

Recent Publications:

Luigi Fossati, *La Sacra Sindone, Storia documentata di una secolare venerazione*, Torino, Editrice Elledici, 296 pp including several black & white photos & line illustrations, plus 16 page colour section. 42,000 lire

Born in Turin in 1920, Don Luigi Fossati, SDB, was an 11 year old boy at the time of the Shroud expositions of 1931, and 16 years later became ordained as a priest of the Salesian order founded the previous century by Turin's St. John Bosco. In 1961 his *La Santa Sindone - Nuova luce su antichi documenti* broke new ground by making accessible the texts of many of the original documents pertaining to the Shroud's history. In the years since he has tirelessly written well-researched articles on every aspect of the Shroud's history during its time in Europe, many of these for *Collegamento pro Sindone*. This present book provides near year-by-year detail of the Shroud's history since its arrival in Turin in 1978, and is characteristically encyclopaedic in its authority and detail.

Don Fossati's text also throws new light on many episodes of the Shroud's history that for the English-speaking world have hitherto remained vague. Ages ago I came across a vague reference that the Shroud temporarily left Turin for Genoa in 1706, when Turin was besieged by the French during the War of the Spanish Succession. As I was unclear on the details I omitted this from my master chronology. Now thanks to Don Fossati we can read some details of this episode.

Some of the book's illustrations will be new even to the most veteran Shroud researchers. One in particular at last clears up a mystery first floated in issue 44 of this Newsletter (Nov 1996, pp.16-18) concerning a grand-scale painting in the Vatican Museums depicting the Shroud being exhibited from a high tower, the date and location of the showing being apparently unknown. Don Fossati identifies this as the work of Egnazio Danti (1536-1584), a Dominican distinguished as a mathematician, architect and cosmographer, who became bishop of Alatri in 1583. As Don Fossati explains, the composition is not a faithfully realistic record of one particular exposition, but instead an idealised evocation of the showings of the Shroud that were held on 4 May of each year at that time.

Another mystery that Don Fossati clears up concerns a paste 'gem' in the Museum of the University of Philadelphia with a quaint depiction of three bishops holding up the full-length Shroud. Back in 1903 an over-enthusiastic contributor to *Harpers Monthly Magazine* attributed the gem to the 2nd century, which if this were true would make it the most important testimony to the Shroud dating prior to the 14th century. The more sober actuality, as Don Fossati explains, is that it belongs to the 16th century, and has iconographic links to prints of that period.

Overall Don Fossati's text opens up a delightful wealth of information on the Shroud's more 'modern' history that will keep undoubtedly Shroud enthusiasts entertained for months to come.

Gino Moretto, *Sindone: La Storia: 1416-2000*, Turin, Editrice Elledici. Large format Softback, 104 pp, with full colour photographs throughout

For eleven years Gino Moretto has served as secretary of Turin's Centro Internazionale di Sindonologia, also as editor of the Centro's journal *Sindon*. His *Sindone La Guida*, reviewed in newsletter no.45, was a best-seller for the 1998 exposition.

Now this beautifully produced booklet has to be the number one pictorial reference book for the Shroud's history during the last six centuries. Every relevant Duke of Savoy is featured with a portrait and potted history. There are now historic photographs of some of the Mausoleums of the Dukes in Turin Cathedral's Chapel of the Holy Shroud - monuments which can only have suffered badly from the fire of April 1997.

A particularly interesting image, accorded a four page special feature, is a vast painting of a Shroud exposition that hangs in the Chapel of the Most Holy Sacrament in the Cathedral at Treviso (north-west of Venice). Attributed to Francesco Bassano (1549-1592), son of the famous Venetian Mannerist painter Jacopo Bassano, this depicts three bishops holding up the Shroud, with faithful kneeling before it. It is thought to have been the upper tier of an even larger composition, incorporating many more spectators to the showing depicted trompe l'oeil style at ground level. This is also the first book in which I have found reproduced in colour Cristoforo Duch's beautiful miniature of three bishops holding up the Shroud (see back page of this Newsletter), This was created for the prayer book of Margaret of Valois, whom Savoy Duke Emanuel Philibert married in , 1559, the same year of the miniature's composition. Typifying the embarrassment that the Savoys felt about the fire just over two decades before, this miniature omits anything of the damage to the Shroud from the fire of 1532, but includes the earlier so-called 'poker-holes'. There are excellent drawings illustrating major events in the Shroud's history in Europe, such as the rescue of the Shroud from the fire of 1532, and the Poor Clare nuns carrying out repairs two years later.

Silvano Scannerini, Piero Savarino (eds) *The Turin Shroud, past, present and future, International Scientific Symposium Torino 2-5 March 2000*, Sindon - Centro Internazionale di Sindonologia, Via San Domenico 28, 10122 Torino, Italy tel/fax +39 011 43 65 832; e-mail sindone@tin.it; Effata Editrice, Strada Saretto 9/1, 10060 Cantalupa (Torino) Italy, fax +39 0121 25 38 39, e-mail info@effata.it. 536 pages including 16 pages of colour photographs and numerous black and white photographs charts and line drawings spread throughout the text.

Following on from the March Shroud Symposium in Turin having been hailed by this editor as the 'best ever', the Symposium's organizing committee has maintained the momentum by publishing the full proceedings in record time. Not only this, but to a very high standard, and (most unexpectedly) almost entirely in English.

Very fittingly, the proceedings volume (presented also as *Sindon* journal no.13), has been dedicated to the memory of Dr. Alan Adler, who, as reported in the last Newsletter, died so unexpectedly within a few weeks of his return from the Symposium. Professors Scannerini and Savarino remark in their Preface: 'His [Alan's] death leaves a void which it is difficult to fill as he had worked for a long time as a chemist with a sure competence on the question of the formation of the Shroud image and on the nature of the bloodmarks. His reports published here are among the last scientific works he wrote. But he is particularly remembered here for his precious activity as Member of the International Committee for the Conservation of the Shroud. In this capacity he always worked with generosity, acumen, competence, rigour and fidelity according to the motto '*Amicus Plato, magis amica Veritas*'.

Even though all papers given in Italian have been translated into English, the exception to the rule was the papers given in German. Frustratingly this means that the keynote paper by Mechthild Flury-Lemberg 'Technical Findings concerning the Fabric of the Turin Shroud', remains

temporarily not fully accessible to those of us without German. However at least we now have Dr. Flury-Lemberg's photographs, including a drawing illustrating the Shroud's highly-important Masada-like invisible stitching reported in Newsletter 51, and without question the Flury-Lemberg paper is a must for every serious Shroud researcher.

Equally a must are Dr. Alan Adler's two papers, one on 'The Shroud fabric and the body image: chemical and physical characteristics', the other on 'Chemical and physical characteristics of the bloodstains'. On such key topics these have to be the most up-to-date and authoritative assessments favouring the Shroud's authenticity, making the recent loss of their author that much greater a blow.

With regard to what crucifixion meant medically and historically, very highly recommended is Dr. Zugibe's paper 'Forensic and clinical knowledge of the practice of crucifixion: a forensic way of the cross'. This very forcefully corrects interpretations by Dr. Pierre Barbet that continue all too often to be repeated in Shroud literature. Equally important is Gino Zaninotto's 'The Shroud and Roman crucifixion: A Historical Review', profusely illustrated, and the best review of what is historically known about how crucifixion was practised in antiquity.

Robert Otlet and Jacques Evin's 'The Present State of Radiocarbon Dating' presents an excellent survey of the history of the method, though the authors promise a separate paper (as yet unprovided) to argue for why the mediaeval date attributed to the Shroud 'cannot be scientifically contested'. Hong Kong archaeologist Bill Meacham's 'Thoughts on the Shroud C14 Debate' provides the perfect counter to the Otlet-Evin stance. In Meacham's words 'As an archaeologist who has used radiocarbon dating on a regular basis for the last 30 years my own position is that nothing has been proved about the age of the Shroud.' Thanks to Dr. Pietro Vercelli we now have an excellent study of the snippet of the Shroud held back at the time of the taking of the carbon dating samples (referenced as R - 'portion apparently retained unused and in Cardinal Saldarini's care' in fig 24, p.189. of *The Blood and the Shroud*). For a history of the Shroud 'From the Charnys to the Savoys' it is a delight to be able to read Gian Maria Zaccone's long, well-referenced paper in English. Hopefully the same might soon be done for Karlheinz Dietz's even longer 'Hypothesis for the Early History of the Turin Shroud', but for the present, at least, it remains locked in German.

Editors Silvano Scannerini and Piero Savarino defined the following 'common conclusions' having been reached:

The state of the art allows us to confirm that the body image of the Shroud is certainly not a painting, as is demonstrated by already well-known chemical, physical and computer evidence. The most strongly supported hypothesis backed by analytical data is that it is due to the superficial oxidation/dehydration of the cellulose fibres. This is a question of great interest which is open to future research.

The existence of blood marks has likewise been confirmed by very precise analytical results which are already known in the literature.

The historical data emphasise the great importance of obtaining more information about the period preceding Geoffrey I de Charny's possession of the Shroud.

With regard to the question of the dating and origin of the Shroud, new findings from original Frei-Sulzer material confirm the presence of botanical traces which are significant as geographical indicators of the Israel-Jordan area.

Different evaluations exist regarding the results of the radiocarbon dating, with various prospects of future research.

We hope that the scientific-technical and historical-humanistic areas will find an interface of collaboration in the due independence and respect of the different methods.

A series of experiments specifically directed at improving our knowledge for the purposes of conservation is essential, especially in view of the considerable development of instruments and improvements in non-invasive analytical methods.

We therefore recommend the co-ordination of those experts interested in the Shroud as a subject of research and in the methods and instruments which may be used for this purpose.

Professors Scannerini and Savarino go on: 'We consider that these works provide an incentive to accept and compare new research proposals, with the limitation that they should be formulated with rigorous methodological correctness and conducted with the absolute guarantee of conservation without damage to the Shroud cloth. The presidency of the Congress wishes to point out that research proposals respecting these standards should be sent to the Exposition Committee not later than 30 October 2000.'

E.J.W.Barber *Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages with special reference to the Aegean*, Princeton University Press, 1991, 471 pages. 4 pages of colour plates, but profusely illustrated throughout with black & white photographs, line drawings and maps

No mention of the Turin Shroud. Indeed none was expected since even if dated to c.30 AD the Shroud would be outside the book's period. But for a clear and most authoritative discussion of textiles' development from the mists of prehistory to the first millennium BC, for excellent illustrations of early looms, also for a de-mystification of the jargon that too often accompanies discussion of spinning and weaving, this weighty tome comes exceptionally highly recommended. In particular it provides all the necessary chapter, verse and photographs to counter the often-voiced argument amongst sceptics that the Shroud's herringbone weave could not date from the 1st century AD. As Barber points out (p.186ff), in the ancient salt mines at Hallstatt near Vienna the miners of the early 1st millennium BC used old rags to light their way. Scraps of these became preserved in crevices from which have come to light more than a hundred pieces of early 1st millennium BC cloth, many of these twill weave, and five specifically of herringbone.

By way of a further example, on p.196 Barber reproduces the remains of a black horsehair sash, found in a bog at Armoy, County Antrim, Northern Ireland, again dating from the early 1st millennium BC, and bearing the closest resemblance to the Shroud's weave. As Barber goes on to point out (p.190), the Hallstatt folk worked with flax (i.e. linen), as well as wool and other fibres. So although this is not to suggest that the Shroud actually derived from the Hallstatt culture, which was broadly Celtic (as in the case of ancient Egypt linens, the Hallstatt fabrics simply survived due to exceptional environmental conditions), it is quite clear that the Shroud's herringbone twill weave represents no obstacle to a first century AD date.

Ian Wilson & Barrie Schwartz *The Turin Shroud: The Illustrated Evidence*, London, Michael O'Mara Books, 160 pp. With full colour photos throughout.

It has to be rare indeed for authors to be minded to recommend potential readers not to buy their book, but that happens to be the case in this instance. From the outset the London publishers Michael O'Mara Books promised Barrie Schwartz and I full colour printing throughout, the book's avowed intention being to provide photographs of the Shroud of a better colour quality and quantity than have so far appeared in any other English-language book on the subject. By the time that the text and photographs had been through the editorial and design processes, and the first

batch of (black and white) proofs had been checked, Barrie and I felt very proud of the product, and we greatly looked forward to seeing the full-colour printed version.

Then, without any prior warning, O'Mara Books informed us that we would not be sent any colour proofs for checking, on the grounds that this would be too costly. We registered a strong protest, but the editor and designer assured us that the colour looked consistent and OK throughout, so we need not be concerned. In the event, when Barrie and I received the first printed copies, we found the colour reproduction to be far worse than we could have believed possible by today's normally excellent printing technology.

The Shroud's natural linen and its image had been repeatedly reproduced a fiery red colour that is totally unrepresentative either of the original or of Barrie's digital photographs. Conversely, natural flesh tones, such as those in my Shroud pose experiment for Isabel Piczek, had been repeatedly turned to a sickly green. Photo after photo, whatever its source, has been rendered either too red or too green - misrepresenting Barrie's photographic expertise, making a mockery of the pictorial quality that our Authors' Preface claims, also negating my textual refutation of several sceptics' replications of the Shroud image on the grounds that these are 'too red'. Since just a few photos have been reproduced colour-correct the mishandling cannot be blamed on the printing, which was done in Singapore. It can only derive from intermediate handling in London under the auspices of O'Mara Books.

Barrie and I immediately informed O'Mara Books that with the book's colour reproduction being so inaccurate, in all conscience we could not recommend anyone to buy it. We notified them that we would not publicise it in its present form, requesting that it be withdrawn from sale and reprinted correctly. O'Mara Books' initial reaction was to deny any responsibility, claiming that any colour faults must lie in our photographic originals. They pointed out that the publishing contract gave them total control over the book's production, meaning in effect that if they wanted to print the Shroud sky-blue they were legally entitled to do so and we could do nothing about it. They also threatened to sue us in the British courts if we said publicly anything on the matter that might adversely affect the book's sales. After much protracted argument and manoeuvring they eventually became obliged to admit that some problem had happened at their end. And they have promised that in the event of any fresh printing the colour will be put right. But they insist that any reprint can only be implemented after the existing print-run has been sold out. This print-run Barrie and I refuse to accept even for those to whom we want to give complimentary copies. We likewise refuse to recommend anyone to spend good money buying copies. So the situation remains a Catch 22 stalemate, and very far from satisfactorily resolved. Effectively, and entirely due to a publishing blunder, what should have been a most attractively-produced full-colour presentation of the Shroud has fallen very far short of its authors' aspirations for it....

Stephen Howarth *The Knights Templar*, Barnes & Noble (U.S.) edition, 1993.
Reviewed by Mark Guscini.

Most history books claim to be neutral in their outlook, and most end up with biased conclusions, favouring or criticising people or motives according to the author's personal predilections. This book makes no such claim and yet is genuinely an excellent and balanced treatment from their founding to their extinction as an order. It is also very well-written and easy to follow in spite of the Order's complex history. The pseudo-esoteric myths that have built up around the knights (due to their secret rites) are all demolished, and what is left is a picture of imperfect men striving

after perfect ideals, sometimes getting close and at other times showing decidedly unspiritual traits.

As far as the Shroud goes, Stephen Howarth has this to say about the possible Shroud/Templar connection; 'It is only a hypothesis, but it has virtues which all the others lack - it is simple, it takes all the known facts of the matter into account, and it explains both the confusion of descriptions and the Templars' own confusion'. All in all a highly recommended book about the order of warrior monks.

Richard Morris *The Biography of Leonard Cheshire VC OM*, London, Viking, 530 pp.£20

Published in June, a copy has not yet been seen by this editor, but from the national press reviews it sounds to be a 'must read'. For biographer Morris one of Leonard Cheshire's many perplexities was his continued belief in the Shroud's authenticity despite the radiocarbon dating of 1988. In 1945, when Cheshire was a national hero for his career as a World War II pilot, a girl at a Mayfair club asked him what he knew about God. It was a question that changed his life. He came across the Shroud and ten years later converted a London bus into a touring exhibition centre for the subject. For many in the UK Leonard Cheshire's articles and broadcasts on the Shroud during the mid-1950s were their first introduction to the subject – as in the case of this editor.

Apology to Frank Tribbe.

In the review of Frank Tribbe's new book *I, Joseph of Arimathea* published in Newsletter 51, the selling price was accidentally mis-keyed as \$99.95. As Frank has pointed out, if this were the actual price it would be the 'kiss of death' to the book's saleability. The true price is in fact a rather more modest \$19.95

