

RECENT PUBLICATIONS

SHROUD SPECTRUM INTERNATIONAL, quarterly publication of the Indiana Center for Shroud Studies, R.3, Box 557, Nashville, Indiana 47448 USA, issue no. 30.

For anyone not already subscribing to *Shroud Spectrum*, this is an excellent issue with which to start. The front cover features in colour a magnificent 15th. century miniature, from Froissart's *Fragments des Chroniques*, depicting Geoffrey de Charny, first known owner of the Shroud, standing unarmed at the gate of Saint-Omer to receive from several heavily armoured men the feigned surrender of Calais.

Because of the 15th. century date, the portrayal of Geoffrey is unlikely to be an accurate one, although it is just possible that the artist may have consulted the likeness that would have been on Geoffrey's long-lost tomb in the Eglise des Céléstins, Paris, in which he was interred in 1370. This was "Geoffrey de Charny's Second Funeral", to which *Shroud Spectrum* editor Dorothy Crispino has devoted a two part article, the second part of which will appear in issue no. 31. Until Dorothy's revelation, it had been thought that was no existing portrait of this particular Geoffrey de Charny.

Willi K. Müller, *Festliche Begegnungen, Die Freunde des Turiner Grabtuches in zwei Jahrtausenden*, Verlag Peter Lang, Frankfurt, 1989, 2 vols comprising 843 pages, the first vol. with more than 150 pages of photographs

Willi Müller earlier sent the Society bound copies of his manuscript, and it is a particular delight, just as this *Newsletter* was going to press, to receive the published edition. The book is partly a vehicle for Herr Müller's intriguing personal theories concerning the 'missing years' of the Shroud's history (assuming it is not a 14th. century forgery). But it is also, quite uniquely, both a source book of photographs of Shroud-associated works of art (and architecture), and an encyclopaedia of subjects relevant to the same. It is a pity in respect of the Veronica 'Umbrella' attributed to Pope John VII that Herr Müller reproduces a crude drawing of Eugène Münz, rather than the original Grimaldi sketch, as below.

But this is a minor flaw in what appears, to a non-German reader at least, to be a most valuable new contribution to Shroud studies. Any German-speaking member wishing to borrow the book is welcome to do so on application to Ian Wilson - subject to refund of the postage!