

## VIGNON MARK 15 IN THE CAPPADOCIAN AND OTHER IMAGES OF CHRIST

### Part 2, by Lennox Manton

Before the discovery of the Shroud in the West gate of Edessa in 525 the images of Jesus were the figment of the imagination of the artists concerned, and often had an Hellenistic influence. This can be seen in the images of Christ in the Arian Baptistry of Theodore A.D. 500 and in the Sant Appolinare Nouvo, A.D. 504 in Ravenna (figs 1,2). In the Vatican Museum there is a much earlier sarcophagus circa A.D.300 that has a bas relief of a young Hellenistic featured Christ riding his donkey into Jerusalem (fig 3). The image on the cloth that was found in the gate house was identified with that on the cloth that was brought to Abgar by Thaddeus in A.D. 39. Thus after 525 the future images of Christ conformed basically to that of the Shroud (fig 4). When studying the Shroud it was Vignon who listed, amongst others, some unusual markings in the facial image that were then listed as the 'Vignon markings' (fig 5); it is quite possible that when doing this he was not aware that some of them already existed in the images of Christ in the Byzantine churches of Cappadocia that dated from the ninth to the twelfth centuries.

The Shroud remained in the Basilica built by Justinian in Edessa till it was taken to Constantinople to reach there in 944 on the fifteenth of August. However, the Iconoclastic period began in 726 when Leo III was Emperor and his edict prohibited the production of icons depicting images of Christ and Saints on the grounds that their veneration was akin to idolatry, and this against the vigorous opposition on the part of the Fathers of the Church. Future church decoration was limited to linear or more complicated designs: consequently this resulted in the wholesale destruction of all such images that were then extant. The Emperor Leo III himself decided on the removal in 726 of the Icon of Christ, known as 'The Chalke Christ' that was over the portal of the Chalke Palace of Justinian. Originally only four icons were thought to have survived the wholesale destruction and these were located in Sinai, but are now in Kiev. However further investigation in Sinai attributed three others to the sixth century and to be the work of ateliers in Constantinople, possibly those of the Imperial workshops, namely an icon of Christ painted in encaustic (fig 6), a bust of St Peter, and a Virgin enthroned between Soldier Saints, and here the icon of Christ does not show Vignon mark 15. There is also in Sinai a mosaic of the 'Transfiguration', again the work of Constantinople that dates to 540, and here too the image of Christ does not show mark 15 which would appear to indicate that these works are more or less contemporary.

Edessa is some considerable distance from Constantinople and even today not an easy journey. For the artists of the Imperial workshops to have produced these images so soon after 525 would have meant seeing the Shroud in Edessa and recording the details of the image for future reference in Constantinople. In so doing it is possible that mark 15 at that time was not appreciated. The Iconoclastic period that began under Leo III in 726 was repealed in 787 by the Empress Irene at the seventh Ecumenical Council of Nicea, but in 815 the movement was reintroduced by Leo V to be finally repealed in 815. There are two early churches, the Koka and the Daniel, that have been hewn into the cliffs of the remote Peristrema Gorge, some miles distant from Urgup. The decoration in these two churches is archaic with little finesse in the case of Koka. Here the image of the Pantocrator does not show mark 15 (fig 7), and in the ceiling is a Cross representing 'The Pentecost' that has a background of Iconoclastic designs (fig 8). Though

the draftsmanship in the Daniel church is not in any way sophisticated the decoration does show an aptitude for design: here the image of the Pantocrator is somewhat unique in the concept of the artist and also does not show mark 15 (fig 9). However the prolific and very fine Iconoclastic decoration on some of the walls is very colourful, elaborate, and more accomplished than the figure images (figs 10,11,12). It is possible that the combination of imagery and design in these two churches, and the lack of mark 15 could indicate that their decoration took place between the years 787 and 815 when the Iconoclastic movement was repealed for a short time by the Empress Irene.

In Cappadocia there are traditions that St Paul spent some time in the valleys that are not so remote from Tarsus. Little is known of his activities during the period that lies between him being taken by the Apostles to Caesarea in order to make sure that he took the boat home to Tarsus Acts 1:30, and the time when Barnabas went to Tarsus for to seek Paul, and when he had found him brought him to Antioch, Acts 25:26. At that time it would appear that Paul was not then in Tarsus.

If Paul did visit the remote Cappadocian Valleys it is possible that his activities there were the instigation for the region becoming a refuge for hermits and anchorites who lived in small chapels hewn out of the pinnacles of the soft volcanic Tufa. It was Basil the Great 330-79, one of the Fathers of the Eastern Church and the brother of St Gregory of Nyssa and his sister St Macrinus, who brought many of these monks and anchorites, for their protection, into religious communities and thus founded the Monastic system. During the Iconoclastic period some of these chapels and monastic churches were decorated with linear designs painted directly onto the tufa in a red ochre medium that was obtained from the bright red clays from the Kizil Irmak river, the red river, and it is these same clays that are used in the flourishing pottery in the nearby town of Avanos. The end of the Iconoclastic period in 942 gradually brought about the redecoration of the churches to a formula laid down by the Byzantine Church that included scenes from the New Testament together with the images of Christ and numerous Saints. In some cases frescoes relate to other historical events such as the reference in the Cavuscin Church to 'Melias the Magistrate' the Armenian leader who fought the Byzantines.

At the end of the Iconoclastic period some of the earliest churches to have been decorated in the Urgup region were the Lapin church, the early Tokali Church, the Theodore in the Susam Bavri valley and the Pigeon church in the Gulu Dere valley. These date to the late ninth century and that of the Theodore by an inscription. It is possible that the Lapin is the earliest and the one where the frescoes have suffered the most being open to the elements and lack of conservation. Here mark 15 can uniquely be seen on the brow of the Christ child in the arms of the Virgin (fig 13). It is interesting that the Virgin is dressed in a white robe and has a large black hair style or wig whereas the usual colour of the Virgin's dress is blue, as laid down in a book of instructions to artists by the Imperial workshops in Constantinople. In the Direkli church in the Peristrema Gorge in the Ihlara valley there is an almost identical fresco of the Virgin that shows mark 15 on the brow of the Christ child in her arms (fig 14). A mosaic of the Virgin and child, also showing mark 15, and dating to the last quarter of the tenth century is over the door to the Santa Sophia (fig 15). She has been depicted between Constantine and Justinian. A somewhat differing concept of the Virgin and the Christ child showing mark 15 on the brow can also be seen in the Kiliclar church that dates to the mid eleventh century, but here the Christ child in her arms

appears to be very mature and street wise (fig 16). In a fresco of the nativity in the Theodore church a more mature infant Christ is shown being bathed and also with mark 15 on the brow (fig 17). The frescoes over the barrel vault of Old Tokali church are shown as a series of events in the life of Christ from the Annunciation to the Crucifixion, as in a strip cartoon for the benefit of the illiterate. The frescoes, in part are somewhat unclear, but there is evidence that mark 15 has been depicted in some of the images of Christ (fig 18). Over the entrance to the narthex in the Santa Sophia there is a mosaic dating to 890 that depicts the Emperor Leo VI lying prostrate before Christ seated in an ornate chair. Not only has mark 15 been recorded in the image but also marks 4 and possibly 2 (fig 19). The Pigeon church in the Guli Dere valley that is difficult of access and thus has well preserved frescoes, also has Christ seated in a similar chair, but only mark 15 has been recorded in this image (fig 20). However, the Pigeon church has the early design of a flat ceiling, as in the Theodore church, so that the similarity of the two depictions could indicate a somewhat similar date of 890 for the Pigeon church frescoes. It has to be noted that only fresco decoration was applicable in the Cappadocian churches, the softness of the Tufa substructure being unable to hold mosaic.

It appears then that the artists responsible for the decoration of these churches of the late ninth century, when the Iconoclastic edict had been rescinded, became more aware of the markings in the facial image of the Shroud that Vignon later observed and described. The fact that mark 15 was used by the painters of the images of the Christ child in these early churches was doubtless to substantiate and define His Divinity, and thus it became a symbol that was consistently used in all the later images of Christ in all works of art that emanated from the Imperial workshops or other ateliers in Constantinople, either in fresco, mosaic, portable icons and enamels up until 1204.

From the late ninth century onwards the Cappadocian churches were subject to being redecorated according to the Byzantine formula. Artists at that time did not usually sign their work being treated as artisans who painted to the formulas laid down in the copy books. Images of the Saints, such as the Baptist always had unkempt long hair, St Peter with curly white hair and beard, and Joseph in the scenes of the Nativity always shown seated on a rock or hillock with his back to the event to indicate that he had had no part whatever in the proceedings. However the image of the young St Mark in the fresco of the Apostles in the Barbara church in the Solagne valley could have been inspired by a local child (fig 21).

Though the decoration of many of the churches and chapels of the Tenth and Eleventh centuries was the work of individual Cappadocian painters of varying degrees of expertise, many were the work of Artists from Constantinople who were employed by local wealthy donors who were then often depicted in some part of the church in attitudes of supplication. The Karanlik Monastery church dating to the first half of the eleventh century, and one that could easily be defended, is one where the decoration is of such sophistication and quality that it must have been the work of Constantinople. The image of the Pantocrator and that of Christ in the fresco of the Denunciation in Gethsemane show mark 15 (figs 22, 23). His image in 'The Ride into Jerusalem' has been vandalized but must have had mark 15 also. At first it was thought that mark 15 had been confined only to the images of Christ but it was then observed that in the Lapin church the painter had extended the mark to the image of St Michael and another Saint that could be that of St John (figs 24, 25). This was again, no doubt on the part of the painter, to express their

Holiness and to indicate that they were Saints of some importance. This can be seen in the Theodore church where mark 15 has been recorded on the features of Archangel Gabriel in the fresco of the Annunciation (fig 26). The fact that mark 15 was used as such by some painters appears to have been at their discretion for it does not often occur and could not have been a definitive instruction laid down in the copy book. However, in the later Karanlik church mark 15 has been extended to the image of St John, the beloved of Christ (fig 27). It also features on the image of St John in the fresco where he has been shown with St Mark writing their Gospels (fig 28). In the ceiling of the Kilicilar church the depiction of St Michael frescoed within a medallion also shows mark 15 (fig 29).

The nearby Apple church of a similar date to Karanlik, that is of first half of the eleventh century, is an example where the earlier Iconoclastic motifs have been plastered over prior to redecoration with fresco. This work too is the equal of Karanlik having exceptional colour and could be attributed to the same or similar workshop as that responsible for the Karanlik decoration. Unfortunately the facial images here have been somewhat vandalized but there is evidence in some of the use of mark 15. That mark 15 became the traditional feature in the Cappadocian images of Christ is apparent in the fact that it was recorded as such in the image of Christ in Majesty in the tenth century Virgin church in Urgup, that is now closed for fear of falling some hundred feet into the valley of the Swords (fig 30). Also in the image of the Pantocrator in the monastery church of Eske Gumus that also dates to the mid eleventh century (fig 31). Here marks 1 and 4 have also been recorded and unusually too the image has been shown with the symbols of the Evangelists. In the Yilanli church in the Peristrema Gorge the fresco of 'Christ in Majesty giving the Eastern Blessing' has mark 15 depicted (fig 32), and it has also been featured on the image of St Michael. In the South gallery of the Santa Sophia an eleventh century mosaic of Christ with mark 15 has been depicted enthroned between the Empress Zoe and her fourth husband, the Emperor Monomachos (fig 33). In the Bargello in Florence a mosaic of Christ with mark 15 is the work of Constantinople and dates to 1150 (fig 34). Similarly an artist from Constantinople working in St Catherines was responsible for the depiction on an iconostasis beam of 'the raising of Lazarus' that dates to 1150, and here too mark 15 has been depicted on the image of Christ (fig 35). There are other icons in tempera of Christ with mark 15 in Sinai that are also the work of Constantinople, and many others in various museums.

The Shroud arrived in Constantinople from Edessa in August 944, still in a folded state, where it was more easily seen and its markings a reference for those of the ateliers and the Imperial workshops. Of the first Crusade a contingent of some thousands of countrymen was raised by Godfrey de Bouillon, Duke of Lorraine and his two brothers Eustace and Baldwin, and of the three Baldwin was the more brutal and aggressive. They reached Constantinople in 1097 to be received with some disquiet by the Emperor Alexius. After some dissension and disputes the various leaders of the Crusade enjoyed the hospitality of Alexius and they must doubtless have been shown the Shroud that was then kept in the Pharos. The Crusade left Constantinople in the summer of 1097 and fought their way to Jerusalem through Nicea and Antioch. On the way they passed through Cappadocia to Caesarea, the capital, and in so doing they must have passed through Goreme and Urgup and have seen the churches. At Caesarea those of the Crusade took differing routes to Antioch., Godfrey de Bouillon and his party took the easier route whilst Tancred and Baldwin took the shorter and more difficult through the Cilician Gates to Tarsus

where they freed the Christian population from Turkish domination. However, before Antioch Baldwin turned East to Armenian Edessa that was then ruled by Thoros with whom he became co-ruler, and then to eliminate him to found the Dynasty of 'The Counts of Edessa;' so they remained before being forced out by Zengi of Aleppo in 1149.

Hewn into the cliffs of Goreme and difficult of access is Sakli church 'The Hidden Church' The frescoes here are mostly in good condition, but apart from the usual program of scenes from the New Testament there is over an arch a fresco of the Mandylion that shows the image of Christ with mark 15; together with motifs that indicate it was kept in a cover of some expensive brocade (fig 36). Over a niche in the wall is another picture of the Mandylion, but this has almost been destroyed by damp. The ceiling of the church has been decorated with frescoes of shields, that are not to be seen in other church decoration, and the images of Militant Saints (fig 37), whilst the image of St Helena has been shown holding in front of her a Norman shield of the type shown in the Bayeux tapestry (fig 38). Both she and Constantine are dressed in garments of a rich brocaded material. These details appear to reflect a Crusader influence, if so it could point to the fact that the decoration took place at sometime between 1098 and 1144 when Baldwin and his heirs were the Counts of Edessa. In the Urgup complex of churches chapel 21 has a similar Mandylion image that has been vandalized, but it must be of a similar date showing as it does the same brocade motif as seen in Sakli; the church, however, is always closed to the public.

Not only was mark 15 used as a traditional symbol on the images of Christ in various media by the workshops of Constantinople it also became a traditional symbol, up till 1204, on images in the churches of Cyprus, Greece, Italy, Sicily, and Georgia. Though Cyprus was judicially under the aegis of Constantinople the Cypriot church did not have its own administration but did have its own artisans for church decoration. That the church had its own administration was due to the fact that it was deemed to have been founded by St Paul and Barnabas when on their first journey, However, Church decoration did follow the Byzantine formula though the work had a concept that was not that of Constantinople. The image of Christ remained basically the same though the artist responsible for the decoration had his own interpretation; mark 15, however, remained the traditional symbol on the images of Christ. Examples of such decoration can be seen in the Pantocrator in the church of Panagia tou Arakou, Lagoudera that dates to 1192 (fig 39); the, Entry into Jerusalem, circa 1020, in the church of St Nicholas of the Roof in Kakkopetria (fig 40); The 'Christ Pantocrator' early 12<sup>th</sup> century in the Panagia Theotokos, Trikomo (fig 41), and in the 'Holy Handkerchief ' in the church of the Archangel Michael, Lefkera 1190 (fig 42).

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That Vignon 15, up till 1204, was a traditional symbol that artists invariably used in their images of Christ, other than the images to be seen in Cappadocia and Constantinople, is evidenced by the fact that it is featured in his image seen in the mosaics and icons of Italy, such as the eleventh-century Christ in Majesty to be seen in the Abbey church of San Pietro Al Monte Civitate (fig 43), and also in the mosaics of Torcello Cathedral. Mark 15 has also been recorded in images in Greece, Sicily the Balkans and Russia. The mosaic decoration of the Monastery

church of Daphni, near Athens, dates to the last quarter of the eleventh century and is also the work of Constantinople. The disquieting Pantocrator in the dome sends the message “You sin if you dare” and records Vignon 15 (fig 44); it is also to be seen in the mosaic of the Baptism (fig 45) and the Ride into Jerusalem (fig 46). Mark 15 can also be seen in the image of the Pantocrator of Hosias Lucas in Phocis that dates to the eleventh century, but here the work is thought to have been that of Byzantine Slavonica (fig 47).

A mosaic of 1143 in the narthex of the church of La Matorana in Palermo shows Christ with mark 15 placing the crown on Roger II as the Norman King of Sicily (fig 48). Greek artists in mosaic settled in Sicily and were responsible for the decoration of the Cathedral of Cefalu that included the more benign image of the Pantocrator with mark 15. This impressive mosaic in the apse that dates to 1148 is thought to have been of Greek workmanship though the expression and the treatment of the image does not follow the format of Constantinople, having its own Sicilian concept (fig 49). In the Capella Palatine there is over the entrance to the Sacristy a mosaic of the “Ride into Jerusalem”, 1143, and here too the image shows mark 15 (fig 50). Greek artists in mosaic were responsible for the decoration in the Cathedral of Monreal 1174-1182 and here mark 15 shows in the Pantocrator and again in the “Death of the Virgin” (fig 51). As an indication as to how widespread mark 15 had become in the images of Christ there is in the Cathedral of the Dormition a depiction of His image with mark 15 in Tempera on a wooden panel. Though the image conforms to that now generally accepted, its concept differs markedly to that of Constantinople.

During the Comnenian period in Constantinople a large number of Venetian and Genoese merchants settled into their own ghettos and flourished by taking advantage of the generous trading concessions given to them by the Emperors, of whom Manuel I appears to have been somewhat lavish. The unrest at the exploitation of these merchants resulted in a general uprising in 1182 of the indigenous population that resulted in the massacre of a substantial number of the Venetian community, and the seizure of their stores and properties. The Doge of Venice then sent one of the foremost merchants in Venice, one Enrico Dandolo, to Constantinople as a mediator, but he too was attacked and returned to Venice a blind man. By 1202 Dandolo had been elected Doge and seizing the opportunity for revenge he helped the Crusade of 1204 with a fleet of ships and credit to enable them to achieve their objective in freeing Jerusalem of the Saracens, an enterprise in which he himself took part. However, at a crucial point in the enterprise he diverted the Crusade to attack Constantinople and thus brought about its fall in 1204; Dandolo lost his life during the attack and is buried in Santa Sophia. The Venetians stripped Constantinople of its treasures, and many are now in the museum of San Marco where an enameled plaque of the “Ride into Jerusalem” showing mark 15 on the image can still to be seen. It was then that the Shroud disappeared, ostensibly into the hands of the Templars, and not to be seen again till it was shown to the public by the Canons of Lirey in 1357. A medallion that commemorates the event and bearing the arms of the de Charney family is in the Cluny museum in Paris. The lack of the twelfth-century art of Constantinople is due to the sack of 1204, and what was not stolen was destroyed. The family of Alexius dispersed, his son in law, Theodore Lascaris, going to Nicea where he and his successors were to rule the Nicean Empire; another scion went to Trebizond for that branch to become wealthy enough to build and decorate with fresco another but smaller Hagia Sophia. In 1261 Michael III Paleologus of Nicea sought the aid of the Genoese to provide shipping for his attempt to regain control of Constantinople from the

Latins. In this he was successful and founded the Paleologue Dynasty. Between 1204 and 1261 the Latin occupation did little in the way of the Arts, even though some of the Imperial workshops appear to have remained in situ. However, the majority of the artisans left the City to find work where they could, the main industry left in Constantinople being the copying and the illustration of manuscripts there and in the monastic institutions. The finest decoration of this period in mosaic can be seen in what was once the church of “The Chora in the Fields” that later became the “Kahriye Camii” Mosque, but is now a museum. The work was initiated by Theodore Metochites who has been depicted in the work that was completed in 1302. The importance of the mosaics lies in the fact that mark 15 does not figure in that of Christ that dates to 1320 (fig 52). Some frescoes of exceptional quality decorate a side chapel and here mark 15 has not been depicted in that of Christ welcoming Adam and Eve from Limbo (fig 53), neither has it been depicted in the image of “Christ in Glory” shown between the Virgin and the Baptist (fig 54). Mark 15 has not been recorded either in the mosaic of Christ, also shown between the Virgin and the Baptist in the South gallery of Hagia Sophia (fig 55). This too is of a similar date to that of the image in Chora.

The frescoes that date to the late fourteenth, fifteenth, and sixteenth centuries in the Cypriot churches do not show mark 15 in the images. Instances to be seen are in the ‘The Betrayal and Dormition’ in the church of the Holy Cross of Agismati Platanistasa (figs 56-57): in ‘Judge me not’ 1495 in the church of St Mamas, Louvaras (fig 58): ‘Healing the Blind Man’, dated to 1590, also in the church of St Mamas (fig 59), ‘Christ in Majesty, 1514, in the Panagia of the Archangel Michael, Galata (fig 60), and these amongst many other instances.

Apart from the Cypriot churches mark 15 has not been depicted in the images of Christ that date to these later centuries and are to be seen throughout Europe and the East. One such, the ‘Noli Me Tangeri’, dating to 1500, is of the Cretan school and is now in Venice (fig 61). Other examples include ‘The Entry into Jerusalem,’ 1535, Tempera on wood and supposedly by the Cretan artist Theophanes Bathas. This is in the Monastery of the Great Lavra, Mount Athos (fig 62). Mark 15 has not been depicted in the following instances, ‘Christ Pantocrator 1548, in the Monastery of Barlaam, Meteora (fig 63), ‘Christ Enthroned’, 1664, Tempera on wood in the Byzantine Museum in Athens (fig 64), the ‘Harrowing of Hell’, 1572, Tempera, Decani Monastery, Serbia (fig 65), ‘Bust of Christ’, Tempera, 1393, Monastery of Zrze, Macedonia, in the Art gallery, Skoplje (fig 66), ‘Christ in Glory’, 1547, of the Cretan School and in the Monastery of Dionysiou, Mount Athos (fig 67), and ‘Christ in Glory’, seventeenth century, in the Museum of Rumanian Art in Bucharest (fig 68).

It is interesting that mark 15 has not been depicted in the Romanesque churches of France, although the images of Christ generally reflect that of the Shroud, but with the artist’s individual interpretation. They generally show instead the symbols of the Evangelists. Examples can be seen in the frescoes of the Pantocrators in the churches of the Loir valley, such as that of St Gilles in the Parish of Pontigne, dating to the thirteenth and fourteenth centuries (fig 69), in the parish church of St Jaques des Gueret, dating to 1130-1170 (fig 70), in the Romanesque crypt of the church in the town of St Aignan that dates to the twelfth century (fig 71). The image in a twelfth-century fresco in the crypt of the church of Tavant near Tours is another example (fig 72). It is also interesting that a French painter working in Sinai in the thirteenth century was responsible for the ‘Dormition of the Virgin’ painted in Tempera on the left wing of a Triptych.

Here the image of Christ also does not have mark 15 recorded (fig 73); it is possible that the painters of France were not conversant with, and did not understand, the significance of mark 15 in the Eastern churches, nor marks 2, 3, 4 etc. Apart from the Loir frescoes, there are others that do not show mark 15, such as in the twelfth-century church of St. Martin de Vie, Nohant (fig 74), and in the twelfth-century St. Martin De Brinay (fig 75). Mark 15 does not appear to have been recorded in some of the Spanish churches of the twelfth and thirteenth centuries, namely in that of 'The Ride into Jerusalem', thirteenth century, in the Episcopal Museum, Espinelves Vich (fig 76), and in the 'Christ in Majesty', twelfth century, St Clement De Tahull, Barcelona (fig 77). Similarly, a depiction of 'The Washing of the Feet' in Pisa that is also of the twelfth century does not show mark 15 (fig 78), and likewise that of 'Christ in Majesty', twelfth century, in the church of Monte Maria Burgusio Bolzano (fig 79). Finally, mark 15 has not been recorded in the images of Christ in the twelfth century church of Orreslevi in the parish of Arrhus in Denmark (figs 80-81). These images of Christ to be seen in the twelfth and thirteenth centuries in France, Spain, Denmark, and sometimes in Italy have no relation to the Cappadocian images of a similar period, nor has mark 15 or any of the other Vignon markings been depicted. It would seem therefore that the images of Christ with the Vignon markings that were traditional to the Eastern Culture did not extend to the West, and it is also of note that the Eastern Blessing is differing to that of the West

## **Conclusion**

The theory that the general image of Christ as we know it today was inspired by the image of the Olympian Zeus that was the masterpiece of Phidias is not tenable. As this was destroyed some centuries past it is difficult to imagine how this theory was conceived, especially when taking into account that the image of Christ up until 525 was usually Hellenistic and the inspiration of the artist concerned, furthermore, the Olympian Zeus would not have had any Vignon mark depicted. There is no doubt that the Hellenistic image changed dramatically to the one that is accepted today, but with local concepts depending on the outlook of the artists concerned in their church decoration.

After the discovery of the Image of Edessa, Justinian built Santa Sophia in which to preserve it and where it became a reference for artists. However, Edessa is far removed from Constantinople and it is possible that at that early date the Vignon markings, and especially that of 15, were not recorded in the images of Christ. Of these images that date prior to the Iconoclastic period that began in 723 four are knowingly extant in Kiev, with a sixth-century bust of Christ painted in Encaustic that is still in Sinai. The artist responsible for this image must have been someone from the Imperial workshops of Justinian in Constantinople, and either worked from drawings done in Edessa or done in situ in Edessa.

The first depictions of mark 15 in the images of Christ appear in the late ninth-century churches of Cappadocia and that of 'Christ in Majesty' in Hagia Sophia. Between 700 and the date when the Image of Edessa reached Constantinople in 944 there was some political unrest in Edessa, however, after 842, when the Iconoclastic period ended, it would seem that the Vignon markings in the image had been recognized to the extent that artists used mark 15 in these ninth-century churches to define his divinity, and this extended to the mark being depicted in child images when in the arms of the Virgin as such a symbol. The use of mark 15 in this context became the traditional symbol in defining his divinity, and was depicted in all later images in



fresco, mosaic, enamel and other media employed in the Imperial workshops and ateliers of Constantinople up till 1204, and not only there but in many other countries as in Georgia and Cyprus. After the sack of Constantinople in 1204 the majority of the artisans of the ateliers and workshops left Constantinople. The Venetians took many of the treasures, and the Shroud ostensibly fell into the hands of the Templars, not to be seen again till shown to pilgrims by the Canons of Lirey in or about 1356. Thus it had not been seen by any but the Templars for some one hundred and fifty years.

Between 1204 and 1261, when the Latins were turned out of Constantinople by Michael III, the artistic output of Constantinople mainly took the form of copying manuscripts with their illumination, though possibly some limited work in mosaic was also undertaken. However, by 1261 any artisans who had elected not to leave Constantinople after 1204 would by now have been somewhat elderly. New artisans must have been responsible for the decoration of the Chora in the Fields where the quality of the work, either in mosaic or fresco, is exceptional in quality, as is that of the mosaic in Hagia Sophia of Christ depicted between the Baptist and the Virgin. These images dating to around 1320 do not show mark 15, though the image is still traditional. It would appear thus that though the image of Christ remained for the most part traditional, the detail of the Vignon markings had been forgotten, the Shroud not having been available as a reference. As has been shown it is after 1204 through the later centuries that mark 15 gradually ceases to be recorded in depictions, and in the West the mark was not appreciated nor was it depicted.

How does the foregoing history of mark 15 relate to the Turin Shroud when carbon dating has recorded the age to be of the mid-fourteenth century? If this were to be the case then the marks described by Vignon should not have been a part of the image as they are in the Cappadocian frescoes. By the time when Vignon listed the markings the Cappadocian churches had been derelict and vandalized for some hundred or more years, the region having been taken over by the Mamelukes and their successors. The fact that the Vignon markings are a part of the Turin Shroud image is another factor, amongst others, in substantiating the fact that it is an artifact dating to the early first century; being that of a crucified man that reflects the Passion as described in the New Testament it then becomes an object of some significance.