

RECENT PUBLICATIONS

SINDON, Nuova Serie, annual publication of the Centro Internazionale di Sindonologia, Via S.Domenico 28, 10122 Torino, Italia. Issues no. 2 & 3.

Sindon no. 2, in Italian, but with English synopses, carries an excellent article by French Dominican monk P re Dubarle, carefully reviewing the significance for the Shroud of the homily of Referendarius Gregory, written at the time of the Mandylion's first arrival in Constantinople in 944 AD. Dubarle also discusses in depth the Skylitzes miniature with its graphic depiction of the same event. P re Dubarle has kindly supplied to the BSTS a copy of this article in its original French, and this is available on loan from the Editor on request. In another important article in this same issue Don Luigi Fossati publishes for the first time a study of a souvenir print of the Shroud commemorating expositions conducted in Turin on 13, 14 & 15 June 1582. The Cardinals Borromeo and Paleotto officiated on this occasion, and both are portrayed holding up the Shroud before the people [see opposite].

Sindon no. 3 breaks new ground with some unexpected revelations regarding Secondo Pia's historic photography of the Shroud in 1898. From records in the Shroud Museum in Turin it has emerged that instead of exposing just one plate, in actuality Pia took several more plates of the Shroud at that time. Two of these were 21 x 27 cm and were taken on 25th May; the rest, comprising another two 21 x 27 plates and four of 50 x 60 cm were taken on 28th May. The plates themselves have been located and are reproduced in *Sindon* for the first time. This news demands updating of all existing descriptions of the Secondo Pia photography. *Sindon* no. 3 also carries an account of a visit to the Turin Shroud Centre on 4 May 1991 by Cardinal Saldarini, made just a few weeks before he received his Cardinal's hat. There is also another excellent article by Don Luigi Fossati, providing a careful listing of 52 copies of the Shroud made following the introduction of a cult of the relic in 1506. 27 of these copies carry their date inscribed on the linen.

Extremely well produced, and inclusive of colour photographs, *Sindon* has no formal subscription rate, but those who would like to receive these and future issues are requested to send a Eurocheque for at least 15,000 Italian lire per issue made out to the Centro Internazionale di Sindonologia, Via S. Domenico 28, 10122 Torino, Italia.

Werner Bulst/Heinrich Pfeiffer, *Des Turiner Grabtuch und das Christusbild. Des Echte Christusbild*, Knecht, 1991, 165 pages, 8 pages b & w, 8 p. colour illustrations.

As excellently produced as the two previous books by the Bulst/Pfeiffer duo, this one concentrates on the association between the Shroud and the true likeness of Christ in art. A cloth likeness of Christ preserved at Manoppello is identified as the true Veronica of Rome, and in turn as based on what we now know as the Shroud. This latter argument is demonstrated by a clever superimposition of the Manoppello and Shroud images.

For this editor, however (hampered by the need for a translation of this book into English), the book's most outstanding contribution to Shroud studies is its featuring of the Christ portrait on the Justinian II coin preserved at St. Gallen, Switzerland, as described on p.2 of this Newsletter.

John Cornwell, *Powers of Darkness, Powers of Light. Travels in Search of the Miraculous and the Demonic*, Viking, 1991, 395 pp.

Lapsed Catholic John Cornwell is a highly acclaimed author, but in this particular book his treatment of the Shroud is perfunctory in the extreme. In a whistlestop review of religious mysteries he devotes just 12 pages to the Shroud, plus two photographs, one of them incongruously retouched. Cornwell uncritically accepts the carbon dating as having 'conclusively resolved' the issue of the Shroud's authenticity. He portrays 'weary and ailing' octogenarian Monsignor Giulio Ricci of the Centro Romano di Sindonologia as (seemingly) the last guardian of a 'full display of the shroud in photographic form'. He concludes 'reflecting on the likelihood that the image is an unspeakable anti-Semitic product of barbarism manufactured in the interests of ecclesiastical commerce.'

Ewa Kuryluk, *Veronica and Her Cloth: History. Symbolism and Structure of a 'True' Image*, Basil Blackwell, 1991, 272 pp plus 16 pages b & w illustrations

Ewa Kuryluk introduces herself as an atheistic Polish-born American, and her book as the product of 'almost a decade of research, generously supported at each stage by various institutions and individuals.'

The book begins with a two page discussion on the Shroud, accepting the carbon dating and, like Cornwell, suggesting that 'not even a macabre hypothesis can be excluded: that in the thirteenth or fourteenth century a man might have been put to exactly the same torture and death as Jesus Christ, and then wrapped in a sheet in order to produce a relic.'

Later Ms. Kuryluk briefly develops this idea further: 'The ancient Egyptian practice in the preservation of dead bodies and in shrouding them suggests Egypt as the place where the shroud of Turin might have been fabricated, in a complicated process based on secret knowledge that might have involved some special treatment of the corpse (obtained in a murder based on the *imitatio Christi*), and of his skin, as well as of the fabric in which he was wrapped.'

Ms. Kuryluk might have become more interesting had she at least stayed with this idea, but the Shroud is introduced merely as an aside. The Veronica is her main theme, and her ideas on this extraordinarily difficult to review, not least because of this reviewer's near-complete inability to follow her erudition. This may be a mere personal inadequacy for Ms. Kuryluk tells us that her first major essay on the Veronica (entitled 'Mirrors and Menstruation'), won her the 1986 General Electric Award for Younger Writers. Here is her summing-up:

'At the center of the Christian *vera icon* mythology lies the dual idea of the sun and its light. The sun, the first cause, burns with fire and spirit, streams with semen and blood, drips with ink and paint. But the sun's pure white light is also compared to cloth and skin and possesses the secondary, passive feminine character of a 'mirror of matter'. In order to accomplish his incarnation, God creates his own matrix, a light-sensitive film which he then activates. In the process of representing the sun as humanity's male head and: Christ as the son of the sun, the utopia of photographic portraiture is born. The cloth [= sky, space] shows God's solar face, but the vernicle [Veronica - Ed.] - a mirror-membrance

and a mask - also stands for the skin-soul of Jesus, the divine-human scapegoat sacrificed to solarity.'

Apparently this is the stuff that earns near ten years-worth of research grants and wins prestigious awards... Ten word answers on a postcard, please, from any members who feel they can shed the slightest light on what Ms. Kuryluk is talking about.

La Datazione della Sindone, Acts of the 5th National Sindonological Congress, Cagliari, 29-30 April, 1990, 549 pages, including numerous excellent quality colour and black & white photos.

The Cagliari Congress was a national one, predominantly for Italian students of the Shroud, hence most of the papers are in Italian, though with synopses in English. An important article, in this instance in Spanish, is an excellently illustrated account of the Cloth of Oviedo by three members of the Centro Espanol de Sindonologia. Preserved in the Cathedral of Oviedo, Asturias, Spain, and bearing some complex 'blood' stains, the Oviedo Cloth has been argued to have been used to cover Jesus's face, at the time of his burial, having been used as well as the Turin Shroud. The authors of the article show some intriguing, though not necessarily convincing, matches between the two sets of stains.

A yet more valuable article, published in full in English for the first time, is Dr. Eberhard Lindner's presentation of his argument that the Shroud carbon dating result was skewed by the Shroud having been irradiated with neutrons associated with the event of Jesus's body 'disappearing into nothingness'. Dr. Lindner is Professor of Technical Chemistry and Environmental Protection at Karlsruhe, West Germany. The article is highly technical, but certainly an important contribution to Shroud studies.