

TWO ON THE PRAY MANUSCRIPT

Whatever the reasons, neither of the following papers were delivered to me. Regretfully, there is not so much as a summary in the Symposium Program of the talk given by Prof. Jerome Lejeune, of the Academy of Medicine. The Program contains a full-page summary of the presentation of Yvonne Bongert, professor at the University of Law. Information for this review is based on the summary.

INFLUENCE DU LINCEUL DANS L'ICONOGRAPHIE
DU CHRIST ET LE MANUSCRIT PRAY
YVONNE BONGERT

In a chronological survey, Mlle. Bongert looks to the very beginning, remarking that the Gospels give no indication about the physical appearance of Jesus; and Christians of the first two centuries did not represent him in art. In the IIIrd century mural paintings in the catacombs, the youthful Good Shepherd represents Christian soteriology. The majestic Christ appears in the IVth century; the two famous locks are seen at the hairline, where the hair is parted in the middle. The two types go tandem into the VIth century. By the XIth century, the majestic type is preferred. The points of congruence between this type and the Shroud are striking.

However, the resemblance cannot be regarded as proof that these images of Christ were inspired by the Shroud.

In contrast, the Pray manuscript (1192-1195), showing the Dead Christ lying on a funeral sheet, hands crossed, thumbs retracted constitutes what can be considered a proof of the existence of the Shroud at the end of the XIIth century; that is, before the medieval date attributed by the 1988 Carbon 14 test.

LE LINCEUL, LE MANUSCRIT PRAY ET L'IMAGE DE LIERRE
JERÔME LEJEUNE

These three items have an interesting peculiarity in common; all three show what we refer to (incorrectly) as "poker holes". Other common characteristics are pointed out by Prof. Lejeune, who recently returned from Budapest where he was privileged to examine the Pray manuscript.