

TWO STUDIES ON THE VEIL OF MANOPPELLO

Father Heinrich Pfeiffer, sJ., of the Gregorian Pontifical University, and Sister Blandina-Paschalis Schlömer, Trappist nun in Germany, painter of icons, presented their respective research on the Veil of Manoppello, an icon conserved in a small village in the province of Pescara (Abruzzi) named, precisely, Manoppello. It was Sr. Blandina who had discovered the existence of the icon, and had alerted Fr. Pfeiffer who, in 1986, went to Manoppello to investigate. In *Collegamento Pro Sindone* (March/April, 1986), he reports briefly some details of the cloth and the very meager historical background, noting that 1608 is the earliest certain date of its presence. Pfeiffer mentions the icon in *La Sindone; La Storia, La Scienza* (1986) and in the *Acts of Cagliari* (1990). The paper he presented in Rome therefore reflects several years' patient work. Sister Blandina was unable to attend the symposium; her communication was read by Daniel Raffard de Brienne. Even though her text rides on the breath of holy enthusiasm, it is nonetheless structured with discipline and finesse.

LA RELIQUÉ INCONNUE

SISTER BLANDINA-PASCHALIS SCHLÖMER, O.S.C.O.

At Manoppello, Sister begins, the Veil is venerated as the Suaire that covered the face of the Lord Jesus Christ in the tomb. Her Introduction is followed by three sections:

Part I; Art examples from 1350 back to the IVth century; their resemblance to the Veil of Manoppello as demonstrated in photographic overlays.

Part II; Ten points of congruence between the Shroud (face) and the Veil, revealed by positioning a transparency of the Veil over an Enrie photograph of the Shroud negative.

Part III; The intimate relationship between the Veil and the Shroud, and their rapport with works of art.

The superposition, Sister concludes, creates a "new face, a unique face..." How can that be explained? "The Veil speaks of the moment of Resurrection Extremely fine, light and transparent, the Veil probably adhered tightly to the heavier fabric of the Shroud and in the tomb, with the aromatics and the humidity, the two fabrics could have started to glue together ..."

In closing, Sister Blandina expresses the hope that others will

take on the scientific research on this relique inconnue. Her wish is realized in the interest of Father Pfeiffer, who continues from his standpoint as art historian.

(Lacking Fr. Pfeiffer's text, I translate the summary that appears in the Symposium Program. Ed.)

LA SINDONE, IL MANOPPELLO, IL MANDILION,
LA CAMULIANA E LA VERONICA
HEINRICH PFEIFFER, S.J.

The iconography of the classical Face of Christ (majestic type with beard) stems from two principal sources. One source is the face on the Shroud, the other is the face on the Veil of Manoppello.* First problem: Where was the Veil of Manoppello before it arrived in the little town of the Abbruzzi? The Veil coincides with the Shroud Face like no other two art images put together. Therefore it is at least hypothetical to assume that the Veil and the Shroud received their imprints, showing a face on each of the two pieces of cloth, when these two were together, probably when in the tomb. The image on the Veil coincides with the face of Christ on Oriental icons. This fact leads toward the hypothesis that the image of Camulia, which was taken to Constantinople in 574, is identical with the Veil of Manoppello. The Camulia image disappeared even before the Mandylion arrived to Constantinople. All traces indicate Rome as the new homeland of this image which was called *acheiropoieta* even before [the title was given to] the Mandylion. Second problem: If the Mandylion, which is identical with the Shroud, was together with the Camulia, which is hypothetically to be identified with the Veil of Manoppello, when did it happen that these two no longer constituted the duplicate source for the image of Christ in art, but each one became a separate source? With many comparisons and observations, this paper seeks to bring a bit of light into the story of the origin of the classical type of the face of Christ in art.

*Father Pfeiffer presents a color reproduction of the "new face" with the open eyes of Manoppello in the book *La Sindone* referred to above.