *The Holy Shroud and the Earliest Paintings of Christ*, (1986), he demonstrated a relationship between such early paintings and the Shroud image. In Ian Wilson's latest book, *Holy Faces, Secret Places*, reviewed in this issue, he again claims that Heaphy was a fraud.

## EDITORIAL

Much material continues to pour in from all over the world indicating that the study of the Shroud of Turin and theories about all the questions which have ever been asked about it are as alive and well as ever. Those in the know about the Shroud are fast beginning to regard the Carbon Cuts of 1988 as an insignificant side-issue although the hasty announcement of unsubstantiated results by a few scientists and the Church in Turin led many to assume that the Shroud was some kind of fake and this view was particularly vaunted by a cynical and starving media. What it seems to have achieved is a period of relative quiet from the usually ignorant enquiries of immature reporters so that researchers and scholars can get on with their work. Certainly there is predominance in discussion about the reasons why the Carbon Capers of 1988 could not be correct. Perhaps one day soon we shall find the solution to that interesting problem.

I am told that the Vatican and Dominican authorities are suppressing "extraordinary information" about the Shroud revealed in the newly and controversially published Dead Sea Scrolls. We'll have to wait for Brother Bruno Bonnet-Eymard's articles on this subject.

Indeed, on the subject of Brother Bruno I am indebted to Claude de Cointet of Paris for a complete English translation of the paper given at the St Louis Shroud Symposium by Brother Bruno. He is a brilliant and often controversial scholar of many subjects including the Shroud. He has written numerous extensive papers and books on the topic. This study of documents in the archives of the Diocese of Troyes is so important that I am bringing it to you in its entirety in this issue. Bruno lives in the very district where all the controversial medieval documents associated with the de Charny period are to be found. He has made a direct and original study of them which no-one else seems to have done, all authors simply having relied on Thurston's 1903 interpretation of the alleged D'Arcis document and other items. This paper is an up-to-date and definitive expose of D'Arcis, Thurston and their misguided recent champions. Bonnet-Eymard's paper offers much food for scholarly thought.

And on the subject of food I am reminded that one tends to associate good food with any celebration not the least of which is the Christmas season. And so I must be off to join the joy of my children and my grandchildren who have gathered here in my country home to celebrate the birth of the Man of the Shroud.

REX MORGAN

**'OFF THE BODY' IMAGES - NEW WHANGER RESEARCH  
A REPORT FROM DUKE UNIVERSITY BY DEBBIE SELINSKY**

In the continuation of his studies of the "off the body" images on the famous Shroud of Turin, Duke University Medical Center professor and Shroud scholar Alan Whanger says he and his co-researcher Mary Whanger have identified additional images that link the mysterious Shroud to Biblical times and, more specifically, to Jesus.

The new findings, documented in a video, include images of a large crucifixion nail and of a Roman thrusting spear along the left side of the body, and of a crown of thorns at the anatomic right shoulder, and by their presence help to determine the place and date of the origin of the Shroud.

Whanger explained in an interview that one reason for the presence of these objects in the Shroud was that according to Jewish custom anything having the life blood on it was buried with the body. "This was a highly unusual burial, as the bodies of most crucifixion victims were merely tossed into a communal grave. Nothing like this has ever been found in connection with any other burial."

The image of the six and a half inch spike is like nails used by Roman soldiers to crucify criminals. "One crucifixion nail, embedded in bone, was found in Jerusalem in 1968, and the image on the Shroud is very similar to it. It fits easily into the wounds in the Shroud figure's wrists and feet," Whanger said.

More astonishing than the presence of the nail image is that of the spear, whose shape closely fits the wound to the heart. "It was a capital offence for a Roman soldier to let a crucifixion victim escape, so they were adept at making sure, with one spear wound, that the crucified person was, indeed, dead. It was also a capital offence for a Roman soldier to give away his spear. However, it was an immediate capital offence for a Roman soldier to disobey his centurion. So, if a centurion ordered a soldier to leave his spear in the tomb, it would be done.

At crucifixions, frequently a sponge on a long stick was used to offer wine or vinegar to the victim.

The most impressive image is that of a crown of thorns. "In recorded history there has been only one instance of the use of a crown of thorns -- that which was used to mock Jesus of Nazareth. We have identified the type of thorn as *Gundelia tournefortii*, which is found only in the Middle East. Pollens from this particular thorn had already been identified on the Shroud. Moreover, the structure of the crown of thorns image is a good match for the wounds on the front and back of

## OFF THE BODY IMAGES (cont'd)

the head of the Man of the Shroud."

"These images, now rather obscure, were much easier to see early on, as there are artistic depictions of these artifacts dating from the 6th century on," Whanger said.

The Whangers dispute reports that the Shroud, believed by many to be the burial cloth of Jesus Christ, is a clever medieval forgery as claimed by some scientists who conducted a controversial carbon dating test on a single sample of the Shroud in 1988. The Whangers and other Shroud researchers believe that the carbon dating test results were inaccurate because the sample came from a defective rewoven area and the original protocol for a full and valid scientific study was completely ignored.

For more than a decade, the Whangers have used their polarised image overlay technique to demonstrate findings they claim self-date the Shroud. They have said that coin images over the eye areas of the Shroud are highly congruent with two lepton coins (Biblical widow's mites) struck by Pontius Pilate in 29 A.D. and have traced artistic renderings derived from the Shroud image to the time of Christ.

Earlier this year, they presented data they believe indicates that the Shroud figure was buried with a Roman amulet hanging from his neck -- one of the figures on the amulet likely is that of Tiberius Caesar.

In recent years they have identified 28 species of the hundreds of flower images found on the Shroud. These flowers are not generally found in Europe: 20 of them grow in Jerusalem and the other 8 grow within 14 miles of Jerusalem. Pollens from 25 of these species had already been identified on the Shroud by Dr Max Frei. As many of the flowers are insect pollinated, there is no way pollen grains could have been carried by a wind from the Middle East to Europe.

Although in 1990 the Vatican repudiated the 1988 carbon dating results, calling them "strange", and called for new studies, these have not yet been undertaken. The Whangers and other Shroud scholars have sent in proposals and are concerned that the studies, including adequate carbon dating, take place as quickly as possible because the image on the Shroud is rapidly becoming less distinct and because of the urgent need for conservation.

**RADIOCARBON DATA INDEED MANIPULATED -- REMI VAN HAELST**

Ever since the publication of the Shroud radiocarbon dating results scientist have doubted the statistical analysis, published in *Nature*. Some of my work on this have been published in recent Shroud books by Dr. Baima Bollone "Sindone o No" and Petrosillo-Marinelli "La Sindone un enigma al la prove della scienza". Many of my papers were translated in French, Italian, Spanish and English.

My work was based on DATA published in *Nature* and DIRECT contact with Dr. Leese (British Museum) author of the statistical analysis.

In good faith I did never doubt the integrity of Dr. Leese or Dr. Tite. Both ASSURED me that the statistical analysis was made on the data published in *Nature*. Certified by Prof. Bray of the Colonnetti Insitute of Turin, who never saw the original laboratory data.

Now, I received information, also published by Frere Bruon in CRC No 271 page 55, that the ORIGINAL Arizona data have been manipulated.

Arizona did not provide FOUR but EIGHT data. In fact, *Shroud News* gave some information about an IMPOSSIBLE XVth century datation.

Original Arizona data		Published in <i>Nature</i>		
2 May 88	606±41 (80)	574±45 (84)	591±30 (58)	
12 May 88	753±51 (93)	632±49 (91)	690±35 (65)	Mean 646±31
24 May 88	676±59 (97)	540±57 (95)	606±41 (68)	
2 June 88	701±45 (86)	701±46 (86)	701±33 (61)	

The error-values between brackets are estimated, because the Arizona data are given without 13-C correction.

Mathematically, the calculations following Wilson-Ward, with EIGHT and FOUR data will give the same result. So why were this data reduced from EIGHT to FOUR????

Because with the quoted errors the Arizona data overspans an era of 540-95 = 445 to 753+93 = 846. About FOUR centuries. Converted into calendar date 1270-1430. And one may not forget that any date below 650 rc conflicts with the historical deadline of 1355, when started the veneration of the Shroud in Lirey.

After receiving the Zurich results, with also TWO dates below 650 rc, Dr. Leese wrote a letter to Arizona (dated July 28 1988), asking to REDUCE the EIGHT data to FOUR, by considering the TWO runs made the same day, like ONE run. So the data presented in table 1 are not INDIVIDUAL measurements, but the mean of TWO measurements. Which are in fact the average of between 10-20 measurements.

Arizona agreed. because they knew that their mean result 646±31 was in fact conflicting with the historical deadline of 1350.

Also mathematically correct, this manipulation LOWERS the weight of the Arizona data following the example showed  
 $(3 \times 750) + (4 \times 646) * (5 \times 676) = 685$  versus  $83 \times 750 + ((8 \times 646) + (5 \times 676)) = 675$

One may believe that there is not a big difference between 691 (*Nature*) and 675! Making the Chi<sup>2</sup>-test will show irrefutably why "it was decided to give the three dates for sample 1 the same weight".

$$\frac{(750-675)^2}{30^2} + \frac{(767-675)^2}{24^2} + \frac{(675-646)^2}{31^2} = 7.13 \text{ versus } \textit{Nature} \text{ 6.4} \\ \text{Cri. Value} \quad \quad \quad 6$$

To pass the Chi<sup>2</sup>-test, the calculated value should BE LOWER than 6. It is clear that that the date presented in *Nature* are NOT HOMOGENEOUS and that they never should be considered "conclusive evidence" for a mediaeval age of the Shroud, because conflicting with historical evidence.

The fact that the Arizona data have been reduced makes many of the statements in *Nature* in error.

	<i>Nature</i>	True value
Degrees of freedom	between 2-9	between 2-13
Estimated d	5	8
Students t	2.6	2,26
Ch <sup>2</sup>	6.4	7.13
Unweighted mean	691	675

I know very well, that in spite of this "manipulation", the radiocarbon dating results. are speaking against the authenticity of the Shroud. But by recalculation the data given in *Nature*, on the basis of 10 measurements each run, one can show that in the THREE laboratories about 1/3 of the individual data are way out of the 1260-1390 era. This is the reason why the complete raw data never will be published.

STUDY OF ORIGINAL DOCUMENTS OF THE ARCHIVES  
OF THE DIOCESE OF TROYES IN FRANCE WITH PARTICULAR REFERENCE TO THE  
MEMORANDUM OF PIERRE D'ARCIS

By Brother Bruno Bonnet-Eymard  
of the Little Brothers of the Sacred Heart \*

"The Shroud of Turin, which many people believe was used to wrap Christ's body (...) was first displayed at Lirey in France in the 1350s." Such is the opening paragraph of the February 1989 report about radiocarbon dating in *Nature*.

The date would seem to be known before the experiment was conducted, and the purpose of the experiment would be to confirm the true answer of mediaeval history....

THE MEMORANDUM OF PIERRE D'ARCIS

We asked Dr. Tite, the author of this report signed by the "twenty one", to declare his source for this opening statement. His reply was hesitant: "I read Wilson's book, I imagine, and I also sent my pilot study to Gonella, not for the essential but to see if he was pleased with what I had written and whether it was correct." (1) I know Gonella. He would be the first to admit that he lacks competence in the history of the Shroud. But Gonella, Cardinal Ballestrero's scientific advisor, was himself advised on this point by the Cardinal, who had read of this date 1350 somewhere. He no doubt read, or was told, that this approximate date of 1350 was certified by an historical document, the "Memorandum of Pierre d'Arcis", the first and last historical argument in this whole pseudo historiography, which has idly been called in to oppose the photographic revelation of 1898 and since then the amazing discoveries that have been made in sindonology. This one document stands against an indestructible sheaf of absolute convergent proofs from every scientific discipline, constantly being reinforced in testimony to the truth of this remarkable relic. The "Memorandum of Pierre d'Arcis" was and still is the "only historical proof" adduced by an incredulity with its back against the wall. It needed to be made prominent to thwart the definitive and convincing results of STURP's scientific work. Carbon 14 came just at the right time.

Last October, I was in Tucson where I met Professor Donahue. He took me to his home to show a video recording of David Sox's programme, *The Threads of Evidence*, shown by the BBC in July 1988, three months before Cardinal Ballestrero proclaimed on 13 October 1988 the results of the carbon dating of the "threads" taken from the Holy Shroud (21 April 1988). The programme ridiculed the traditional devotion of the Catholic Church as personified by Father Rinaldi, and presented in advance the results of the dating process being carried out by the laboratories at that time, in order to make them conform with the historical documentation of the "Memorandum of Pierre d'Arcis". This "Memorandum" revealed that Henri de Poitiers, Bishop of Troyes, had conducted an inquiry in 1355 and had actually discovered the forger. For Douglas Donahue, the case had been heard: "The Memorandum of Pierre d'Arcis..." he said, with an indulgent smile. As for Paul Damon, the Quaker, and first of the signatories to the *Nature* report, he gave us his conviction: "It stands less by the result obtained from my Tandetron than by the agreement of that result with

(\*) Address: Maison St Joseph, Saint-Parres-Les-Vaudes F-10260 in France, near Troyes (Champagne) at a few miles from the little city of Lirey. (1) Conversation of 16 November 1990 in his study at Oxford and recorded with his authorization.

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

the *investigation of the first bishop Henry de Poitiers, or Pierre d'Arcis* "... he did not know exactly which. (2) Thus, from one end of the world to the other, scientists' convictions are influenced by the "Memorandum". The universal notoriety of the "Memorandum of Pierre d'Arcis" is surprising, is it not? The said "Memorandum", however, only has real existence and importance in the pseudo historiography, which has striven for a century, as we have said, against the Holy Shroud. And those who have distinguished themselves in this opposition have been ecclesiastics, strangely enough. It is they who exhumed the "Memorandum".

Among these ecclesiastical historians, the latest to date is the French priest Mgr. Victor Saxer Rector of the Pontifical Institute of Christian Archeology and President of the Pontifical Committee for Historical Sciences, in Rome. In an article which first appeared in Italy in the second half of 1989 (3), then in France in June 1990. (4) This eminent ecclesiastic, the Pope's personal historian, declared, in a way highly insulting for the sacred relic and the devotion attached to it, that the conclusions of historical science agree with the carbon 14 dating in rejecting the authenticity of the Holy Shroud. Reviewing the Italian version, we showed that the author had not personally worked on the archives at all (5). Like Dr. Tite, he was content to read Wilson, putting himself in the picture at no expense, and doubtless to order, over a question he had hitherto totally neglected. He himself makes no secret of the fact that he is incompetent in scientific matters as he is in iconography and oriental history. On the other hand, he claims to be "a student in his field, which is that of the 14th and 15th centuries". It is there that he finds "confirmation" of the date ratified by the carbon 14 method. In fact, however, he merely copies out "the historical dossier on the Shroud reconstituted by Ulysse Chevalier, whereby the Shroud supposedly entered history in the second half of the 14th century."

Far from arguing from some hitherto unpublished material, he brings out a long forgotten and idle list of sensational articles published by this modernist canon between 1899 and 1903, ridiculing the enthusiasm roused by the photograph of 1898, which had just revealed to the world the authentic portrait of Jesus Christ. Canon Ulysse Chevalier solemnly explained the photograph by reference to the "wonders of electricity" and piled up 14th and 15th century documents with the "memorandum of Pierre d'Arcis" as the centrepiece of the demonstration. For him this was the principle and decisive document that alone was sufficient to settle the whole affair. Chevalier explained that at the end of 1389, the Bishop of Troyes, Pierre d'Arcis, whose good faith had been abused in authorizing an exposition of the Relic at Lirey, wrote to Pope Clement VII to sum up the whole business. All was clear and simple: his predecessor, Henri de Poitiers, had condemned the trickery some thirty years before at the time of the first exposition of this false relic. According to the archives, explains Chevalier, all had been done according to rule: Henri de Poitiers had appointed a commission of enquiry who had discovered the forger and even obtained his confession. Pierre d'Arcis, therefore, accepted the judgement of his predecessor, Henri de Poitiers, and after further diligent enquiry firmly pronounced the relic to be false and fabricated for reasons of financial greed. Canon Lalore, writing in the *Revue Catholique du diocese de Troyes* in 1877, had already made a similar presentation of the "Memorandum of Pierre d'Arcis" but without pronouncing on the authenticity of the Holy Shroud. Ulysse Chevalier added that the total silence on the "Shroud"

(2) Telephone conversation of 1 November 1990. (3) Victor Saxer, "La Sindone di Torino e la storia, Rivista di storia della Chiesa" in *Italia*, XLIII, no.1, Jan-Jun 1989, p.50-79. (4) Victor Saxer, "Le Suaire de Turin aux prises avec L'histoire," *Revue d'histoire de l'Eglise de France*, LXXVI, Jan-Jun 1990, p.21-55. (5) *La Contre-Reforme Catholique* (CRC) No. 264, May 1990. *Le Saint Suaire Tome II* (SS II) p.159-161.

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

in the foundation charters approving and confirming the collegial church of Lirey, as well as in the papal bulls of Innocent IV of 1354, granting various favours to the said collegial church, to its founder, Geoffrey de Charny, to its chapter and visitors - a silence all the more remarkable in the decree endorsed by twelve bishops on 5 June 1357 granting indulgences to Lirey collegial - is sufficient proof that the said "Shroud" enters the history of the collegial church of Lirey after its foundation and is no more than an "adventitious" devotion. If that is so, and if the archives contain the confession of the painter who fabricated the "Shroud", then the last word has been said and the debate is forever closed.

## THE "SILENCE OF THE ARCHIVES" (1343-1389).

Let us begin with the opposition and the inquiries instigated by the bishops of Troyes in the 14th century. Mgr. Saxer has written pages on the subject, in imitation of Ulysse Chevalier, as though it were possible to follow the course of events from document to document and from year to year between 1356 and 1390. It is an arbitrary reconstruction based on precisely one document, the "Memorandum" improperly attributed to Pierre d'Arcis. Chevalier (6) and Saxer endow this document with considerable importance, as one of historical consistency and guaranteed authenticity. That is the first and enormous deception. Back in 1902, Vignon has already denounced Ulysse Chevalier's specious procedure. Vignon observed: "We know nothing of the enquiry made by the bishop, Henri de Poitiers, in 1355, but simply *what his third successor was pleased to tell us about this enquiry*. Many of Chevalier's readers have been misled by this, which is doubtless the cause of their error. M. Chevalier speaks of Henri de Poitiers' investigation as though he knew of it first-hand." Victor Saxer does the same in his *Chronology* ... Vignon continued: "Later, these same readers will be entitled to note that it was Pierre d'Arcis who made Henri de Poitiers speak without quoting any reference." (7)

I should add that I myself have made an exhaustive study of the archives of the collegial church of Lirey, a small place not far from Maison Saint Joseph where we live, as well as of Aube and of the city of Troyes, held at the Bibliotheque Nationale - Champagne collection - and in other private collections. I have, therefore, held this document in my hands (8). It is in fact an anonymous, unsigned, undated and unsealed copy done on paper, lacking therefore the marks of an authentic archive document. Chevalier forged the date, end of 1389, in his study, (9) omitting to specify that the date is his and is nowhere on the document itself, unlike other dates found at the head of other authentic manuscripts from the "Champagne" and "Lirey" collections, which he reproduces. By cunningly dating it, he can raise this piece to the level of an authentic archive record and classify it as such. As for Mgr. Saxer, he has never examined any of the pieces in the file. Reading Chevalier's study and seeing that he had dated the document in French, Saxer judged it out of place to copy it in French and so transcribed it *in lingua latina: 1389 exeunte*.

In reality this "paper" cannot be dated exactly. Clement VII's letters dated 6 January 1390, which Saxer, copying from Chevalier, present as "Clement VII's reply", make no mention of the said "Memorandum of Pierre d'Arcis". If the "Memorandum" is in fact from 1389, which is probable, then the Pope's silence - or more exactly the Avignon anti-Pope's silence, it should be said - means that he never received it, or else ignored it. Ulysse Chevalier flattered

(6) Ulysse Chevalier, *Etude critique sur l'origine du St Suaire de Lirey-Chambéry-Turin*, in the *Bulletin of ecclesiastical history and of religious archeology of the dioceses of Valence*, Grenoble and Vivian. vol XX. 1900, p.113.167. (7) Paul Vignon, *Le Linceul du Christ. Etude Scientifique*, Masson, 1902, p.195, n.2. Cf. *SSI*, p.160. (8) Cf. Enclosed facsimile of the "memorandum". (9) *Op. cit* appendix G,p.vil.



## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

himself that he could discover the finished copy of the said "Memorandum" in the papal archives. He must have been disillusioned for all the researches of the archivists have proved fruitless. No fair copy of this document and no record of its being sent is to be found in the official archives of the Chancellery. (10) No problem! The historian and meticulous critic peremptorily states that "the parchment copy kept in volume 154 of the Champagne collection is the original minute."

How little he knows of it! In the first place, this "parchment" is in reality a paper. Has he ever seen it? But "parchment" sounds more impressive and gives the paper in question an air of antiquity and the stamp of authenticity. Ask him to prove that it is an original, and he will reply: "But for proof you only need to read the document title, written (probably in the Bishop's hand) at its head." (11) Admire the "evidence" said to be "probable"! But the whole question is to know whether this title really is in the Bishop's handwriting. There is no proof of this other than a statement made by an anonymous 18th century archivist who catalogued the manuscript, found, one does not know why, in the "Champagne" collection. (12)

Quite simply, this "Memorandum" is in the form of a "rough draft", even if it was copied up, which explains the fact that it is curiously untitled and inappropriate for an official document. (13) A clerk of the Bishop's palace prepared a draft of a letter for the Bishop, but it never saw the light of day, which is why there is no original and no record of its ever having been sent. It is a tract written in obvious bad faith. Part of its conclusion has been cancelled and altered, its tone having been judged unacceptable. Finally, the Bishop abandoned the idea of sending this same tract. Clement VII had ordered him to stay silent: the game was lost for the Bishop even though the Avignon anti-Pope was diplomatically careful to pass no judgement on the Shroud's authenticity. It is from him that the ambiguous expression "*figuram sive representationem*" originates - an expression that will consequently linger on in Chancellery papers to be heavily emphasised by Chevalier and Saxer along with the same anti-Pope's recommendations, as though they specified that at the exposition there was no question of the actual Shroud in which Our Lord was wrapped. The prudence of an indecisive authority.

The "paper" of Pierre d'Arcis' clerk on duty was therefore put aside. Our modern-modernist clerics, however, have exhumed it, given it the title of "Memorandum of Pierre d'Arcis", and decided to brandish it as a weapon against the Holy Shroud. The said "Memorandum" was never more than a recapitulation of the affair, which is why it refers to opposition between the canons of Lirey and the Bishop of Troyes, Henri de Poitiers, "thirty four years ago". We repeat that but for this one document, we would have no knowledge of this. It is also notable that the tract makes no mention of any supporting evidence and proceeds by a succession of statements. There is no trace anywhere of a theological commission of enquiry, of which the "Memorandum" makes much ado. No quotations are cited and no date is given except these famous "about thirty four years". Going back thirty four years from 1389, the probable date of the tract, we come to 1355, before the Battle of Poitiers. Now, it is at this battle, on 19 September 1356 that "*fut occis messire Geoffroy de Charny, la banniere de France entre ses mains*" (Geoffrey de Charny was killed with the French banner in his hands.) (14)

Ulysse Chevalier gives his date of death as 26 March 1356. (15)

(10) The admission can be read in Ulysse Chevalier, "Autour des origines du Suaire de Turin," in *Nemoires de l'Academie des sciences belles.lettres it arts de Lyon*, vol. VII - 1903. Article referred to under an incorrect title by Saxer in his "Bibliographic d'Ulysse Chevalier our le Suaire de Turin." (11) *Ibid.* p.242. (12) Champagne file 18, fo. 69. (13) cf. enclosed facsimile of the "memorandum and its translation into English. (14) "Chroniques de froissart," in the *Collection of the French National Chronicles*, by Suchen. Paris Verdier, 1824, Vol. III, p. 232.

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

It is no small error, revealing the immense imposture of the Chevalier file, adopted today by Saxer under Pontifical guarantee. It is this Geoffrey I de Charny, an heroic and courteous knight, a chivalric poet and faithful supporter of the King of France, twice taken prisoner by the English, who had founded the collegial church of Lirey in honour of the Virgin Mary after a deliverance recounted as miraculous. (16) Charny, intimate friend of the King, whom he had protected with his own body at the battle of Poitiers, was a knight of the Star, or "of Our Lady of Noble House". Froissart relates some of his deeds of prowess. (17) In June 1343, a royal deed of Philippe VI was issued, a letter of amortization stipulating the intention in cancelling debt: the King of France wishes personally to contribute to the foundation. On 3 January 1349, Henri de Joinville, Seneschal of Champagne, approved the donation made to the Collegial; on 16 April 1349, de Charny requested approval from Pope Innocent VI; in September 1351, King John Le Bon, confirmed the amortization and increased the annuity. It is noteworthy that neither Chevalier nor Saxer seems to know of acts prior to 1349. Joinville's act is to be found in the departmental archives of Aube. Lirey collection, 9 G4; the vidimus of 1351 of the cancellation letters of 1343 is to be found in the same collection, 9 G1 (unclassified bundle). The act of 1343 is known to Fr. Anselme (18). On 20 June 1353, the Chapter was founded. On 20 January 1354, the foundation was approved by Pope Innocent and indulgences were granted to visitors on 3 August of the same year. It is curious that the "Memorandum" makes no mention of these authentic acts, nor does it even allude to Geoffrey I de Charny.

The anonymous cleric affects to believe that the Shroud was an invention of the Dean and Canons of Lirey, lured by financial greed. He mentions Geoffrey II de Charny, but only by the title of "Lord of the place". Chevalier and Saxer follow suit, adding lie to lie. Geoffrey I, his father, was the true owner of the Shroud, as we know from subsequent authentic acts; it is he who deposited it in the Chapel at Lirey "*venerabiliter collocari fecerat.*" (19)

The de Charnys never relinquished the Shroud; the canons were merely its depositaries, despite their later 15th century claims. The author of the "Memorandum" is indeed obliged to recognise, in passing, that at the time of the appeal to the King of France in 1389, it was Geoffrey II de Charny who first and foremost was naturally "*mis en possession et saisine*" of the Cloth, not as Lord of the place but as the only one able to prove ownership of the contentious object. These factual and legal truths are inescapable, and the author of this shady "Memorandum" cannot conceal the fact any more than can those who draw on it.

## THE SUPPOSED "CONFESSIONS OF THE PAINTER"

But, you will ask, what about the confessions of the painter who fabricated the Shroud? It is very simple: those confessions and that painter are non-existent. But they are mentioned in the "Memorandum". Oh no they are not! Our clerical forger did not go that far; the painter is an invention of our moderns. It is sufficient to refer to the text: the "painter" is the result of a double mistranslation, of a falsification in fact. What is written is this: "*Probatum fuit etiam per artificem qui ilium depinxerat, ipsum humano opere factum, non miraculose confectum vel concessum.*" The exact translation is as

(15) Autour des origines , p.241. (16) Cf. M. Riaget, Le Livre messire Geoffrey de Charny, in *Romania*, vol. XXVI (1897), p.394-416. (17) Froissart *op.cit.*, Vol. II, p.483, 492, 496; vol. III, p.228. A summary of his life is given by father Anselme in *Histoire de la Maison royale de France et des grands officiers de la couronne*, 1763, vol. VIII, p.1108 et seq., and by Moreri, *Grand dictionnaire historique*, vol. III, article Charny. (18) *op.cit.*, p.1109 d. (19) Letters of Clement VII - 6 January 1390, Bibliothèque Nationale de Paris, Champagne 154, fo. 141-145.

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

follows: "It was even proved, thanks to the artist who had depicted (reproduced) it, that it was made by human hand and not miraculously made or given." The author of the "Memorandum" quite clearly speaks of a painter who approached the object close up in order to paint it, or reproduce it, and so noted *de visu* that it was a work of human craft and not a miraculous gift from Heaven. In short, he says it is an artefact, and not a mysterious "*acheiropoietic*". That is quite clear. The 14th century cleric went no further than that. But that is not enough for our modern clerics, Chevalier and Saxer. With their preconceptions, they make the text say much more than it actually does. Chevalier writes: "They ended, moreover, in obtaining the confession of the painter who had artistically created the Shroud." (20) Such a translation is very convenient, but when they reproduce it in their studies these modern "scholars" are obliged to truncate the phrase. They stop at the words: "*per artificem qui ilium depinxerat.*" (20bis) so as to obscure the rest, namely that it was "proved" and not "confessed". They subtly detach the phrase *probatum fuit* from its true subject and attach it to the preceding phrase: "*Finaliter repent fraudem et quomodo pannus ille artificialiter depictus fuerat ...*" The sense of the phrase has therefore been modified. Where the author actually says: "The fraud has been discovered: the cloth is an artificial painting, as proved by the painter who reproduced it.", our official historians make the author say: "The fraud has been discovered: the painter who fabricated it has finally confessed!" In the circumstances, Chevalier is only following once again the report of an anonymous 18th century archivist. (21) Those curious enough to refer to the texts will note the similarity of the translation: the same omissions, same falsification and same mistranslation.

M. de Mely, a mediaevalist at the beginning of the century, was also a fierce opponent of the Holy Shroud, and he too mistranslated the same passage in order to denounce the imaginary crime of forgery. "(The Bishop), he translated, had discovered the fraud: how the Shroud had been painted, and the painter who fabricated it confessed the fact to him." (22) De Mely has the bishop breaking the seal of confession! It was Baron du Teil who first revealed this falsification, in 1902 (23). Victor Saxer, who is no more than a compiler, slavishly reproduces the falsification and mistranslation. The argument of the forger painter, therefore, collapses into nothingness, and the only thing proved for certain from all this is that these gentlemen copy one another.

If there were a forger painter, we can be sure that the author would have given his name preceded by some resounding demonstrative, as for the Cloth, "*ille pannus.*" The author would also have given the date of the confession, which, in legal procedure, would also have to be endorsed in writing. Furthermore, the artist would be known; he would have made a name for himself. Chevalier foresees this objection and so attributes the omission to "the artist's modesty, which was frequent in the Middle Ages" (24) As for Saxer, he dares to write: "the episcopal document ... knows the author (of the fabrication) and declares himself ready to provide the proofs." (25) Truly, the "learned canon" and the "President of the Pontifical Committee for Historical Sciences" hesitate before no inanity. Whether in the 14th or in the 20th century, it is impossible to imagine the author of such a superb hoax declaring before the President of the Court of Inquiry: "I at a very modest person, you know, and so I shall not tell you my name."

(20) Ulysse Chevalier, *Etude Critique*, p.131. Cf. Saxer, *Le Suaire de Turin*, p.29!(20 bis) Chevalier, *ibid.*, note 5! Saxer, *ibid.*! (21) *Champagne* 18, fo. 69. (22) *Le Suaire de Turin est-il authentique?* Paris, Poussielgue, 1902, p.12 (23) *Autour du saint Suaire de Lirey*, Paris, Picard, 1902, p.11, note 1. (24) Chevalier, *Autour des origines*, p.252. (25) Saxer, *op. cit.* p.37.

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

Everyone knows that all such procedures begin, then as now, with a declaration of identity. To think otherwise is absurd.

On the other hand, it is clear that the author of this supposed "Memorandum of Pierre d'Arcis" made use of everything to hand. In order to shore up his thesis, he used a very mediocre argument: the reproduction of relics, very much in vogue at the time. They were the equivalent of our modern photographic reproductions, and were treated with the same respect as the originals. The cleric therefore alluded to a possible reproduction in order to insinuate his accusation: "A painter thirty four years ago said that it was the work of human hands..." He knew that no one would check it out!

Did that painter ever exist? Was there ever any such investigation? In any case, it is a gross lie to claim that the Shroud was a painting. In our day, we know it to be a lie with absolute certainty, and so it was known at the time. There is not a trace of paint on it! So much for the credit due to the supposed "Memorandum of Pierre d'Arcis" and its author! And so much for the credit due to those in the 20th century who base their entire demonstration on such a witness, falsifying it into the bargain!

In the 17th century, Jean-Jacques Chifflet wrote a history of the Shroud of Lirey-Turin, after being made aware of the documents and therefore of the fallacies of the said Pierre d'Arcis. (26) Using the critical method of his time, he vigorously rejected the assertions of the supposed "Memorandum" and was not at all perturbed by the calumnies of its author, nor by what he calls "the erroneous opinions of the anti-Pope Clement." (27) Chifflet writes that, passing over the idle quarrel of 1389, "it is true and constant that the Shroud was taken from Palestine to Greece, and from Greece to France by the soldiers of the Crusade." (28) Chifflet was right: that indeed is the only important point, from which all the consequences must be drawn.

## THE TESTIMONY OF THE AUTHENTIC ARCHIVES

Nicholas Camuzat (1575-1655), canon and archivist of the diocese of Troyes, knows nothing of the so-called "memorandum of Pierre d'Arcis" and Don Luigi Fossati rightly notes (29) that Camuzat, as a good archivist, took no notice of a rough draft of improper style. On the other hand, he relates the miraculous deliverance of Geoffrey I de Charny following a vow, which prompted him to found the collegial church of Notre Dame de Lirey. (30)

He then quotes in full the letter of approval from the local Ordinary who, at that time, was none other than Henri de Poitiers. The letter is dated 28 May 1356, pushing back the start of the Lirey history and casting considerable light on it. You can seek in vain for this piece among the voluminous archive dossier published in the appendix of Chevalier's article; it does not appear. In his "Chronologies du Suaire de Lirey A Turin", Saxer devotes two lines to it! (31) But like Chevalier, he is very careful not to quote a word from it. Well, this is another piece to add to the file.

(26) Io. Ia. Chiffletti: *De lintels sepulchralibus Christi servatoris, crisis historica*, Paris, 1631, p 91, at seq. Cf. extracts from the Latin *Hierothonie de Jesus-Christ*. (27) *Hierothonie*, p.105. (28) *Hierothonie*, p.154; cf. p.114; (29) "The Lirey controversy," *Shroud Spectrum International*, no. 8, Sept. 1983, p.28. (30) Nicolas Camuzat, *Promptuarium sacrarum antiquitatum Tricassinee dioecesis*, Troyes, 1610, fo.410 vo-412 vo.: He quotes the foundation charter in full, dated 20 June 1353, and ratified by two further clauses by Guillaume Staisegarde, of the provostship of Paris, fo. 412 ro. - 420 ro. *Discours des Saints Suares de Notre-Seigneur*. Paris, 1631, p.91, et seq. the original of which is kept in the departmental archives of Aube - i 17.- Baron du Teil demonstrated, with supporting evidence, that Charny suffered two terms of captivity. The first was in 1342, which was the cause of the vow and the subsequent collegial foundation, and not the second in 1349, from which he was freed for a ransom. *Op. cit.* p.2, note 1. (31) Saxer, *op. cit.*, R.H.E.F., p.23.

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

## Henri de Poitiers' letter of 28 May 1356

"Henri, by the grace of God and of the Apostolic See, confirmed bishop elect of Troyes, to all those who will see this letter, eternal salvation in the Lord.

"You will learn what we ourselves learned on seeing and hearing the letters of the noble knight Geoffrey de Charny, Lord of Savoisy and of Lirey, to which and for which our present letters are enclosed, after scrupulous examination of these letters and more especially of the said knight's sentiments of devotion, which he has hitherto manifested for the divine cult and which he manifests ever more daily.

"And ourselves wishing to develop as much as possible a cult of this nature, we praise, ratify and approve the said letters in all their parts - a cult which is declared and reported to have been canonically and ritually prescribed, as we have been informed by legitimate documents. To all these, we give our assent, our authority and our decision, by faith of which we esteem it our duty to affix our seal to this present letter in perpetual memory.

"Given in our palace of Aix of our diocese in the year of Our Lord 1356, Saturday, the 28th of the month of May."

(Original in Latin: "*Universis presentes litteras inspecturis Henricus Dei at Apostolicae sedis gratis electus confirmatus Trecensis salutem in Domino sempiternam. Noveritis quod nos visis et auditis litteris nobilis viri D. Gauffridi de Charneyo de Sauuosyo et de Lireyo militis, in quibus et per quas hae nostrae presentes litterae sunt annexae, ac earum tenore attento diligenter, attentis etiam devotione et affectu dicti militis, quos erga divinum cultum hactenus habuit et habet de die in diem. Volentesque huiusmodi cultum in quantum possumus ampliare divinum, dictas litteras ac omnia et singula in eisdem contents, declarata, et narrata tamquam rite et canonice prout per legitima documenta fuimus et sumus informati, acts dataque et concessa ac etiam ordinata fuisse, laudamus, ratificamus, approbamus, ac in et super eisdem nostrum praebemus consensus, auctoritatem et decretum. In cujus rei testimonium sigillum nostrum litteris praesentibus ad perpetuam rei memoriam duximus apponendum. Datum et actum in dome nostra de aquis nostrae diocesis, Anno Domini 1356, die sabbati 28. Mensis maii.*") (32)

This document - which is kept in the archive of Aube, Lirey file I, 17 - is the only authentic act of Henri de Poitiers that can be precisely itemized. The embarrassment and awkward silence of our forger historians is understandable. They present the "Memorandum of Pierre d'Arcis" as an authentic piece of evidence and they date it very exactly from 1389. And now according to this same "memorandum", the Dean of the Lirey chapter and his accomplices, "seeing their ruse laid bare" by Bishop Henri de Poitiers, keep the Holy Shroud hidden "for about thirty four years until the present year" (*Per triginta quatuor annos vel circa, usque ad presentem annum.*)

The first exposition, therefore, would have to date from "about" 1355, and the Ordinary, Henri de Poitiers, would supposedly have entered into conflict with the Dean, vehemently denouncing the "greed and envy" of his trickery. But that is quite impossible! The letter of 28 May 1356, duly signed and sealed, testifies, on the contrary, to the Bishop's perfect agreement with "this certain form of divine cult" instituted by the Lord de Charny, a man of heartfelt devotion, (*devotione et affectu*) and testifies to the Bishop's desire to see "this cult amplified in every way possible"

(32) *Archives of Aube*, I, 17. Nicolas Camuzat, *Promptuarium*, fo. 422 vo

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

## The granting of indulgences (5 June 1357)

There were no quarrels in 1355, therefore, nor in 1356! So our historians find themselves obliged to cheat over the dates and documents. To succeed in their aim, they push back the first exposition by means of the word *circa*. It can't be thirty four years nor thirty three. Make it thirty two years then, which would bring us to 1357. Still impossible! The fact is that on 5 June 1357, twelve bishops met to sign a grant of indulgences to pilgrims visiting the collegial church of Lirey. So, after much beating about the bush, thirty four years become thirty years. Should they not conclude from all these approximations that their famous "memorandum" is no more than a miserable rough draft, about which absolutely nothing is certain?

But to come back to granting of indulgences in 1357: This is what Saxer writes on the subject, to prove that by that date the Shroud was not yet at Lirey: "From the foundation date of the collegial church (before 16 April 1349) to the day when twelve bishops met to grant indulgences to pilgrims visiting the relics there, *all of which are listed*, (5 June 1357), there is no question of the Shroud at Lirey. The Shroud is mentioned by nobody: not by Innocent IV who approved the foundation, not by Henri de Poitiers, who congratulated the founder on his completed work. (sic!) - Henri de Poitiers, we repeat, congratulated Geoffrey de Charny on "the divine cult he had instituted" and on his "great devotion", and not for having "completed the collegial church" - nor even by the bishops who granted the indulgences, and they, *it seems to me*, would have had good reason for naming this most prestigious object in the collegial church's collection."

Thus, "the Shroud does not appear" in the list of relics mentioned in the act granting indulgences, our prelate triumphantly declares. (33) well the said prelate is caught in his own boasting! This charter of June 1357 is in the Aube archives (33 bis) and only mentions "*reliquias ibi existentes*" and does not single out any of them. So whence this unfortunate blunder on the part of the "Rector of the Pontifical Institute for Christian Archeology"? Would the archeologist have mistaken the list of feast days to which the indulgence were attached for a list of the relics themselves? Not even that, which would have been excusable. No, in order to write his article, he had taken from the library M. de Mely's poor pamphlet of 1902, thinking that no one would go and look it up. He, therefore, had the pamphlet on his table beside the books of Chevalier and Wilson, who commits the same error. "He was simply compiling material..." line after line, stupidity after stupidity, up to this charter of 1357 "in which all the relics of the collegial church are listed"... and "in which the Shroud does not figure"! (34)

To come back to Henri de Poitiers, dead on 25 August 1370, the historian who sticks to the documents can only note the Bishop's silence during ten years (from 1360 to 1370), except to remark that his niece, Marguerite de Poitiers, married none other than Geoffrey II de Charny, the Lord of Lirey, by whom she had that Marguerite de Charny, the last of the name, who inherited the Shroud and ceded it to the House of Savoy. (35)

## ELOQUENT WITNESSES: THE MEDAL AND THE RELIQUARY

Much has been made of the silence of the documents. The detractors of the Shroud have made this silence speak in favour of their thesis. But there is an archeological document that makes the

(33) Saxer, *Le Suaire de Turin*, p.26 and p.23. (33bis) 901. (34) Wilson p. 236; de Mely, *op. cit.* p.11 and 20. (35) Fr. Anselme vol. VIII. p. 1100, and Moreri, *Dictionnaire historique*, article "Charny".

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

Shroud's presence at Lirey inescapable and unquestionable, a document, moreover, that can be perfectly dated, as we shall verify. It is a pilgrim's medallion, now in the Musée de Cluny, found in Paris in the River Seine, near the Pont-au-Change, by Arthur Forgeais in 1855. (36) This pilgrim's badge, showing an exposition of the Shroud, was for long mistakenly associated with the Shroud of Besançon, on account of the Vergy arms that figure on it. They were thought to be the arms of Guillaume de Vergy, Bishop of Besançon from 1371 to 1391. They are in fact the arms of Jeanne de Vergy, wife of Geoffrey I de Charny, whose shield is shown in bas relief.

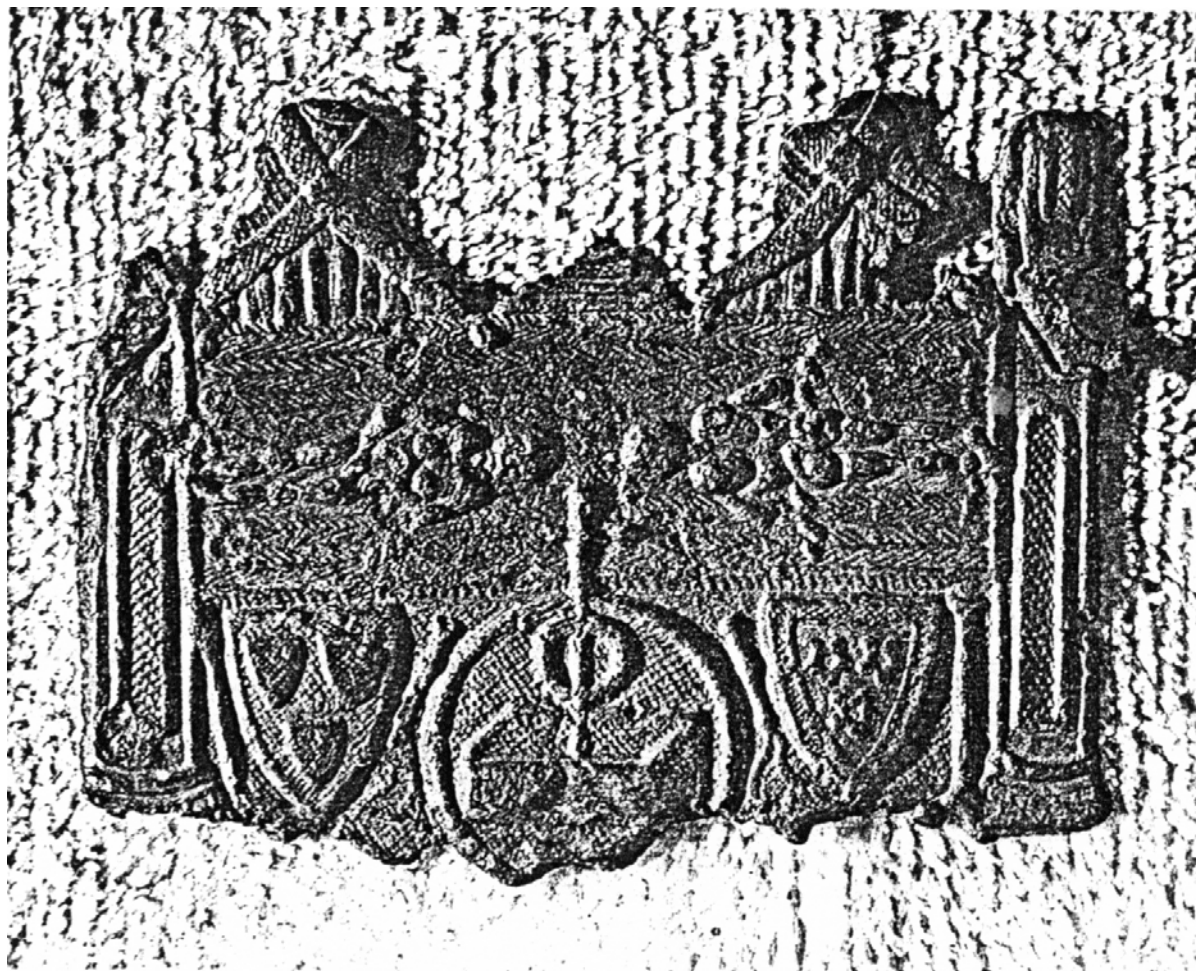
We are indeed in the presence of a piece commemorating an exposition of the Shroud at Lirey. Chevalier dates the medallion from the 16th century (37): "This 16th century pilgrim's badge ... seems to have been wrongly attributed to the Shroud of Besançon, and should be restored to that of Turin", he arrogantly proclaims. Jules Gauthier had already settled the matter in 1883 in his *Notes iconographiques sur le Saint Suaire de Besançon*, in the "Memoires de l'Academie de Besançon. (38) Why not date it of the 18th century? He might just as well! This finely crafted piece of lead work, with no sense of perspective, is of the 15th century at the latest, which is indeed the classification given it by the Musée de Cluny. In 1923, Max Prinnet, in a letter to the Academy of Besançon, (39) pointed out Chevalier's error in a precise heraldic study he made of the medal.

As it has been already shown by Mrs Dorothy Crispino in *Shroud Spectrum*, (40) for anyone who knows the dossier on the Shroud of Lirey, the medallion is extremely interesting. The sacred cloth is easily recognisable, the artist having even represented its herringbone weave. The frontal and dorsal images are shown, and the flows of blood from the back and feet are represented as broken chains: Jesus is freeing Himself from death. The Shroud is solemnly borne by two canons in alb and cope; unfortunately their heads are missing, but the clasps of the copes are clearly shown. It was indeed over these festal vestments that disputes raged in the 14th century!

The Holy Shroud is being taken from its reliquary, the sides of which are ornamented with lattice work. The reliquary itself is carved, and from its front panel, the only visible, it has the motif of the empty tomb surmounted by a triumphal cross rising above the reliquary and ornamented with the Crown of Thorns. The motif is encircled in a nimbus of glory, for the Shroud is proof of Christ's resurrection! On either side are the instruments of the Passion, to which the Shroud bears witness: the flagellation whips, the lance, the column of the scourging and the nails below. And finally, between these instruments are the arms of Geoffrey de Charny, "gules, three escutcheons argent", three small silver shields on a red ground, (41) The arms of the valiant knight Geoffrey de Charny were so famous in the 14th century that Froissart remarks on them every time. Thus at the Battle of Calais: "There was Messire Geoffrey de Chargny, his banner before him, gules and escutcheons argent." (42) And again at the Battle of Poitiers: "Close to the King, Messire Geoffrey de Chargny fought valiantly amidst all the hue and cry, though he held the King's sovereign banner, and also his own banner which was of gules with three escutcheons argent." (43) Between the instruments of the Passion are also the arms of Jeanne de Vergy, "gules with three gold cinqufoils". The Vergy's shield has a broken border: Jeanne

(36) Arthur Forgeais, "Collection de plombs historiés trouvés dans la Seine", Paris, 1865, p.105-108.(37) *Etude Critique*, p.145, note 2. (38) Jules Gauthier, in mémoires de l'Academie de Besançon of 1883, p.228 sq. (39) Max Prinnet, letter dated 25 October 1923 and published in booklet form, "Une image du Saint Suaire conservée. au Musée de Cluny", Besançon, Jacques and Demontrond press. (40) The Pilgrim badge of Lirey, *Shroud Spectrum* No 25, Dec. 1987 p. 13.18 (41) Max Prinnet *op. cit.* p.4. and *Armorial de France dans le Moyen Age*, 1920, p.46, no.129. (42) Buchon *op. cit.* vol. II., p.492. (43) *ibid.* vol. III, p.225)

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)



Enlargement of the Lirey pilgrimage medal. Two persons in copes, with missing heads, are holding the Holy Shroud unfolded full length as though they were taking it from its reliquary. The reliquary itself bears the arms of Geoffrey de Charny on the right (on the left for the reader) and those of Jeanne de Vergy, his spouse. Also depicted are the instruments of the Passion and the signs of the Resurrection: the empty tomb and the Holy Shroud. An admirable piece of craftsmanship, this lead medal represents the Shroud with meticulous concern for detail even down to the selvages recognised by the French textile expert Gabriel Vial, on the side edges (Gabriel Vial, "Le Linceul de Turin, étude technique" in *Bulletin du CIETA*, n° 67, 1989, p. 11) and the successive diagonals inverting direction on either side of the warp, which acts as their axis of symmetry. (*ibidem*)



## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

belonged to the Vergy-Mirabeau branch. (44) Its identification becomes obvious. It should be noted that it is not the pilgrimage badge that bears the de Charny and de Vergy arms but the reliquary represented on the badge. (45) It is an important point for, though the lead badge made from a mould, may be 15th century, the reliquary depicted thereon as part of the exposition scene is exactly dated by these two shields. It can only be during the lifetime of those represented by their arms in accordance with immemorial custom still in force in the 19th century. The shield to the right of the reliquary has place of honour for it is that of the husband, Geoffrey I de Charny in this case. The reliquary was constructed for the Holy Shroud in his lifetime and at his request, as is proved by the entire ornamentation. It is as clear as daylight. And, again in accordance with custom, he affixed the arms of his wife. The actual reliquary, depicted on the lead medal, was very well known. Humbert de Villersexel, Count de la Roche and second husband of Marguerite de Charny, granddaughter of this Geoffrey I, notes in a receipt to the chaplains of Lirey for the relics taken into safe keeping at his chateau de Montfort: "*Premierement, ung drap, ou quel est la figure ou representation du Suaire Nostre Seigneur Jesucrist, lequel est en ung coffre armoye des armes de Charny.*" (46) (Firstly, a cloth on which is the figure or representation of the Shroud of Our Lord Jesus Christ, which is in a chest decorated with the de Charny arms).

Thus the medal - made in the 14th or 15th century, it makes no difference - testifies to the existence of the reliquary made at the request of Geoffrey I de Charny to hold the precious relic placed in the treasury of his collegial church. And the existence of this reliquary confirms what we know from later authentic documents, beginning with the letters from the antipope Clement VII addressed to the chapter of Lirey and to Geoffrey II de Charny that it was indeed Geoffrey I de Charny who had the Holy Shroud deposited at Lirey "*venerabiliter*". Geoffrey I de Charny died on 19 September 1356. The Shroud was deposited, therefore, before that date. It seems unlikely that it was in that same year of 1356 because de Charny "this valiant knight" as Froissart calls him, (47) was busy at war against the Black Prince in the South West of France between October and December 1355, and again against Henry of Lancaster in Normandy in 1356. He himself was made "Captain General of the wars of Picardy and of the Normandy frontiers". (48) In 1355, he was "on secret business in Normandy" (49) At the latest, therefore, Geoffrey de Charny could have "*venerabiliter*" placed the Holy Shroud in its eloquently symbolic reliquary and deposited it with his dear chapter of Lirey only in 1355. In 1353, he had taken the time and care to establish this chapter "*cum devotione et affectu*", regulating it with his foundation charter of 1353. (50) Now here is an extraordinary coincidence: In that same year, 1355, he was appointed by letters dated 25 June, (51) "Porte-Oriflamme" of France, that is, chosen by the King for the unique honour of being standard bearer of France. With the post, he was "assigned a certain sum of money for himself and for the men at arms he was obliged to have as his assistants." (52) It was with the banner of St. Denis' in his hands that he died the following year at Poitiers.

It can be stated, therefore, with the utmost historical certitude that the letters of general approval from Henri de Poitiers of 28 May

(44) Fr. Anselme. *op. cit.* vol.VII p.40, and A. du Chesne, *Histoire de la maison de Vergy*, p.365-370. (45) Contrary to Saxer, copying from Wilson! cf his page 30! (46) *Hierothonie*, p.110. Note that Dunod de Charnage, in his *Histoire de l'Eglise de Besançon*, 1750, also speaks of this small chest decorated with the de Charny arms, vol 1, p.408. (47) *op. cit.*, Buchon, vol. II, p.483 (48) Moreri *op. cit.* article *Charny*. (49) Fr. Anselme, *op. cit.* vol.VIII, p.1109. (50) Cf. the detailed analysis made by the abbe Prevost in *L'Ancienne collegiate de Lirey, Arcis-sur-Aube*, Fremont, 1900, p.13-16. (51) Fr. Anselme, *op.cit.* vol.VIII p.1100. (52) Moreri. *ibidem*.

## DOCUMENTS OF TROYES - Bonnet-Eymard (cont'd)

1356 (supra) also dealt with the cult of the Holy Shroud, which explains the Bishop's very specific expressions of "*divinum cultum*" and of "*cultus hujus modi*". The Bishop had already observed that the said knight's zeal ceaselessly increased "*de die in diem*", an expression which leads one to think that, in addition to the original foundation, a notable and considerable new devotion was being referred to. It can be stated with even more certitude that the act of granting indulgences (1357) to the pilgrims visiting the relics at Lirey, "*reliquias ibi existentes*", cosigned by twelve bishops, mainly concerned the Holy Shroud. That would justify the solemn tone of the act and the fact that bishops were drawn from far and wide, including Greece, (53) to sign the act. This again verifies the tradition, echoed by Chifflet in the 17th century, whereby "Champagne has enjoyed the presence of the Holy Shroud for over sixty years" (54) before passing with Humbert de Villersexel to the Chateau de Montfort in Burgundy in 1418. The calculation again brings us to about the year 1355.

One conclusion stands out even now: 1355 is the base line date for the Holy Shroud's presence at Lirey. By that date, it was in its reliquary in the treasury of the Collegial Church of Lirey, where it was known and inventoried as an authentic and holy relic with the canonical approval of the ordinary, Henri de Poitiers, bishop of Troyes.

Brother Bruno of Jesus  
Saint Louis, June 22. 1991

(53) Julianus Cardicensis, from *Gardikil* (54) *Hierothonie*, p.89-90. (55) English translation taken from that made by the Rev. Herbert Thurston and published in "The Holy Shroud and the Verdict of History," *The Month* CI (A1903) pp.17-29.



Bro Bruno Bonnet-Eymard with M. Claude de Cointet during a meeting at the St Louis Shroud Symposium June 1991.

## HOLY FACES, SECRET PLACES - BOOK REVIEW

- REX MORGAN

Wilson, Ian, *Holy Faces, Secret Places: The Quest for Jesus' True Likeness* (Doubleday, London, 1991) 238 pp numerous plates

In his preface Ian Wilson kindly acknowledges my part in sparking this excellent book into being as the result of a rather acrimonious scholarly exchange between us several years ago following his high-handed review of my *The Holy Shroud and the Earliest Paintings of Christ* (Runciman, Sydney, 1986), a book largely based on the work of 19th century artist Thomas Heaphy and some publications and theories derived from Heaphy by other researchers. Without resurrecting the issues at the time between Wilson and me which are well enough documented in Wilson's *British Society for the Turin Shroud Newsletter* and *The Proceedings of the Hong Kong Symposium on the Holy Shroud*, suffice it to say that this hatchet was buried long ago and that my principal concern at the time was not so much whether or not Heaphy was a fraudster but Wilson's apparent attitude that only he could be right and how dare I put out a work on Heaphy without acknowledging Wilson (who, in fact, never told me or anyone else through his writings that he knew anything about Heaphy's work. This made acknowledgement somewhat difficult).

I am glad to say that this English self-delusion of intellectual superiority, particularly over other Europeans, Americans and, no doubt, mere colonials, and subsequently exhibited in Shroud matters by people like carbon-men Tite and Hall, seems to be no longer part of Wilson's attitude as *Holy Faces, Secret Places* is a tightly argued, quite fascinating book. It reflects the high standard of scholarship and painstaking research typical of all Wilson's work and represents a significant contribution to the literature of the Shroud and its related topics of iconography and art history.

But before even getting beyond the well designed dust-jacket let me interpose a comment on book prices for my Australian readers. For more years than I can remember I have bought books direct from England and their cost, including despatch halfway around the globe, was always considerably less than buying them in Australia. This was inexplicable to me since there is no customs duty payable on books imported into Australia. Then some change in government

## HOLY FACES, SECRET PLACES (cont'd)

legislation appeared to alter the cost of importation of books from overseas with the result that the price of English publications in Australia is now lower than in UK even before any addition of the absurd postage or shipping rates now obtaining in UK and, for that matter, in Australia. *Holy Faces, Secret Places* retails at £16.99 in UK (which is currently Aust \$42.50). The airmail postage for Wilson to send me an advance copy was £6.25 (another Aust \$16.60 - thanks, Ian!) making a total of more than Aust \$59 whereas the published price in Australia is \$39.95 when it becomes available. This can surely only suggest that "someone" in the middle used to make a fortune distributing books in Australia as it now appears you can ship them here and retail them at less than UK retail and presumably still eat. The lesson for Australians is: do not order your books from Britain anymore and don't even buy them when you're there and carry them back, simply wait and let the book trade do it for you cheaper.

And, indeed, before we get further than the Author's Preface, let me point out that Wilson has made the quaint decision to drop the capital "S" from the name "the Turin Shroud" claiming that those generally "pro-Shroud" use the capital letter and "unbelievers" generally do not. He apologises, therefore, lest he be seen as unduly biased by continuing to use "S" and thus drops into the lower case "s" used, in my view, only by sceptics, detractors and rationalists when their vicious and usually panic-stricken pens denote this great mystery. I wonder, then, as a believer whether he will also drop the capital "G" from God or the "C" from Christ in case he appears biased? Now, I have no great love for the mainland communist Chinese as a nation and much less since the doings of Tiananmen Square but it would appear to me to be equally absurd if I were therefore to write, for example, "the great wall of china" as a result, or, for that matter, "the garden of eden" because it happens to be in Saddam's Iraq. And it is equally mysterious, then, that Wilson uses a capital "V" for the Veronica throughout the book, even more so in the light of his general thesis that its existence and provenance is less certain (more particularly today) than that of the Shroud. Indeed, on page 99 he even parenthesises the Shroud as "the 'shroud' of Turin".

In the first two chapters of the book Wilson gives a masterly resume of the enigmatic result of the 1988 carbon dating experiment compared with the overwhelming scientific and other evidence suggesting a much earlier date for the Shroud. He complains again of the vehemence of the accusations, by Frenchman Brother Bruno Bonnet-Eymard, of fraudulent substitution of medieval cloth for the, as he puts it "shroud" (I'm going to write it as Shroud in the proper manner) samples in April 1988 at Dr Michael Tite's Turin Cuts and whilst I have no reason, either, to doubt Tite's honesty, Wilson then proceeds to base much of his argument for Tite's innocence on the simple fact that Wilson has met him (briefly

## HOLY FACES, SECRET PLACES (cont'd)

and amicably). And there is almost an implied corollary that, after all, Tite is British!

He goes on to expound in chapter 2 a masterly description of the pros and cons of the slender evidence for a medieval forgery and the unanswered questions surrounding the extant documentation of the period we have for both sides of the argument and leads us to consideration of the main topic of the book, the Veronica.

His impressive arguments about the Veronica, spread throughout the major part of the work, bring him inevitably to discuss Mr Heaphy who claimed to have copied the Veronica in the Sacristy of St Peter's. I think Wilson makes a pretty good argument for this "copy" now in the Print Room of the British Museum (and first reproduced by colour photography in my *The Holy Shroud and the Earliest Paintings of Christ*) having not been either accurate nor even copied from the original. But Wilson uses as part of his argument for suspicion the very fact that Heaphy was "reticent in disclosing anything of the exact circumstances or even the year in which he managed to gain access to the Veronica". This is all very well but Wilson himself talked, back in 1978, of the reticence of Knight Geoffrey de Charny to record anything about his medieval possession of the Shroud but in this instance Wilson is convinced of Geoffrey's ownership. Indeed that ownership is absolutely fundamental to Wilson's brilliant and almost undisputed theory of the Shroud and the Mandylyon being one and the same object. It was alright, it seems, for de Charny to be evasive (on account of the great importance of the Shroud) but not, apparently, for Heaphy on the subject of the Veronica.

Wilson carefully (and perhaps correctly) compares a number of other Heaphy paintings with now known photographs of the originals and demonstrates palpable inaccuracies and what he regards as Heaphy's flights of fancy. And in one journalistic spasm of cynical reporting on the sale of Heaphy's portfolio of paintings to the British Museum by his widow (as if to imply she had no right to sell a dead man's paintings to a source where they would become an immensely valuable historical resource and that she had no scruples either), and on the support for Heaphy by at least two distinguished members of the art world, Lionel Cust and Sir Wyke Bayliss, he finally concludes with a theatrical flourish that "a cheat, albeit from over a century ago, has at last been exposed."

I, for one, am not at all sure that he has been.

He devotes several chapters to a detailed new historical pursuit of sixteenth and seventeenth century documentation and then takes us back almost to the time of Christ in his fascinating quest for the identity of the Veronica. Then, by bringing together some remarkable pieces of recently discovered evidence of descriptions of the face of Edessa Wilson skilfully leads us into the theory that the Edessa cloth

## HOLY FACES, SECRET PLACES (cont'd)

was, in fact, the Shroud, and the Veronica was copied from it when it was in Constantinople. The results of Zaninotto's brilliant research, cited in *Shroud News* No 54, has greatly enhanced this theory and Wilson gives us several more chapters of highly detailed evidence for the Edessa cloth having borne the entire image of a crucified man and thus being the Shroud. He goes further and re-interprets a little-known 7th century portrait noted by Vignon and from a catacomb known to have been closed from 820 AD until 1852 which bears the extraordinary Shroud characteristic of the open box or triangle mark between the eyebrows. This is evidence, alongside the remarkable iconographic comparison work of Whanger, which clearly indicates the Shroud as it is in Turin was in existence for many centuries before the 1988 Carbon Cuts episode.

And then in a masterly and timely denunciation of the too-wide belief, the almost blind faith, of the uninitiated (and the initiated) in the accuracy of carbon dating, Wilson very properly says: "Too rarely understood is that the margins [probability or "confidence limits" in carbon dating results] represent hypothetical statistical concepts, rather than necessarily the actual parameters of the true date."

He then summarises the substantial number of possibilities which could have affected the carbon dating, a view very widely shared by Shroud scholars throughout the world despite our confusion about which of the theories might be the answer to the continuing mystery of the Shroud.

In his final chapter Wilson gives a particularly moving and uncharacteristically subjective comment on the effect the Shroud image, whether real or fake, has had on those involved in its study in recent years. "For a human artificer," he says, "of six hundred years ago, technologically unable ever to see the full fruits of his creation, to have given so many well-educated and self-critical twentieth century people the inescapable feeling that they are in the presence of the Real Presence [an experience corroborated by the present reviewer] is the stuff of the very highest art.

So to sum up on the matter of Heaphy, which obviously interests the present reviewer greatly, Wilson reports that in recent intercomparison trials only seven of a bunch of thirty-eight carbon dating labs produced satisfactory results and the Oxford lab (which "dated" the Shroud) shamefully claimed innocence by refusing to participate in the trials. Wilson rightly says of Oxford that this is akin to an athlete claiming he could have won an Olympic gold medal if only he had entered the race. But while this book might suggest that Heaphy doctored his copies of the Veronica Wilson is also doing the "could have won a gold medal" act by doing nothing to substantiate his earlier and now repeated claim, other than by mere inference, that because some of his later works might be inaccurate, therefore they

## HOLY FACES, SECRET PLACES (cont'd)

all were and Heaphy never really copied the earliest portraits of Christ in the catacombs. This is contrary to my proposal in *The Holy Shroud and the Earliest Paintings of Christ*, citing the work of Heaphy himself, Bayliss, Dobson and others, that Heaphy did, in fact, gain access to the catacombs and copied the paintings he found there.

Until we find further evidence from the catacombs (and who knows when this might happen) we cannot assume that Heaphy's paintings of the earliest portraits are not accurate or genuine and it is too strong for Wilson to announce (at page 86) "any remaining shreds of Heaphy's credibility finally evaporate."

And on the matter of the Shroud itself, Wilson's scholarly exposition of the Veronica, the Edessa image, the Shroud image and carbon dating, shows very clearly that the evidence for authenticity is continuing to mount and there is absolutely no reason for Ian to apologetically drop the capital "S" from Shroud. On the contrary there is every reason for him and many others to shout from the rooftops about the Shroud with a capital "S".

This superb book, *Holy Faces, Secret Places*, should be on the shelves of every Shroud follower, every art historian, everyone interested in religion and anyone else who, as they say these days, wants a good read.



One of the twentieth century's greatest Shroud authors and scholars, IAN WILSON, author of *Holy Faces, Secret Places*, in pensive mood during a discussion in Europe in 1990

*Shroud News* began in 1980 when Rex Morgan, author of three books on the subject of the Holy Shroud (*Perpetual Miracle*, *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 it is written and produced and the information disseminated more quickly than most news-sheets of a similar kind or the more prestigious Shroud publications. It contains information, news, articles and illustrations gathered from sources of Shroud study worldwide through Rex Morgan's extensive network of personal connections with what has been described as the "Shroud Crowd".

Rex Morgan is a frequent traveller overseas and this has given him the opportunity to keep abreast of latest developments in Shroud study and research at first hand. 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 Shroud information became, as he described it, "a passionate hobby". He brought the world-famous Photographic Exhibition created by Brooks Institute, California, to Australia, New Zealand, Hong Kong, Macau and Canada and during those tours it attracted more than 600,000 visitors. The exhibition was subsequently donated by Brooks Institute 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). He has made several original contributions to the research of the Shroud, has presented papers at international conferences, has written many articles and given numerous broadcasts and telecasts on the subject in many countries.

The list of *Shroud News* subscribers continues to increase internationally and the publication has been described many times as one of the best available. Its production is obviously privately subsidised as we still request a subscription in Australia of only \$6 for six issues posted. *Shroud News* comes out six times per year. The USA subscription is \$US 6 (posted surface mail) or \$US 12 (posted airmail). Postage to other countries varies. ALL back issues are available at \$1 (US or Aust) each plus postage charges except the famous 50th issue which is \$3 plus post.

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