

RECENTLY PUBLISHED

In the 12 January 1983 issue of *Osservatore Romano*, official journal of the Vatican City, Pierluigi Baima Bollone summarizes the investigations and results so far accomplished by himself and his associates on the blood traces found on the Shroud.

Prof. Baima points out that blood was identified through research in physics and microchemistry. However, it was the biological research which showed that this was human blood.

During the tests of 1978, Baima Bollone extracted sample threads from rigorously predetermined areas of the Shroud: from the areas burned in the 1532 fire, from the image area, from areas considered to be blood and from "white" areas.

The very first tests showed with "strident clarity" that there were structural differences between "white" fibres and those fibres which were burned or stained.

After confirmation that this was human blood, the next investigation was to identify the group. (See article on pg 3 of this issue). The fact that the tests gave a positive result only on the fibres from blood areas and not on the "white" fibres, guarantees the validity of the results obtained, and scientifically confirms that, in very ancient times, the Shroud covered the corpse of a man, and also reveals several anthropologic characteristics pertaining to him.

D.C.

After years of patient search, Don Luigi Fossati, S.D.B., published his article, "Copies of the Shroud", in two installments, in *Studi Cattolici* (Milan: #260, Oct. 1982 and #262, Dec. 1982). The twenty large-format pages are amply illustrated with reproductions of the copies and pertinent documents.

Limiting his research to Italy alone, Don Fossati describes some seventeen copies from the 16th to the 18th centuries, documenting the history of each. The presentation is chronological; geographically, it reaches from Acireale (Catania) to Milan, testifying, without need of comment, to the extent of Shroud devotion.

The ancient tradition of rendering a copy or an icon "holy" is continued; many of the examples carry inscriptions, variously worded, such as: *Touched the Original, Put in contact with the Prototype*, or *Was laid upon the Shroud*; and *True Portrait of the Holy Shroud, Taken from the Original of Turin*.

Many were signed and dated by the artists. Copies lacking this identification can be dated by external evidence.

The most famous of these latter is the one presented to St Charles Borromeo on one of his pilgrimages to the Original. It is unique in that there is an inscription between the two imprints of the head, which reads, *Sacrosancta Sindonis vere impressa imago*.

On this copy, the scorches and patches of the Chambéry fire are not depicted. Don Fossati points out that this cannot be taken as indication that the copy was made before 1532, for there are several copies (in Spain, Lisbon, Guadalupe etc) which do not show the fire-damage and yet are inscribed with dates of later years.

D.C.

Sindon: A Layman's Guide to the Shroud of Turin, by Col. Frank Adams, can be obtained from the publisher: Patrick Walsh Press, 2206 S. Priest, Suite #105, Tempe AZ 85282. Proceeds from this book go to a non-profit foundation.