

RECENTLY PUBLISHED

Le Prélèvement du 21-4-1988; Études du Tissue: Number I in Actes du Symposium Scientifique sur le Linceul de Turin, Paris 7-8 Septembre 1989. O.E.I.L., 27 rue de l'Abbé Grégoire, 75006 Paris, France. 1990. 100 French francs (about \$20, plus postage).

This slim little volume of 106 pages is the first of a series, "Les Cahiers du Linceul" (Shroud Notebooks) that will present the separate sections of the Paris Symposium according to the general subject. The Paris *Acts* therefore departs from the traditional gathering of all proceedings into one volume, but gains considerably in convenience for holding, reading and consulting.

The Paris Symposium, as explained in a brief presentation to this first fascicle, was called as a consequence of the medieval date obtained by carbon dating. The incompatibility of this datum with previous scientific evidence created a situation that had to be clarified. The Symposium proposed a critical balance sheet of scientific research in order to identify points of convergence/points of divergence in the various disciplines, and from there to find direction for further research.

This Introduction is followed by reproductions of the official list of members of the Scientific Committee, the names of those who were scheduled to present papers, and the Programme. The Symposium was formally opened by a few words from Andre van Cauwenberghe, by whose initiative the Paris conference was organized.

Pivotal in the C14 event was, of course, the removal of the sample for the laboratories: the lead article, therefore, is Giovanni Riggi's account of the proceedings. He tells us that his was the honor to organize the entire operation and to make the cutting. Riggi's text is aided by his precise diagrams, one of which is reproduced on the front cover.

Prof. Franco Testore, one of the textile experts, explains the complex preparations prior to the cutting. Especially significant were his criteria for the choice of the site: certainly the sample must come from the main body of the cloth; away from the image, avoiding areas of scorch and mends, avoiding also marginal areas (most frequently handled) and the sidestrip.

Prof. Testore's observations of the sidestrip led him to surmise that this piece, if not actually belonging to the main piece, is at least probably from the same epoch; and he proposes that a sample be carbon dated. He sets forth two hypotheses for the existence of this

strip; perhaps a serious fault or damage in the original fabric, necessitating removal; or — and here he agrees with Prof. Vial — perhaps the cloth was not meant for a burial, for then the ends would have been fringed; but instead it was a length cut from a bolt.

Prof. Testore devotes a substantial discussion to conservation and preservation of the fabric, emphasizing that a correct method of conservation depends on the properties of this particular object as well as the element(s) responsible for the formation of the image. The presence of humidity, dust, fungi, etc., was combated during the 21 April 1988 session by a highly complicated and ingenious application of thymol to the reliquary. Six photocopies illustrate the cutting area; the Riggi diagram, seen also on the cover, appears again.

The first technical analysis of the linen was effected by Prof. Gilbert Raes (pronounced Raass). His 1974 Report is well-known; it is also often incorrectly quoted. The professor took the Paris opportunity to set the record straight by giving the historical facts about "this famous sample". He deplors the many "fantasies" embroidered upon his straight-forward report, and the affirmations that he himself had never made. He mentions the visit of Walter McCrone and David Sox, and his return of the sample to the Archbishop of Turin.

Raes can only say that while he found traces of cotton fibers in the linen of the main piece of the Shroud, he found no cotton in the sidestrip. The professor hastens to warn that his sample included only a very small bit of the sidestrip, therefore his observation calls for confirmation. The cotton fiber found in the Oxford sample was not identified: an omission that might have been avoided had there been collaboration amongst specialists in the different disciplines. Prof. Raes serenely suggests that, if there should be new exams of the Shroud, this point deserves attention.

The final communication in the book is that of Prof. Gabriel Vial; not as he gave it at Paris but in the expanded version developed for the *CIETA Bulletin*; by kind permission of the Author and the Editors, this version appears here on pages 7 to 20. *Spectrum* however, has omitted Prof. Vial's annex describing the threads removed from the cope of St. Louis d'Anjou: those which he submitted to Dr. Tite after the Shroud and two control samples had been sealed and distributed to the representatives of the carbon dating laboratories.

The book concludes with a short list of literature in various languages and a list of the Congresses from Turin, 1939 to New London, 1981.

No *Aha!*s will be applauded. The full-length picture of the Shroud on the front cover shows the frontal image at the right. It was an accident and will not happen again.

The second Cahier is now being prepared in an atmosphere somewhat more tranquil than what obtained for the first one. The

pressures of publishing can be harrowing. To these pressures, then, I address a few comments related to the original copy submitted to O.E.I.L. The most serious item is found on page 13, where it is stated that in 1974 the task given to Prof. Raes was to "determine the method of weaving and of bleaching" and the astounding statement that this analysis "seemed to date the confection of the cloth before the VIIIth century"! Raes roundly denies both.

On the same page occurs again that irritating habit the French have recently adopted of calling Americans "anglo-saxons". "STURP ... some 40 specialists belonging to several *anglo-saxon* laboratories..."

Finally, the illustrations are black and white photocopies, dark, dense and coarse. One can fully appreciate — and sympathize with — the stringent need to keep costs at a minimum. But such pictures are useless as a means of illustrating and are, besides, unutterably ugly.

D.C.

La Datazione della Sindone; Atti del V Congresso di Sindonologia, Cagliari, 29-30 April 1990. Edited by Tarquinio Ladu. Price not given; write to: Dott. Tarquinio Ladu, via Londra 7,09131 Cagliari, Italy.

Following established custom, the Acts of Cagliari are presented in a 549-page tome documenting the entire proceedings of the Congress. One new feature complements the obligatory list of organizing and honorary committees by adding the names of all who attended. Here we find participants from several countries of western Europe, from Poland and Bulgaria, even from Argentina and Ecuador. The book is generously illustrated; many pages are in color.

In his Presentation, Dr. Ladu, president of the organizing committee, explains that the theme of the Congress, "The Dating of the Shroud", had been established long before the announcement of the carbon date and the *Nature* article. He adds that the Cagliari Congress and the Paris Symposium serve to assess the situation sindonology faces today, and indicate a starting point for eventual multidisciplinary research based on a rigorous scientific protocol supervised by persons and organizations above all suspicion not only for their scientific capacity, competence and experience, but also for their moral rectitude.

The majority of the articles are in Italian; one each in French, German, Spanish. Two articles are translated entirely into English; all are summarized in English, with unequal quality. With the aid of Mario Moroni's ample report in *Spectrum* #35/36, June/Sept. 1990, pp. 38-40, even English-only readers can glean much information from this volume.

Les Evangiles: Jean Matthieu Marc Luc translated by Claude Tresmontant. O.E.I.L., Paris 1991.

Right away, we see that this book of the Gospels is different. Traditionally, John's Gospel would be placed after the Synoptics. A conventional decoration on the cover would be borrowed from some medieval manuscript illumination showing the Evangelists trembling in prey of divine inspiration. Here instead we have the full frontal image, in color, of the Christ of the Shroud. Other surprises are in store.

That ancient Greek redactions of the New Testament display passages that are incorrect from the point of view of Greek grammar, contain expressions that would have been avoided by someone writing directly in Greek, that the texts are "full of Hebrew-isms" and hide puns that would have worked in Hebrew, are baffles that Biblical scholars have recognized and yet have circumvented with laborious explanations restricted by the conviction that the Gospels were put into writing (Greek) from oral traditions long preserved.

But could the Greek be only a veil obscuring primary sources in the Hebrew language? Could those sources have been based on notes taken even while Jesus spoke? Of course, no New Testament texts in Hebrew have ever been found.* One hardly expects such a dramatic discovery. Neither did one expect that a fragment of St. Mark's Gospel would be identified amongst other Greek parchments in the seventh Qumran grotto, therefore unassailably dated around A.D. 50.

When the Hebrew Holy Books were rendered into Greek — the version known as the Septuagint — for the benefit of Jews dispersed around the Mediterranean, a literal phrase by phrase, word for word transcription was produced. Claude Tresmontant reverses the process; by reconstituting the traditional Hebrew-Greek lexicon, he makes a French translation directly from Hebrew. The result has an astounding ring of simple truth.

The retrospective version is based on a very solid method. Preceding this little book are four large tomes (one for each evangelist) of some 600 pages each, in which the Greek Gospel texts are analyzed word for word and phrase by phrase, in the context of the ancient Hebrew language.

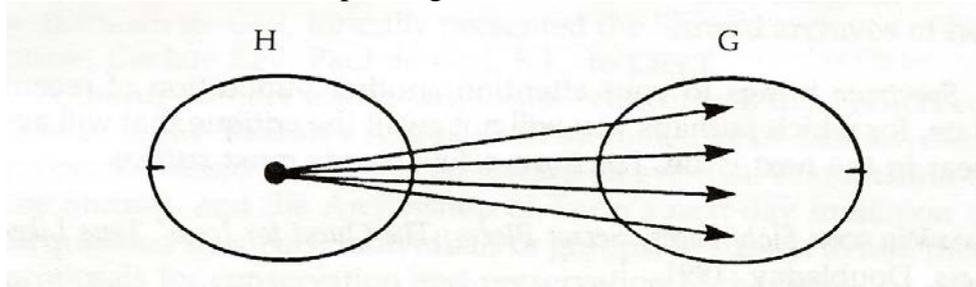
Can this translation help clarify some of our sindonic problems? Can it remove any semantic stumbling blocks? Does it, for instance, shed light on the *sindon/othonia* dilemma, over which so

* Rev. Virgilio Corbo, archaeologist in Capharnaum, reports that in the times of Constantine the Great, a Hebrew patriarch of Tiberiade, Jude IV, treasured the Gospels of John and Mark and the Acts of the Apostles, written in Aramaic.

many grimly scholarly explanations and counter-explanations have confused but never convinced our minds?

As Tresmontant explains in his Preface, the system of correspondence between the Hebrew Holy Books and the Septuagint translation can be discerned. He cites and illustrates five cases:

1. A Hebrew word corresponds to a Greek word
2. A Hebrew word corresponds to several Greek words
3. Several Greek words correspond to one Hebrew word
4. There is no Greek word for a Hebrew word
5. There is no Hebrew word corresponding to a Greek word



The second case applies to *sindon/ othonia*; for there is only one Hebrew word, *sadin*, meaning linen tunic; but the evangelists had a choice of words in Greek. Granted, the word *sadin* has come to our attention before; but it seemed to be only a part of the problem. Here, instead, it fits logically into place. Commenting on John 19:40 in his preparatory volume, *Evangile de Jean* (O.E.I.L., Paris 1984), Tresmontant devotes two pages to *sadin-sindon-othonia*.

Not all the new interpretations are so readily acceptable; a few perplex. On the one hand, perplexities of another nature often dissolve in this study: for instance, Why did John not enter the Tomb until after Peter did, although he, John, arrived first? Out of respect for his elders and betters, we are told. But no; the fact is, as we learn, that John was a priest. It was forbidden for a priest to enter the "unique place" where lay a dead body. John entered when he realized that in the Tomb no body lay.

This brief and necessarily superficial review can neither do justice to the ponderous background work nor to the surprising beauty, clarity and immediacy of this translation. But if the Gospel message thus couched brings us into more intimate communion with the Protagonist, then our thoughtful study will bring reward.

Science et Foi is the publication of Cercle Scientifique et Historique (CESHE). As in the words of Pius XII, members are "convinced that between the certain truths of faith and established scientific facts, contradiction is impossible". In concrete terms, there could be no more striking example than the Shroud.

The latest issue (#19, first trimester 1991) includes an index of articles published from 1986 to 1990. Twelve of these are on the

Shroud, most of which (if I remember rightly) have been mentioned in *Spectrum*. One also finds in the index two articles by A.-A. Upinsky, on the theme of the crisis confronting science today.

Another name that will be remembered from the Paris Symposium is that of Marie-Claire van Oosterwyck-Gastuche. In this issue of *Science et Foi*, she presents a trenchant 10-point criticism of the carbon-dating affair beginning with the 13 October 1988 announcement, entitled (I translate from French): "The Medieval Age of the Shroud of Turin; the stages of a technological bluff".

In France, the editor of the journal is: Dr. Dominique Tassot, CESHE France, 9 ave. du General Leclerc, 59170 Croix, France.

Spectrum brings to your attention another publication of recent date, for which perhaps you will not await the critique that will appear in the next issue. For now, a few words must suffice.

IAN WILSON: *Holy Faces, Secret Places; The Quest for Jesus' True Likeness*, Doubleday, 1991.

The Author, who has published an average of a book a year since his best-seller, *The Turin Shroud*, in 1978, remarks in his Preface that this book "became one of the most demanding I have ever undertaken". Indeed, evident is the amount of research involved, evident too is the studiously careful composing of the material. From the point of view of the writer's craft, here Wilson finds his smoothest stride. The theme, of course, is the Veronica, and intriguing is the way the story is told. *What* is told, in the manifold implications of the fastidiously gathered elements, is, of course, what ultimately concerns us. And this must be left for the next time.

Doubleday (London edition) has produced a handsome volume, set in Times typeface. There are 8 color plates, 32 pages of black & white reproductions, and numerous line-figures in the text. Notes are at the back of the book by chapter. There is an extensive bibliography and an index. When so much care has gone into the production, it is disheartening to be assaulted by a plethora of typographical errors and inconsistencies, not to mention the really annoying fact that quotation marks are never dropped from 'holy faces' — what, after all, the book is about — becoming even more awkward in the possessive, 'holy face's'. Quotation marks also adorn 'cut-out', 'crossed hands', 'copy', Turin 'Shroud', 'holy towel'.... The result is an unevenness of emphasis that encumbers the narrative flow.