

NEWS & ACTIVITIES AROUND THE WORLD

Enthusiastic response followed fast upon the announcement, in the March *Spectrum*, that Paris will be the background for the *International Scientific Symposium on the Turin Shroud*. Specialists from several countries will present new research in sindonic subjects in a program which includes studies in history, iconography, anatomy; textiles, pollen; radiocarbon dating; physics, chemistry, hematology; as well as new discoveries about image formation.

Not since 1978 has such a distinguished and lengthy roll-call of scientists from so many disciplines gathered to report on the progress in so many aspects of sindonology.

The dates are September 7 & 8; and the place is the Centre Chaillot-Galliera, 28 Ave. George V, just off the Champs-Élysées. A registration form is inserted here for readers who plan to attend but have not yet registered. An identification card will be issued, without which no one will be admitted into the conference.

Authors of Shroud books are invited to take a sample copy for the display table. Any questions should be addressed to:

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I will leave for Paris on August 10 and return on September 14. This absence makes it necessary that again, as in 1988, the September and December issues of *Spectrum* be combined.

Dorothy Crispino

Shroud experts and enthusiasts from around the world gathered in Bologna, Italy, on May 6 and 7 to attend an international symposium entitled "The Shroud and the Icons", organized by Professor Lamberto Coppini, chairman of the Emilia Romagna delegation of the Centro Internazionale di Sindonologia. Dr. Coppini is well known for his own contributions to Shroud studies in the field of Anatomy. Impressive both for the number of scholars and the excellence of the presentations, this symposium was perhaps unique in offering so much of interest to art lovers as well as to scientists and historians.

The symposium addressed the need for a forum in which to present continuing research on the relationship of iconography and the Shroud. First put forward by Paul Vignon, the theory maintains that Byzantine and subsequent portraits of Christ derive directly from knowledge of the Shroud image. If correct, this would corroborate the other body of evidence demonstrating the

pre-XIVth century existence of the Shroud. The presentations of Ian Wilson, centering on VIth century Christ portraits, and of Heinrich Pfeiffer, describing the representation of the wounds in Crucifixion and Deposition scenes, made this connection most forcefully. Alan Whanger went a step further, pinpointing details common to the Shroud and icons with his overlay technique. This theme was explored further by Giovanni Tamburelli and Nello Balossino.

The artworks examined in other presentations were visual testimony of their relationship to the Shroud image. Maria Theocaris, of Athens, brought reasons for accepting the Shroud as the prototype of the *epitaphioi*; Gino Zaninotto discussed the *acheiropoietos* image in the Sancta Sanctorum of Rome. Werner Bulst shed new light on the history of the Pray Manuscript of Budapest, and Frère Bruno Bonnet-Eymard elaborated on Pope John VII's *umbrella* — an embroidered canopy for suspending above an altar. Russian icons were the fascinating subject of Georges Drobot and Laura Ferreri. Closer to home, Maria Luisa Moncassoli Tibone described Piedmontese frescoes depicting the Shroud, and Massimo Centini traced the Shroud's travels in Piedmont.

Several reports were of a more scientific nature, such as those of Pierluigi Baima Bollone, demonstrating that the facial muscles visible on the Shroud are characteristic of a corpse, and Paul Maloney's study on the position of the feet as proof of crucifixion and his second report concerning some peculiarities of the cloth. As Maloney was unable to attend, his papers were delivered in the resonant tones of Albert Dreisbach.

Historical presentations tended to penetrate much farther into the past than the period determined by the C14 dating. At least those by Mario Moroni, who examined numismatic evidence of the Shroud's existence in Edessa, and Rex Morgan's suggestion that the Templecombe painting might have been the lid of a box containing the Shroud. Morgan hypothesized that the Templars might have transferred the Shroud for safekeeping to their principal domain in England. Pere Dubarle offered new evidence for dating the pre-1532 burn marks.

Finally, there were a number of thought-provoking talks on the significance of the Shroud, bringing to full circle the inspiring opening address by Bologna's Cardinal Archbishop Giacomo Biffi.

The symposium was over all too soon, with little time for questions and informal discussion. The intensity of scholarly endeavor was offset by a joyful atmosphere which pervaded throughout the proceedings, due perhaps as much to the genial spirit of the organizer as to the concentration of so much passion in a common cause. Emerging from the cool austerity of the Collegio San Luigi into the beckoning porticoes characteristic of Bologna, one was also grateful for the opportunity to explore this city steeped in centuries of history.

DIANA MARTIN