

DISCOVERING MORE OF THE SHROUD'S EARLY HISTORY



A promising new approach....

Ian Wilson

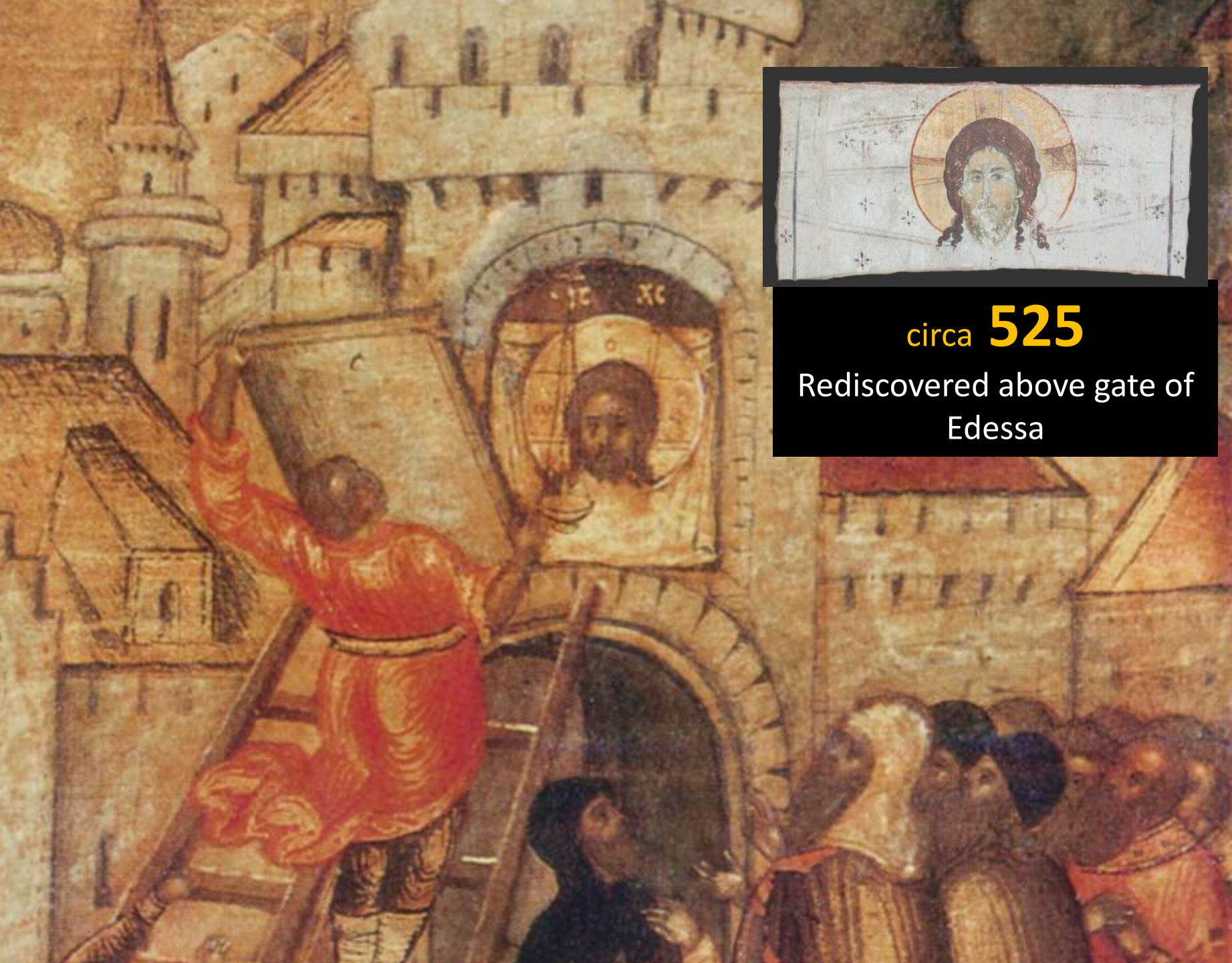




circa AD **30**

Brought from
Jerusalem to Edessa
– quickly to disappear





circa **525**

Rediscovered above gate of
Edessa



944

Transferred from Edessa to
Constantinople



1204

Second disappearance, this time from Constantinople



Circa **1355**

Mysterious appearance in
Lirey, France

1453

Bequeathed to the House of Savoy, who initially keep it in Chambéry





1578

Transferred to Turin



Artist's copy of the Image of Edessa, 13th century

Early texts describing the Image of Edessa as imprinted on a *sindon*

- | | |
|--------------------------------------|---|
| 6th century <i>Epistula Abgari</i> | King Abgar's messenger is instructed 'hand over the <i>sindona</i> ' |
| 6th century <i>Acta Thaddaei</i> | '...his image having been imprinted on the <i>sindona</i> ...' |
| 6th century Story of Mari Mari | Jesus 'took a linen <i>sindon</i> and printed his face on it...' |
| circa 780 <i>Nouthesia Gerontios</i> | 'Christ our Saviour took hold of a <i>sindona</i> and ... placed it on his undefiled face |
| C.800 <i>Vita Alexius</i> | Alexius arrives in Edessa 'where the image of our Lord Jesus Christ made without human hands is on a <i>sindona</i> ... |

'Tetradiplon' (a unique Greek word used for the Image of Edessa) = **'Doubled in four'**



The Turin Shroud
'doubled'....



Now
'doubled
in two'



Now 'doubled in four'....

16th and 17th century artists' copies of the Shroud face

showing the eyes open and staring as if Jesus was alive



Lierre, 1516



Lisbon c.1520



Chambery c.1650



Alcoy, 1571



Naples, 1652



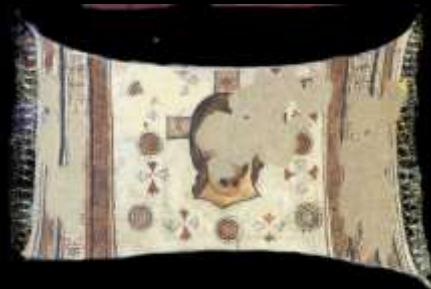
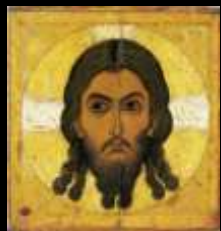
Moncalieri 1634



Depiction of Image
of Edessa

Church of St Nicholas
Orphanos,
Thessaloniki

The Variety of Depictions of the Image of Edessa



Types of the Image of Edessa: Type 1
THE ROUND SHIELD TYPE c.550-944



circa
550-650

SANLIURFA
 (formerly Edessa),
 TURKEY

Mosaic fragment discovered in
 foundations of unidentified
 Sanliurfa house, 1972



circa
550-650

ST. CATHERINE'S
MONASTERY,
 SINAI, EGYPT

Detail of icon of Ss Sergius &
 Bacchus, now in Kiev

*In 1935 the Byzantine scholar
 Andre Grabar suggested this
 depicts the Image of Edessa*



Circa
800

CHURCH OF THE HOLY
CROSS,
 TELOVANI, GEORGIA

Badly damaged wall-painting,
 identified only in 1989

*Georgian inscription identifies
 this as depicting the Image of
 Edessa*



Circa
900-944

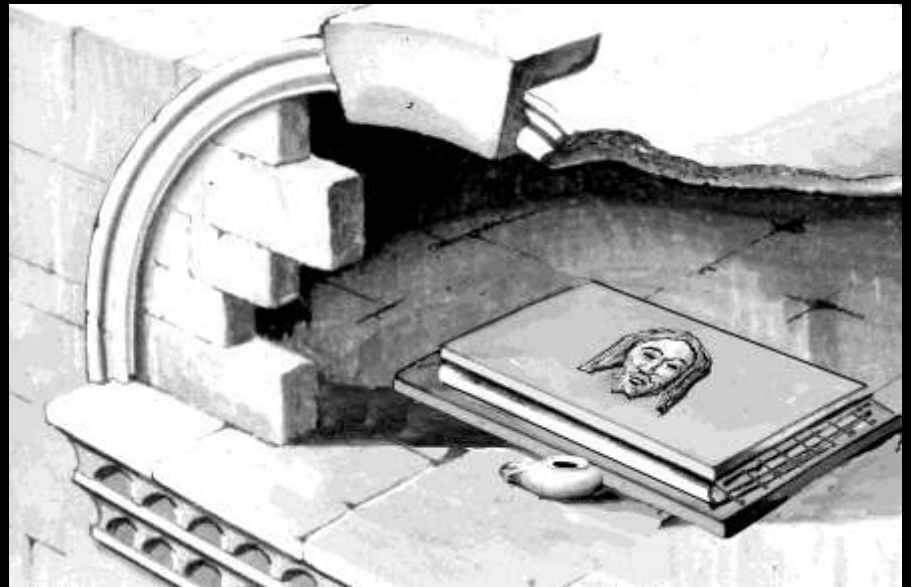
CHURCH OF THE HOLY
VIRGIN,
 DEIR AL-SURIAN. EGYPT

Badly damaged wall-painting
 uncovered circa 2001

*Syriac inscriptions identify the
 composition as depicting king
 Abgar holding the Image of
 Edessa*

Parthian art of the early

Christian period (left), showing the then popular fashion for featuring faces in sculpted relief over gateways,. (Below) Suggested reconstruction of how the Image of Edessa may have been found above Edessa's gateway, overlaid with the relief portrait of Jesus in ceramic that had been ordered by Edessa's king Abgar V



Types of the Image of Edessa: Type 2

PREDOMINANTLY PLAIN RECTANGULAR TYPE, c.944-1300+



circa 950,
ICON, ST. CATHERINE'S
MONASTERY, SINAI, EGYPT



1063,
MANUSCRIPT ILLUMINATION,
MOUNT ATHOS, GREECE



1175-1200,
WALL-PAINTING,
KATO LEFKARA, CYPRUS



1190,
WALL-PAINTING,
EPISKOPI, GREECE



1192,
WALL-PAINTING,
LAGHOUDERA, CYPRUS



circa 1250,
WALL-PAINTING,
TRABZON, N. TURKEY

Types of the Image of Edessa: Type 3

RECTANGULAR WITH DECORATIVE ROUNDELS , c.1050-1100



1054

MANUSCRIPT ILLUMINATION, ALAVERDI
GOSPELS, GEORGIA



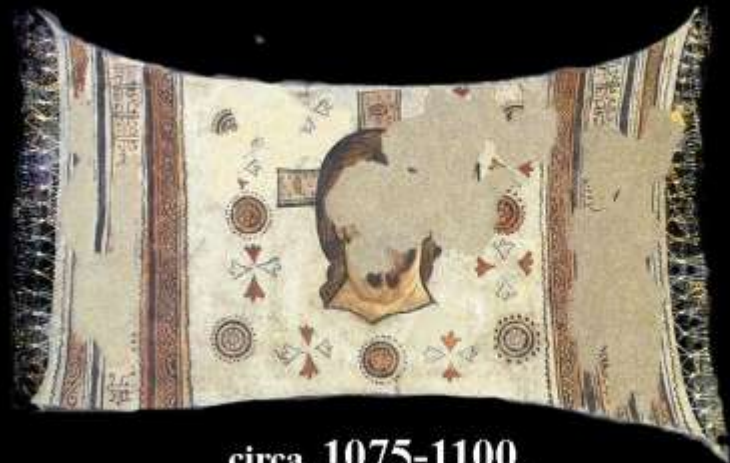
circa 1050,- 1075

WALL-PANTING, ST.CATHERINE'S CHAPEL,
GOREME, CAPPADOCIA, TURKEY



circa 1075-1100,

WALL-PANTING, SAKLI CHURCH,
GOREME, CAPPADOCIA, TURKEY



circa 1075-1100,

WALL-PANTING, KARANLIK CHURCH,
GOREME, CAPPADOCIA, TURKEY

Types of the Image of Edessa: Type 4

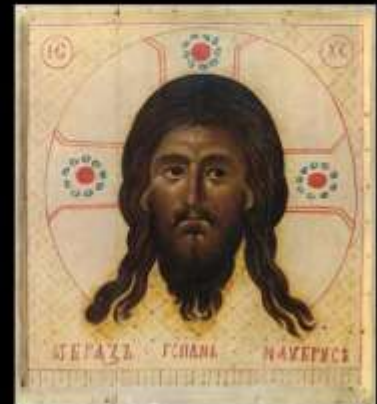
RECTANGULAR WITH DECORATIVE LATTICE, circa 1100-1300+



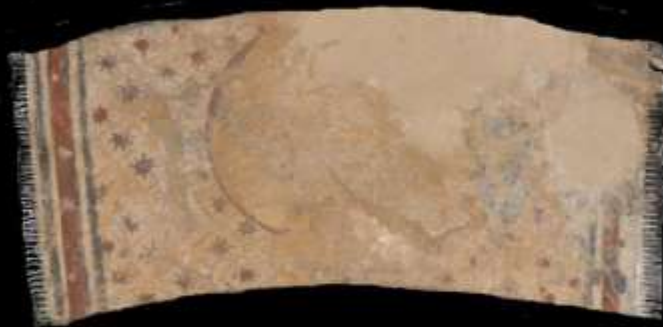
circa 1100,
MANUSCRIPT ILLUMINATION,
ALEXANDRIA, EGYPT



circa 1100-1118,
MANUSCRIPT ILLUMINATION,
ST CATHERINE'S SINAI



circa 1230,
ICON, PROBABLY SERBIA



circa 1150,
WALL-PAINTING,
KASTANIA, GREECE



circa 1200-1235,
WALL-PAINTING,
STUDENICA, SERBIA



circa 1282
MANUSCRIPT ILLUMINATION,
NOVGOROD, RUSSIA

Types of the Image of Edessa: Type 2

PREDOMINANTLY PLAIN RECTANGULAR TYPE, c.944-1300+



circa 950,
ICON, ST. CATHERINE'S
MONASTERY, SINAI, EGYPT



1063,
MANUSCRIPT ILLUMINATION,
MOUNT ATHOS, GREECE



1175-1200,
WALL-PAINING,
KATO LEFKARA, CYPRUS



1190,
WALL-PAINING,
EPISKOPI, GREECE



1192,
WALL-PAINING,
LAGHOUDERA, CYPRUS



circa 1250,
WALL-PAINING,
TRABZON, N. TURKEY

Types of the Image of Edessa: Type 3

RECTANGULAR WITH DECORATIVE ROUNDELS , c.1050-1100



1054

MANUSCRIPT ILLUMINATION, ALAVERDI
GOSPELS, GEORGIA



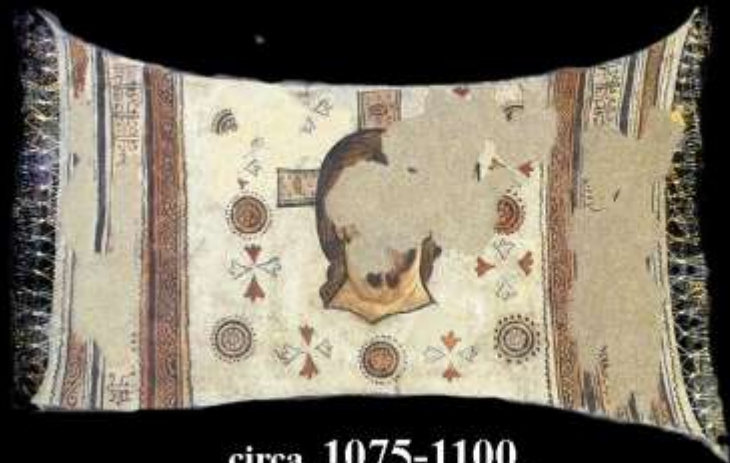
circa 1050,- 1075

WALL-PANTING, ST.CATHERINE'S CHAPEL,
GOREME, CAPPADOCIA, TURKEY



circa 1075-1100,

WALL-PANTING, SAKLI CHURCH,
GOREME, CAPPADOCIA, TURKEY



circa 1075-1100,

WALL-PANTING, KARANLIK CHURCH,
GOREME, CAPPADOCIA, TURKEY

Types of the Image of Edessa: Type 4

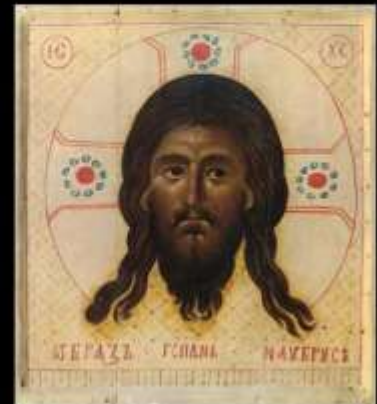
RECTANGULAR WITH DECORATIVE LATTICE, circa 1100-1300+



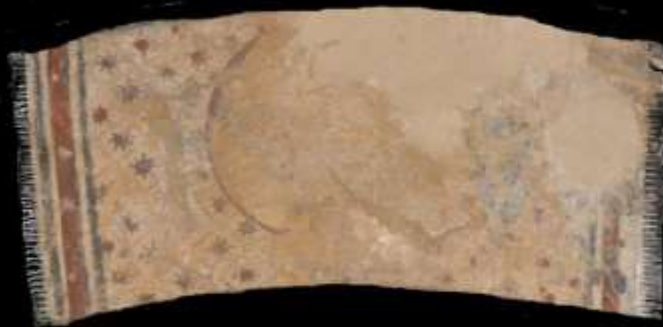
circa 1100,
MANUSCRIPT ILLUMINATION,
ALEXANDRIA, EGYPT



circa 1100-1118,
MANUSCRIPT ILLUMINATION,
ST CATHERINE'S SINAI



circa 1230,
ICON, PROBABLY SERBIA



circa 1150,
WALL-PAINTING,
KASTANIA, GREECE



circa 1200-1235,
WALL-PAINTING,
STUDENICA, SERBIA



circa 1282
MANUSCRIPT ILLUMINATION,
NOVGOROD, RUSSIA

Types of the Image of Edessa: Type 5

LARGE, BILLOWING SUSPENDED TYPE, circa 1265-1335



1265 Sopocani, Serbia (part reconstructed)



1285 Djurdjevi Stupovi, Serbia



1300 Briki, Greece



1310 Thessaloniki, Greece



1310 Studenica, Serbia



1335 Decani, Serbia



1303, Image of Edessa and the Annunciation

St Euthymios, Thessaloniki



The Shroud in Serbia? (13th/early 14th century)



Gradac, c.1270



Djurdjevi Stupovi,
c.1285



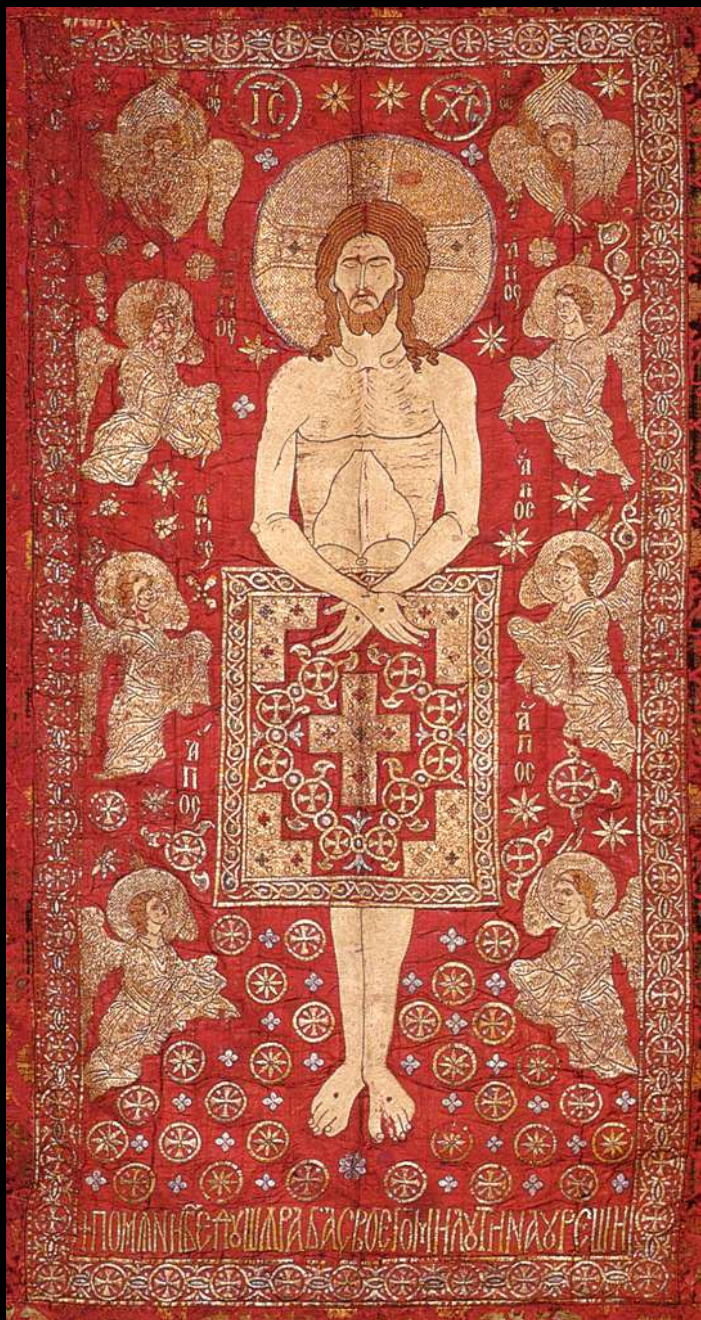
Sopocani,
c.1265/70



Banjska – c.1320



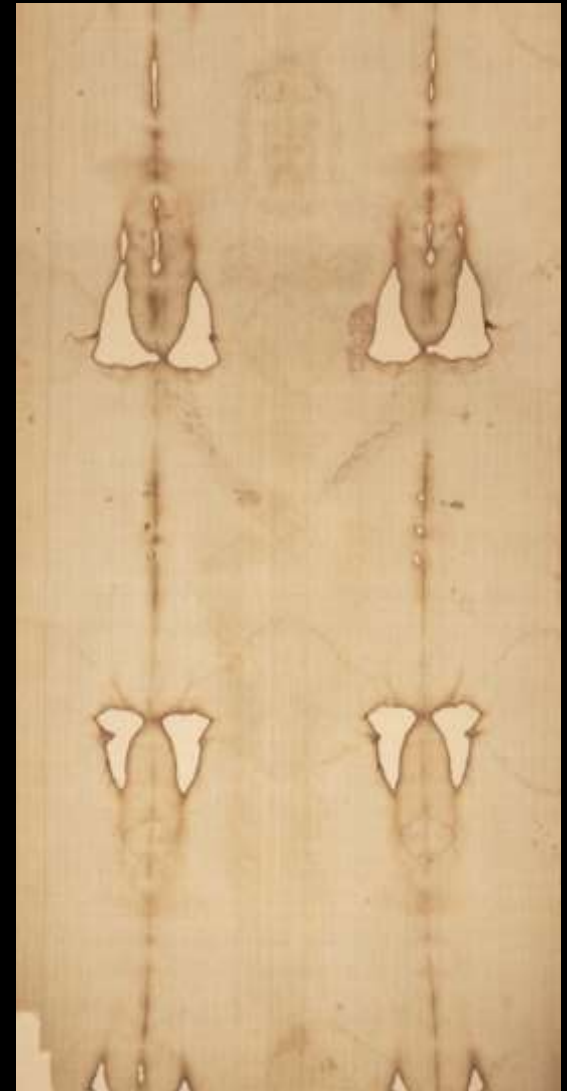
Decani, 1335



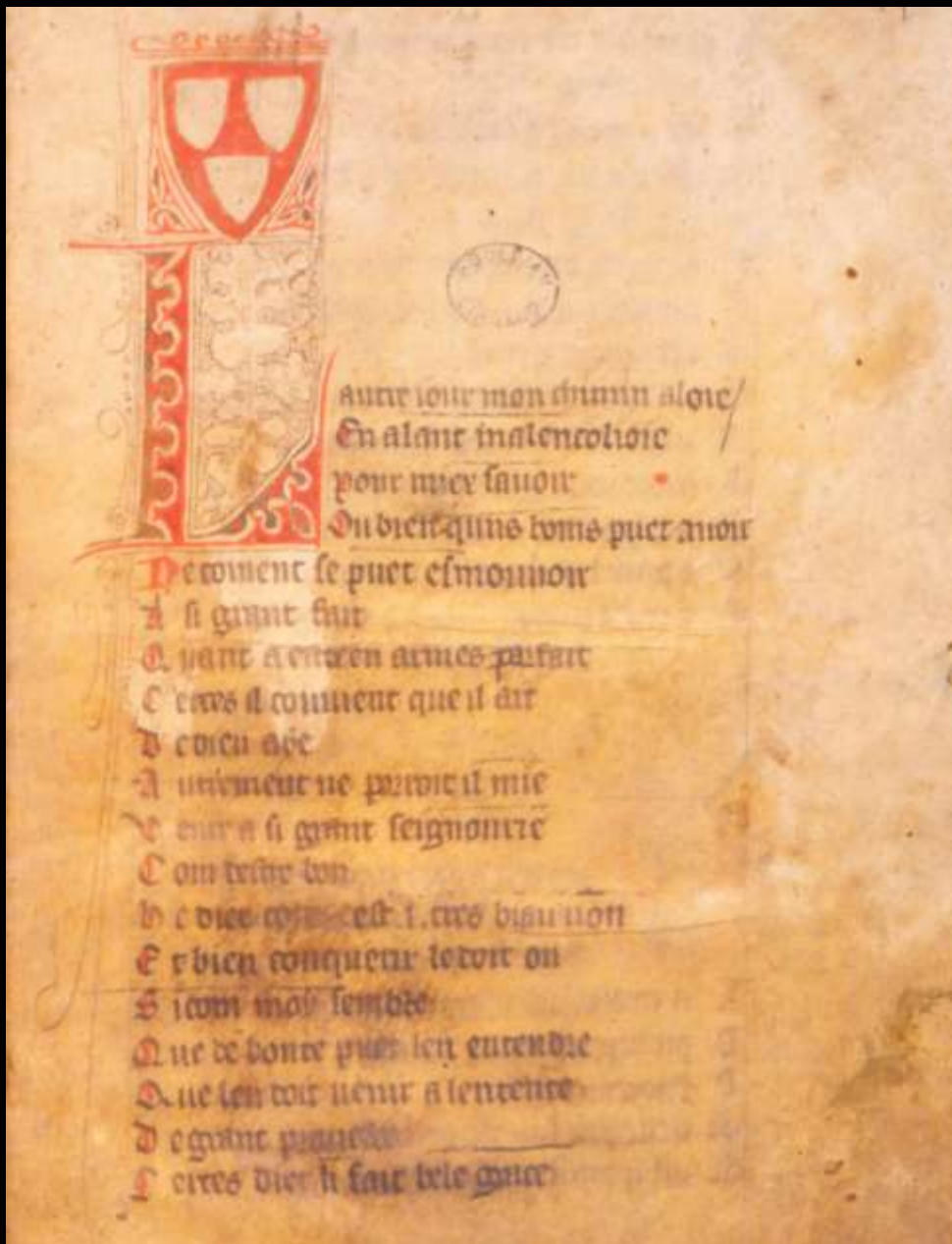
Left, Epitaphios of King Milutin Uros II created Serbia c.1320



Right, Shroud which appears Lirey, France, c.1355



A Missing Connection?



Geoffrey de Charny and the East...

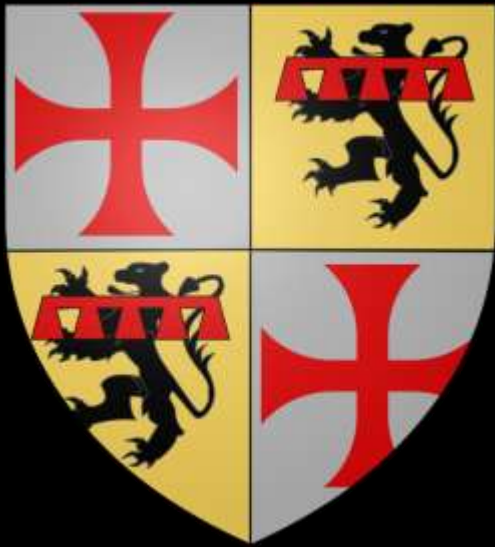
Geoffrey de Charny's semi-autobiographical poem the **Livre Charny** mentions his seasickness on a voyage to the East – but exactly when did he go, and how did he return?



Izmir, formerly Smyrna,

the strategic harbour fortress of which Geoffrey de Charny and William de Beaujeu helped seize from the Turks late in the year 1344





Arms of William de Beaujeu, Grand Master of the Knights Templar, died 1291



Territory of Edward de Beaujeu in the early 14th century



Arms of Edward de Beaujeu, 1316-1351



Mediterranean World c.1345
showing political boundaries



(Reconstruction, based on near contemporary mss. Illumination)



8 June 1351. Ardres, near Calais. Death of Edward de Beaujeu

During a skirmish in which Geoffrey de Charny and Edward de Beaujeu are together in action against English troops, although the French are victorious, Edward de Beaujeu is killed...



September 19, 1356.
the death of Geoffrey
de Charny, seen in the red tunic
at left, in the closing moments of the battle
of Poitiers...

(reconstruction by present-day British artist Graham Turner)





Church of St Leger,

Les Terres-de-Chaux,

Doubs,
Franche-Comte, France

Shroud-related wall-paintings
of the 15th century discovered
in 1997









Humbert de Villersexel, Count de la Roche (d.1437)

The second husband of Shroud-owner Margaret de Charny,, Humbert is depicted carrying a casket, seemingly the container of the Shroud?



1453 – the year of
Constantinople's final fall to the Turks –
and Margaret de Charny's strangely
undocumented bequest of the **Shroud**
to Duke Louis I of Savoy

**Mere
Coincidence?**



Mere coincidence? 1453 - Duke Louis of Savoy commissions a special musical Mass in honour of the Shroud .

This is Guillaume Du Fay's 'Missa Se la face ay pale', specially venerating Jesus' face on the Shroud. Louis also commissions from Du Fay two laments on the fall of Constantinople...



Mere coincidence? 1453 - Duke Louis of Savoy also commissions a commemorative medal

- featuring a most unusual way of displaying the Shroud, reminiscent of the Byzantine *epitaphioi* and the Image of Edessa?





Mere coincidence?

The Savoys make the Shroud their dynasty's palladium, or protective device, again reminiscent of the role played by the Image of Edessa as the city of Edessa 'divine protection' in the early centuries of the Christian era...



According to **Princess Gabriella of Savoy**, speaking of her father ex-King **Umberto of Savoy**, the last of his line to own the Shroud:

My father enjoyed setting the dynasty of the Christian King Abgar ...alongside ours, in that *both had for centuries been jealous guardians of Christ's winding sheet...*



Mere coincidence?

Aymon of Geneva (who married Geoffrey de Charny's widow Jeanne de Vergy)

Geoffrey II de Charny

And Humbert de Villersexel, husband of Geoffrey II's daughter **Margaret de Charny**,

- all were made members of the highly exclusive **Order of the Collar of Savoy** –

alias the **Order of the**

Annunciation – founded by Geoffrey de Charny's contemporary Amadeus VI of Savoy

