

## RECENTLY PUBLISHED

WERNER BULST and HEINRICH PFEIFFER: *Das Turiner Grabtuch und das Christusbild* (The Turin Shroud and the Image of Christ); Knecht, Frankfurt-am-Main, 1987. 188pp., 126 b.& w. illus. 384 Notes. Itinerary Map, Chronology Table, Biblio., Index.

This volume is Part I, the work of Dr. Prof. Werner Bulst, S.J. Subtitled "*Das Grabtuch; Forschungsberichte und Untersuchungen*", it deals with scientific and scholarly research on the Burial Cloth of Christ. In Part II, Dr. Prof. Heinrich Pfeiffer, S.J., will discuss the many-faceted connection between the Turin Shroud and the traditional portrayals of Christ.

In his Foreword, Father Bulst explains that he has limited his work to the double problem of authenticity: Is the Turin Shroud (= TS) a work of art or the burial cloth of a crucified man? And if the latter, then who is this crucified man? The identity of the crucified is the most important problem and the most difficult, and the single-minded purpose of this book is to seek the answer. In the composition of this comprehensive work, the Author has consulted experts in the many fields of Shroud research: scientists, who examine the object itself, and historians, who examine documents. Among those experts, a goodly number are German university professors whose deep interest in the Shroud makes them sensitive to data in their specialized fields which can throw light on the problems faced by sindonologists.

In recent years, Fr. Bulst has delved into the iconography and archives of the Byzantine episode (see *Spectrum* #19, p. 36). Recalling that Ian Wilson was the first to link the Edessa icon with the TS, Fr. Bulst states candidly: "I follow him, and I have a series of new arguments for his thesis...."

The new evidence is far forward in the book. Before it is reached, the natural sciences serve as building blocks which Fr. Bulst, with the precision and rationale of an architect, fits squarely together to present a solid, masterfully projected and apparently impregnable answer to the first question. In a general groundplan, each aspect to be considered—legal medicine, palynology, the bloodstains, the textile, and all the rest—is briefly introduced at the beginning of a chapter. The knowledge acquired on that particular subject is methodically discussed on the structure of an outline, with heads and subheads; a clear-cut organization permitting individual study, a reference source of immediate access, or for the understanding of the issues by a newcomer to Shroud studies. Chapters often close on a further question, always leading toward that tormenting query, "Who, then, is this crucified man?"

"Many people spontaneously think of Jesus. But, precisely because of its importance, the question must be approached in all calmness...." First, then, a scrupulous examination of the Shroud (its age and origin) and the Image (the Person's ethnic characteristics, the time-frame, the wounds, the archeology of the tomb, etc.), is undertaken. An interesting itinerary is plotted, and it departs from the usually traced path of Shroud movements. The early artistic representations, particularly those of the Roman catacombs, and the friendship between Constantine I and Pope Sylvester are proposed as evidence to suggest that the first stop on the Shroud's travels was Rome, where it was carried by St. Peter. In this context, Fr. Bulst includes a reproduction of the figure behind the metallic overlay of the icon in the Scala Sancta of the Lateran. The photo dates from 1908; almost nothing can be distinguished. As Father Bulst has urged for some time, a modern examination of this icon, including photographs, is highly desirable.

The second sojourn was in Constantinople. The reign of Julian the Apostate necessitated flight to Edessa; from whence, later, it was triumphantly returned to Byzance.

In the book's last chapter, "From Constantinople to France", the catastrophe of 1204 poses a new question: What became of the Mandylion?

All of us have thought about this, long and hard. If the Mandylion was, as the word implies, an icon of the Holy Face, painted on cloth and applied to a panel, as we see on the Laon, Genoa, Matilda and several other "True Effigies" claiming to be the original "Edessa Image", the question of what became of it could have many answers. But the tendency today is to identify "Mandylion" with the Shroud itself, and the evidence is gleaned along the iconographic trail.

An entirely new factor is brought forward in favor of Wilson's identification of the Edessa Image with the Holy Shroud: Father Bulst emphasizes that he is proposing only an hypothesis; but after examining the Constantinian labarum in the light of some hitherto unnoticed passages in Eusebius, he suggests that Constantine covered the Shroud with a cloth studded with precious gems and draped it, *folded in four*, over his labarum. Evidence and argument are set forth with conviction; further research must follow.

Forty years of intensive and extensive study give to this book an uncommon authority. A more thorough, methodical, clear and even-toned exposition of Shroud research can scarcely be imagined. The double question of authenticity is relentlessly pursued, every scientific evidence scrupulously evaluated; and the answers emerge in the affirmative.

In the wake of Wilson's Edessa/Shroud hypothesis, Fr. Bulst has offered original and intriguing new viewpoints which should stir historians out of any complacency.

DOROTHY CRISPINO

GIUSTO LIPSIO *Il Supplizio della Croce (De Cruce)*: Trattato storico-letterario sul supplizio della croce dalle origini lino all'abolizione. Translated into Italian by Gino Zaninotto. Edizioni Giovinezza (via dei Brusati 84, 00163 Rome) 1987. 226 pp., original illus. Lire 30,000 (plus postage costs).

Giusto Lipsio is, of course, Joest Lips, better known under the Latinization of his name, Justus Lipsius. The title given to this translation harks back to Lipsius' original manuscript, *De Supplicio Crucis* (Of the Penalty of the Cross), begun in 1586, at the request of a Spanish scholar, as a purely historico-archeological tract to be completed in about ten days. Seven years passed before its final form reached the printer with the title: *De Cruce: Libri tres ad Sacram Profanamque Historiam Utiles*. Professor Zaninotto closes his Introduction with this remark: "For anyone who wants to make a study of crucifixion, *De Cruce* is obligatory as a starting point...." Since students of the Shroud find unavoidable the study of crucifixion, it is easy to classify this translation—aside from its utility to sacred and profane history—as a major contribution to sindonology. And now that Lipsius' Latin text has appeared in modern Italian, there should be no problem and, considering its importance, no hesitation in bringing out an English version.

Gino Zaninotto is professor of Greek and Latin literature in a Roman college; he is a sindonologist who has specialized in the subject of crucifixion. His translation of *De Cruce* is accompanied by a thorough scholarly apparatus: an Introduction; a chronological list of Lipsius' more important works and the few writings translated into Italian; all Lipsius' correspondence in regard to *De Cruce*; Lipsius' draft on crucifixion in Roman usage; an index of names and works he mentions; an index of authors and texts he cites and where they are located in *De Cruce*. There is a bibliography of sources on Lipsius followed by a bibliography of the Cross.

On the copyright page we read the *nulla osta* granted by the pontifical censor at Louvain, 20 November 1592. *De Cruce* was then printed at the workshop of Plantin, Antwerp, in 1593, and was subsequently followed by other editions. It was Plantin who later (1624) printed Chifflet's *de Linteus Sepulchralibus Christi Servatores*.

Prof. Zaninotto divides his Introduction into two sections: biographical notes about Lipsius and a genesis of *De Cruce*. Here we learn not only about the man, but about the anguish of a scholar living in the Netherlands during the terrible wars of religion.

Joest Lips was born in Oberryssche (Brabant) in 1547. Gifted to an extraordinary degree and endowed with a memory that astounded his teachers, he entered the University of Louvain at the age of 16; at 21, he accompanied Cardinal Granvelle to Rome in the capacity of secretary for Latin correspondence. During his two

years there, the young scholar was given access not only to the private libraries of many of the Roman nobility, but he was also allowed to consult precious codices in the Vatican, and even to make copies—of inestimable value to him in later years.

*De Cruce*, at first, was merely a series of lectures delivered at the University of Leiden; then, at the request of a Spanish scholar, as mentioned above, Lipsius undertook to compose a tract dealing with the history of crucifixion, based on ancient references to it as death penalty and as torture. The title: *De Supplicio Crucis*.

It was not until 1592 that a revised manuscript was handed to the printer. In the meantime, Lipsius had been beset by urgent recommendations to give to his purely scholarly composition an imprint of Christian piety. To give the title a more religious overtone, it was simply changed to "The Cross"; and the citations from classical authors on the subject of crucifixion were supplemented by quotations from the Bible and the words of the early Fathers of the Church. A few legends and popular traditions were thought to be an edifying addition. There were admonitions not to depart from traditional iconography, even when that might be contradicted by clear texts. Lipsius preserved his scholarly integrity by assigning the dangerous material to his *Notae*. "Painters", he pointed out, "are ignorant of things of antiquity...." For one thing, Lipsius objected to representations of Christ carrying the entire cross, stipes and patibulum, which he knew, from the texts, to be a false idea. Although barely touching the religious theme, the concessions Lipsius made gained for his book the approbation of the Church.

Five years after *De Cruce* was published, the first edition of Monsignor Alfonso Paleotto's book on the Shroud, *Esplicatione del Sacro Lenzuolo*, encountered the same temerity—or prudence?—of the ecclesiastical authorities in regard to departure from orthodox iconography (see *Spectrum* #8). It is curious, in this connection, to note that among the letters of praise Lipsius received, one (1595) was from Archbishop Gabrielle Paleotto, cousin of Alfonso, and with whom he joined St. Charles Borromeo on the pilgrimage to Turin in 1582 to venerate the Holy Shroud.

But returning to our book: *De Cruce* is peppered with quotations from Greek and Latin; indeed, Zaninotto observes that Lipsius almost exhausted the sources. These quotations, translated in the body of the text, are given in the original language in footnotes, and there also, wherever apropos, later studies are indicated.

This is a book that every sindonologist should add to his library. Please note that only a limited number of copies have been printed.

DOROTHY CRISPINO

GINO ZANINOTTO: *Jehohanan, Cruciario di Gerusalemme, contemporaneo di Gesù*. Rome, 1986. 93 pp., 35 illus., bibliography; notes (up to 37) at the end of each chapter.

In this study, Professor Zaninotto critically examines the problems and polemics raised by the discovery, in 1968, of the bones of a young man crucified near Jerusalem in the First Century.

Studies of Jehohanan's execution have been concentrated on a fragment of bone and shiver of wood time-welded onto a bent nail. The Author sets this evidence in the larger context of Roman crucifixion, interrogating early gems and graffiti as well as ancient texts.

Research and analysis lead to Chapter Five, in which nine possible positions of the victim of Giv'at ha-Mivtar, reconstructed from the skeletal remains, are compared and criticized in the light of evidence from other sources. Drawings illustrate the reconstructions proposed by Haas, Tzaferis, Yadin, Møller-Christensen, Kuhn, Zias/Sekeles and Zaninotto.

In his conclusion, the Author weighs the differences and agreements emerging from our present knowledge of Jehohanan's crucifixion, the Pozzuoli graffito, and the Shroud.

The booklet is a photocopy in a heavy paper cover.

ROLAND JOKLITSCHKE is the author of "Nach 2000 Jahren—ein Bild von Jesus?" (After 2000 years, a picture of Jesus?) which was given the center spread in the March 1987 issue of *tag des herrn* (Day of the Lord), a Catholic paper published in Leipzig. A two-column picture of the Holy Face accompanies the text.

Information about the Shroud of Turin has barely seeped beneath the Berlin Wall, but one young man, with a good knowledge of it well in hand, is finding ways to canalize the news into East Germany.

It is amazing how clear and how convincing the Shroud story can be when it is told—as Joklitschke tells it—in a direct way; a linear account, guided by logic, of what is now known about the essential aspects of the Shroud's visible and physical properties, its verified history, the unexampled qualities of the image and the blood...

For all men of good will who may never have heard about the Shroud, such a presentation, laid out with well-modulated assurance, can unveil an unsuspected horizon: for seasoned students of the Shroud, already embroiled in the many problems and enigmas the Cloth continues to proffer, it can be not only refreshing but also a gauge on which to realign our perspective.

Readers who wish to do so can correspond with Herr Joklitschke in English. His address is given on page 24, *Spectrum* #24.