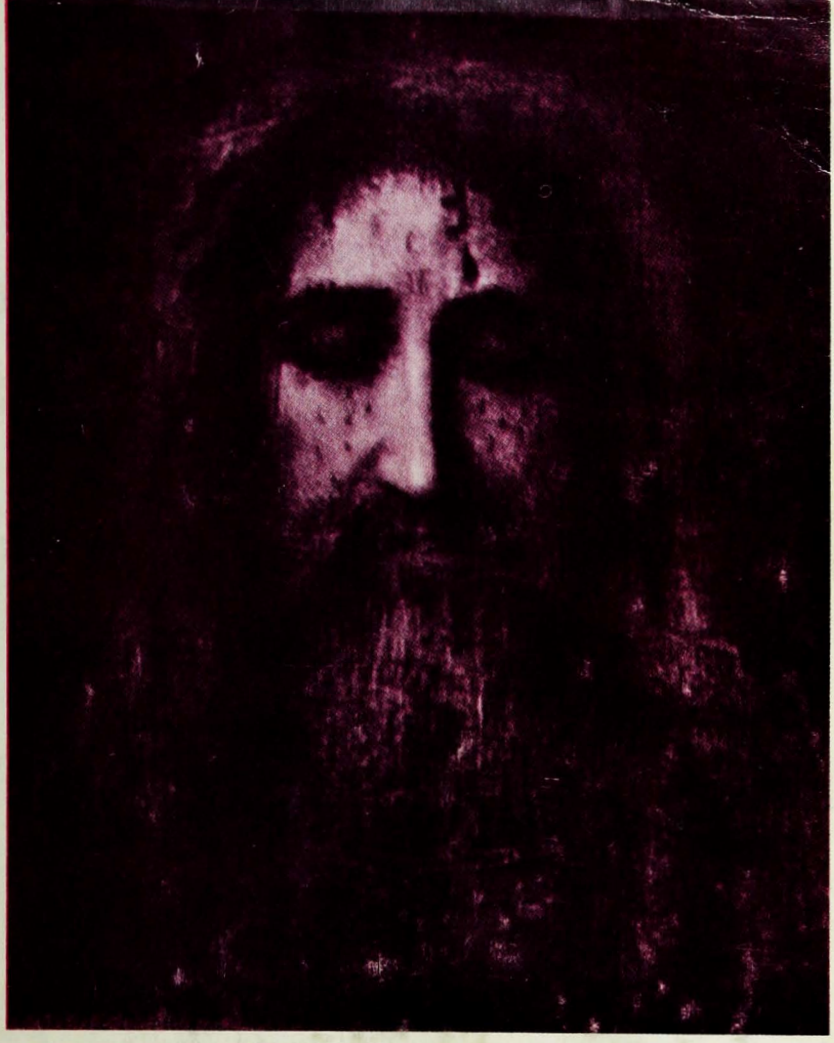


STEFANO PEDICA

THE HOLY FACE

In the Documents of the Church

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THE HOLY FACE
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DOCUMENTS OF THE CHURCH

by

Stefano Pedica, O.S.B.

TRANSLATED FROM THE ITALIAN BY
Mary G. Duram

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THIRD EDITION

DEDICATION

To you, dear Parents, who are united
in the Kingdom of Glory, and who rejoice in the light
and joy of Jesus' Face, with filial and
sacerdotal love.

PREFACE

The reader will see for himself with what diversity Don Stefano Pedica must have worked on these various theses for a doctorate degree—discussed and approved by our University of the Angelicum. I am convinced that it will do good to publish it, because it is the sum of all the arguments: biblical, patristic, theological, canonical, historical, in favour of the devotion to the Holy Face of Our Lord Jesus Christ, especially mentioned in holy Scripture in the splendour of His Transfiguration and in His abasement in the days of the Cross.

The face is the soul, it's the person, it is life. In Biblical language, this is the "I am" of man and the "I am" of God, perhaps even more of the heart. When one speaks of Jesus, certainly His Face is not to be separated from His whole Humanity, and that further, it is not to be regarded apart from His Divinity. But in the Holy Face, as in the Sacred Heart, is seen the expression of the plenitude of love and sorrow which is the mystery of the Humanity hypostatically united to the Divinity without losing anything of its natural capacity for resignation, sorrow and feeling: one understands how in the contemplation of this Face the human psychology is especially moving and impressive, and that one must let one's heart be moved to adoration and prayer. However, also in its "place", provided that it is not isolated from the "whole" Divine Human Being to whom it belongs, the Holy Face is eminently worthy of veneration, not less than the Sacred Side, the other Wounds, the Blood, the Sacred Heart. It remains to be seen what may be the practical results of practising it, always in the light of theology, and provided that in this devotion, as in others, there are not devious confusions, as

could easily happen where complete ignorance could lead to fetichism and superstition. Here, as always, the Church is ready to exercise a vigilant watch, as she has done in this matter.

But the good Christian people who at Lucca and elsewhere came to adore the Holy Face, did not venerate a part, however noble it might be of the Body of Christ, but adored Him Crucified for our salvation. Also in St. Peter's on Passion Sunday, those who prostrate themselves, do not do so before the Face impressed on Veronica's veil (according to tradition) and still less before the veil itself—but with profound respect and ardent hearts adore and invoke Him who on the Via Dolorosa carried the Cross, fell, spoke to the Holy Women, imprinted His Sweat and Blood on a handkerchief offered to Him by pious hands, and finally was crucified for us. And before the Crucified of Blessed Angelico, that Face so tender and majestic, so silent and so eloquent in His Divine grief, is it not the entire mystery of His Life and Death, which echoes within our soul, and makes us believe, adore, weep and ask pardon? Let us stand with the Church, with the Fathers and Spiritual Directors to teach the true way in devotion and in spiritual life.

The theologian, on his part, faces and endeavours to solve questions on the scientific plane, as Don Stefano Pedica has done so extremely well in this volume. This teaching is a service rendered to all souls who are moved and united by the Holy Spirit's mysterious influence, to seek God in Jesus Christ according to one or the other aspects of His Humanity—without ever separating them from His whole Self—without ever dividing them into separate parts even in the imagination of the psychological accentuations of piety.

Father Stefano Pedica having lived for more than ten years amongst the tumult of great American cities, is yet able to consider that modern society, whilst seemingly seeking after riches and pleasure, nourishes within itself

hidden yearnings for the ideals of purity and goodness which are made manifest in the Saviour's Face. From this was born the idea of this book, described by the Professors of Rome's Angelicum University as erudite, solid and pious. A book of undoubted scientific value, bringing a weighty contribution to contemporary religious literature. The dogmatic historical portions are balanced equally, and whilst it is based as to its theological outline on diverse foundations, it is everywhere penetrated by the vision of the syntheses which are concentrated in the love of Christ.

This is not the first historical work which Father Stefano Pedica has given us, but this surpasses the preceding ones by the research conducted with the acuteness and penetration of enquiry into the sure possession of historical documents, in the light of the Church's teachings.

Raimondo Spiazzi, O.P.

AUTHOR'S PREFACE

The world of today inclines more easily to sensible objects. Jesus Christ gave Himself to all, said St. Augustine, to all humanity. He gave Himself to the good, He gave Himself to those weak in virtue. To good and weak He gave His Form as man "forma hominis", to the pure and Holy He will reserve His Form of God "forma Dei" to the end that all might rejoin in eternity in the splendour of His Face.

To the Apostles, pious or weak, He showed Himself many times after the Resurrection, and to the incredulous Thomas He gave permission to touch His wounded Breast as the apostle had wished; whilst to the cleansed and pure of heart, He gave Himself under the Eucharistic species, therefore He said the Bread of the strong.

Today humanity seeks insistently the Face of Christ; that Face whose Eyes will one day, said Papini, manifest the Divinity to the earth. It searches because it is moved by a universal, diffused but weak piety. Therefore Jesus providentially shows Himself once more under the Human Form "dedit formam Hominis" as if expecting from humanity purified and willing, to be recognized in His True Divine Essence, "servavit formam Dei mundatis et piis."

His Human Form is here, visible on the sacred winding sheet of the Shroud, where can be seen His Immolated Life. One can see His Body, wounded, pierced, flagellated, crucified, buried.

That which will impress one is the Face. Calm, as of one who reposes, sweet, as of one who loves, humble as of one who waits. The Forehead is bathed in blood, the Eyes half shut, the Hair and Beard ruffled and stained with blood. Thou couldst not even cease contemplating Him, whilst in thy heart thou repeatest the words of the Psa-

"Quaesivi Vultum Tuum; Vultum Tuum, Domine requiram—Cercai il Tuo Volto, e lo cercherò ancora..."

The very fact that the faithful have wished to represent it, and represent it on pictures, on marble, on wood, on metal, signifies that the desire to see Him and adore Him is insatiable in us. The very fact that the Church is occupied with It and applies herself to It, signifies that He arouses in us sentiments of gratitude, love and reparation.

The devotion to the Holy Face is not new, but is an ancient devotion to the Church; it is not a kind of modern piety, but an art of profound Christian religion, cultivated in every century and augmented in our days with ever greater spiritual fruit from souls dedicated to prayer, mortification and reparation.

It will be enough to mention some of the numerous texts of the Old and New Testaments, to examine them from the dogmatic standpoint, to read the references and allusions to the Face contained in tradition, and in the writings of the Holy Fathers, to deduce therefrom theological doctrine and to acknowledge that this cult stands at the foundation of piety towards the Sacred Humanity of Christ. The Face of Jesus, with regard to nature, is a human face: a regal and beautiful face because through His Mother He came from the line of David so that of Him one can say "progeny of David" (Apoc. 22, 16).

The nobility of His origin and the end for which He assumed human nature, above all His Face, from His aspect and His gaze came that divine power which attracted the crowds, calmed the winds, stilled the waves of the sea, chased the swindlers from the Temple, shone on Tabor, converted Peter.

This Face, physically perfect, has the characteristic note which renders it worthy of adoration, that is to say, in theological terms we must say that it is divine, in consequence of the hypostatic union, namely the union of hu-

man nature and Divine Nature in the unique Person of the Word. "Verbum caro factum est"

The face is the principal part of the body, in which are shown all the affections of the heart, all the affections of the soul. Under this aspect, in conformity with the thought of St. Thomas Aquinas (cfr. S. Th., III, q. 25 a. I in c.), one ought to tell oneself that if all the assumed Humanity is worthy of the cult of latria, in an especial manner are those members of the Divine Redeemer in which He has suffered the most and been most vilely offended. Amongst these is His Adorable Face.

"The physical beauty of man," Pius XII said (Discourse of 4th October 1958, "Oss Rom.") "is principally shown in the face." It is in fact an imprint of the Creator's beauty the perfection of human being, normally shown in physical health. As if the soul's dumb language, intelligible to all the beauty is ordained to express in the exterior the interior worth of the soul, because, as the Angelic doctor teaches, the neighbour of the body is the reasonable soul. Applying to our subject the classical analysis of the three constituent elements of beauty, the physical beauty of the body and of the human face exacts the perfection of each member in itself, the harmony between them and above all the sincerity of expressing the interior values of the spirit—this office is more properly that of the face.

However whilst the perfection and the harmony of the parts are easily recognized and thus suggest in a measure, the sincerity of expression is above all the intention of whosoever observes, this nevertheless is the most determining element in imprinting on a face the mark of beauty, leaving place for an almost infinite variety of types.

The written testimony of the Primitive Church about this subject are found in the Conciliatory Councils and in the works of the Holy Fathers, cautioning and observing that none of them deals explicitly with the devotion to the Holy Face of Jesus.

They rather speak of it occasionally, commenting on the Gospel in those places which deal with the beauty and the sufferings of the Redeemer. Here we are able to observe two tendencies, the first is the usual fairly common commentary of Sal 44, 3 and of the 53rd chapter of Isaiah; the second is that which defends the veneration of the images of Christ against idolatry and iconoclastic heresy.

These sacred images or ikons were presented to the veneration of the faithful in the various churches of the Orient, and as Ephesus boasted of possessing the oldest ikon of the Mother of God, so Beirut did not cease to defend as authentic the oldest image of the Saviour, from which would be derived the copies which invaded the then known world; so that in the second century after Christ we find that there is a deep rooted devotion to the image of the Redeemer, which is identified with that of the Holy Shroud of Turin.

They were the linen cloths, which were thus venerated, having been used at the Lord's Burial, on one of which one could see the whole image of *Christus passus*. The faithful used to hasten to see it and kiss it; this was exposed upright —in order that the reality of the bloodstained imprint, the details of the human countenance, and the cruel passion suffered by the Man of God might be better seen. Thus was the longing desire of the faithful to behold the Face of the Beloved Lord, and hence to reproduce it on linens and on plaques.

Certain it is that in subsequent centuries such examples were multiplied without end, so as to determine the prudent intervention of the Church in the Ecumenical Councils and by means of the voice of the Fathers. The admonition was necessary, because it made clear in a way admitting of no appeal the orthodoxy of the cult of holy images; which above all were only a means of moving the sentiments of the soul in its piety towards the prototype which it represented.

We must however caution readers that the historical part on the Holy Face of Jesus Christ is only complementary; on the contrary it is necessary to say that whether it may be the Holy Face called the Veronica, the Holy Face of Lucca and that of the Holy Shroud of Turin, they should be considered as so many instances by which the devotion itself was developed, and to which ecclesiastical documents made allusion. By this means we do not mean to give them any necessary extra value, but the human value they merit, reaffirming that the devotion of the Holy Face of Christ would exist even without them, not basing itself on historical facts, but on the revelation contained in Holy Scripture and the Sacred Liturgy.

The study proceeds systematically. It contains two parts. The first part is dogmatic; it proves the legitimacy of this cult in the texts of Sacred Scripture, in the living magisterium of the Church, with the authority of the Fathers and with the Sacred Liturgy. The second is clearly historical and examines the piety of the faithful in the Eastern and Western Church, to the Images of Jesus Christ, an Image which at one time is an icon, at other times the Face given to Veronica, or the Holy Face in the city of Lucca or that of the Holy Shroud of Turin.

It has been our aim to bring to the knowledge of students these Ecclesiastical Documents which are especially concerned with the most Holy Face of Jesus Christ, and which have remained partly hidden in the Archives of the Sacred Roman Congregations, and in private libraries.

Here we have gathered and co-ordinated them in such a manner as to offer to the readers a recapitulary summary of the rapid progress which the cult of the Holy Face has made in these latter days in consequence specially of the scientific studies conducted on the Holy Shroud of Turin.

The difficult task was from the beginning, entrusted to the most Holy Virgin Mary with filial and tender devotion,

from which I believe I have received special assistance and help.

I thank the most Reverend and most Illustrious Professors Mannes Mathiys and Benedetto Lavaud of the Pontifical University "Angelicum" of Rome who have diligently followed me in the present work.

THE AUTHOR

Feast of the Epiphany.

6th February 1959.

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Monastery of the Holy Face of Jesus, Clifton, N.J.

THE HOLY FACE
IN THE
DOCUMENTS OF THE CHURCH

PART I

THEOLOGY OF THE HOLY FACE DEVOTION

Chapter I

The Face of Christ in Holy Scripture

Many are the meanings attributed by the Holy Fathers to the words "Facies" and "Vultus" which recur in Sacred Scripture: 840 times "facies" 101 times "vultus".

Exegetists distinguish the literary meaning from the metaphorical one. Moreover there are scriptural texts which refer directly to the beauty or the suffering of the Face of Christ and these should be examined separately, having especial significance in revelation.

The texts which we will quote express different things:

First: To see the Face of God signifies to see God Himself, the majesty of God, to be in His presence, to realize His sovereignty. For example:

"At the appearance of the Lord the earth trembled at the sight of the God of Jacob" (Sal. 113, 7).

"My heart speaks to Thee; my eyes have sought for Thee; Thy Face I will seek, O Lord" (Sal. 26, 8). I have always thought of Thee, explains St. Augustine, that is with my desires I have sought for Thee, without any reward besides Thee, save Thy presence alone.

Second: To hide the Face of God is a sign of disapproval, whilst to show His face is a sign of benevolence and salvation. Here are some examples:

"Why hidest Thou Thy Face, and considerest me as Thine enemy?" (Giob. 13, 24).

"Do not turn Thy face from me—do not withdraw Thyself in anger from Thy servant." Here the word "Face"

means the divine favour, as in other places: in the Hebrew version on the contrary the meaning is: "Do not permit that Thy servant should go wandering far from Thee." Different on the contrary is the significance of the Prophet David's words: "Lord God of Armies, convert us; show us Thy Face and we will be saved" (Sal 79, 20). What a beautiful gradation: convert us from the works of death, convert us to Thee: make us to see Thy Face appeased, and immediately we shall be saved.

Third: To see the Face of God on earth is a symbol of special unity with God. Here are some examples:

"The Lord will show thee His Face and have pity on thee; may the Lord reveal His Face to thee and give thee peace" (Num. 6, 25-26).

It is Jacob who puts the name of Phanuel in this place, saying, "I have seen the Lord face to face, and my soul has seen salvation" (Gen. 32, 30).

The LXX translates "forma Dei" God being pure spirit and not having a body like us.

Chrysostum then (Hom 58) explains that Jacob gave to the place the name of the figure or image of God, and with that arrives at the prediction that He would have taken human nature. The Word appeared to those Patriarchs in the beginning in figure. But when the Lord deigned to take the form of man He took a real body, not one that was only make believe.

"Let us hasten to present ourselves before Him with prayer and with psalms, let us celebrate His praises" (Sal. 94, 2).

"My soul hath thirsted for the strong and living God; when shall it be that I may come and present myself before the Face of God"? (Sal 41, 2).

The soul consoles itself in its exile with meditation on heavenly things. The sentiments of every soul which desires its dissolution to be with Christ.

Other times, as is said more often, the word "facies" or "vultus" refers to Jesus in the Messianic sense; that is to say in which the Prophets would describe the beauties and the sorrows of His Divine Face.

Here is an example from the Canticle of Canticles (chap. 5, 10): "My Beloved is pure and ruddy, chosen above thousands."

This, as the expositors consider, is said of Christ, chiefly according to His human nature, in which He is described by Paul. "Splendour of glory and figure of the Father's substance" (Heb. 1, 3) and elsewhere: "The brightness of eternal light, mirror without spot" (Sap 7, 26).

"Turn Thy gaze, O God, our Protector, and look at the Face of Thy Christ (Sal. 73, 10). Modern exegetes understand that Christ is our only Saviour and Mediator promised in the Law. His Beautiful and moving Divine Face inspires trust in us and placates the Father's ire.

The Prophet Isaiah describes minutely, in detail, the Passion of the Redeemer. "He has no beauty nor splendour; and we have seen Him, and He was not beautiful to behold. And thus His Face was hidden and He was despised, wherefore we have made Him of no account."

"I have given My Body to those who struck Me, and My Cheeks to those who tore out My Beard; I have not hidden My Face from those who jeered at Me and who were spitting at Me."

Here is the Messiah burdened with griefs and opprobrium as one reads in the Gospel: St. Ambrose and St. Cyprian mention this especial point of the cruel insulting tearing of the beard, of which one does not read in the Gospels and which caused His Face to be so imbued with blood as to be unrecognizable.

The Prophet's narratives were fully fulfilled in the sorrowful Life of Jesus, as described by the Evangelists.

Thus they describe the Face of Christ in the Passion:

"Then they spat in His Face and veiled It, and Struck Him with their fists; then others gave Him slaps in the Face."

His Face, commented St. Augustine, was outraged and held of small account. By this on the Cross He turned His Face; He turned back those who had crucified Him and would not understand Him. He indeed took upon Himself our infirmities, He willed to be delivered up for us, and we have seen Him sorrowful, wounded and in anguish.

He who was wounded was MAN; before He was wounded He was GOD; after He was wounded He was the Man God.

But if the Evangelists would describe the suffering Face of Christ, they would also describe the splendours of His Adorable Face in the Apotheosis of the Transfiguration.

Since this event is of especial interest in our work we have thought it well to quote in part the text of St. Matthew.

"Six days later Jesus took with Him Peter, James and John his brother, and led them apart on a high mountain. He was transfigured before them, and His Face became glowing as the Sun, and His garments white as snow."

The mountain indicated is Tabor, 780 meters high, on the shores of the lake of Tiberias, 10 kilometers from Nazareth. The Transfiguration took place in full daylight, in a verdant green open space, in such a manner as to exclude doubts on the part of the Disciples. The first thing they noticed was His Face, which became glowing, brilliant as the sun and glowing with light.

The soul of Jesus united personally to the Word rejoiced in the Beatific Vision, from which would naturally have resulted the glorification of His Body. In order to fulfill the work of Redemption accordingly to God's designs, Jesus prevented the glory of His Soul from shining from His Body whilst He was in this world. But at the moment of the Transfiguration He permitted that some

rays of the glory of His Blessed Soul should illumine His Face.

During His life there were manifestations, but in the Transfiguration there was the reflection. No created thing could reflect the Divinity, the distance between Creator and creature being infinite, St. Thomas teaches there was an outpouring of glory over His whole Body, but especially His Face.

The quality of His Face became different, said St. Anselm, namely of another glory, whereby It shone like the sun. By showing Himself in this manner He made us understand the joy which would be found in seeing His Adorable Face.

Hence the relation of Christ's Face in the Transfiguration with the Beatific Vision forms one of the most powerful arguments for the devotion to the Holy Face; in which He here calls to mind the ultimate aim: the vision of God.

Chapter II

The Holy Face in Tradition

The Council of Trent recommends "Sacred Tradition"—that is to say tradition understood in the spirit, not in the letter.

Tradition is chiefly made by those Fathers who were distinguished for their holiness and understanding, and hence are worthy of faith in all these matters which they have conveyed to us by interpreting them theologically. We must say that the Fathers were concerned with the Holy Face of Christ in different circumstances: at times they were the iconoclastic struggles: at other times comments and the unfolding of Scriptural passages. Many of them, for example, comment on the fact of Christ's Transfiguration on Mount Tabor; and the prophecies of Isaiah on the suffering and dying Christ.

There are not wanting those who indicate as especial devotion towards the Face of Jesus treacherously kissed by Judas, the Divine gaze of whom recalled Peter to repentance and pardon.

Patristic tradition is very rich on such a subject. But for our purpose the principal testimonies and most beautiful passages will suffice in order to understand their meditations and their piety.

The Meditations of the Holy Fathers on the Face of Christ

The Greek and Latin Fathers did not concern themselves especially with the Holy Face of Jesus, but they occasionally speak of it in passages where they would describe

the beauty of Christ and of His sufferings in the Passion. We will quote only some of them, to show that patristic tradition is not lacking in devotion to the Holy Face.

St. Clement Pope

The Holy Pontiff is amongst the nearest to the Apostolic era, and when he wishes to recall the sufferings of Christ to the faithful of Corinth to whom he is writing the letter, he quotes the words once spoken by Isaiah: "The Face of Jesus is extremely disfigured, His beauty gone. He is as a man dejected, in whom there is no more likeness." He therefore proposes Jesus to the Corinthians as a great example of humility; indeed He did not come to show arrogance or pride, but in humility, obscuring His glory.

St. Irenaeus Martyr

Singular is the fact of this holy apologetic, in which whilst combating heretics and reproving the false veneration given to images he testifies at the same time to the devotion of the Primitive Church for the Sacred Image of the Redeemer, crowned by the faithful, like the other images of Greek philosophers.

St. Clement of Alexandria

In considering the Body of Jesus we ought not to concentrate all attention on His physical, but on His Divine Nature; secondly, then, it is better to obey His Commandments, than to gaze at and admire His Beauty.

Christ, on the other hand is the Face of the Father, and this element seems to deduce from the words of the Evangelist John where the Saviour in replying to Philip says, "Philip, whosoever hath seen Me, hath seen the Father". This is in fact the generation of those who seek the Lord, of those who seek the Face of the God of Jacob. David indeed shows the Saviour to be God when he calls Him: "The Face of the God of Jacob."

"Faciem autem Dei est Verbum, quo Deus illuminatur et cognoscitur," adds the Saint, the Face by which God is made known and illuminated. Therefore the Son is called:

The Face of the Father, the Word (Logos) made Flesh, shows paternal rights.

In these beginnings of the second century therefore, as these beautiful expressions show, there was amongst the faithful, the search for the Face of Jesus, the longing desire to see Him and adore Him.

Eusebius of Caesarea

He is the author of Ecclesiastical History which transmits the precious news about the statue of Emorrousa existing in his times, in the city of Caesarea Philippi, to which legend unites and identifies Berenice, the lady who was in possession of part of Our Lord's Tunic, adding other equally interesting facts about the Face of Jesus.

Then it was the turn of another pious lady, Costanza Augusta, who wrote to the Holy Bishop asking for an ikon of Jesus, so that she might satisfy her great devotion to the Holy Face of Jesus. Eusebius replied, distinguishing that there are three Faces of the Saviour, thus: the Divine Face, the Transfigured Face, the Human Face. He explains the Divine Face which cannot be pictured or represented because it is known only to God. Neither can the Transfigured Face be depicted, being too glorious. It is prohibited that the Human Face be depicted for fear of idolatry.

The prudence of the Church is evident in prohibiting the reproductions even on the walls of churches as Kirch refers, in order to impede errors from the faithful.

St. John Chrysostom

He speaks and foretells as few do, in defense of Sacred Images. In his writings on the physical beauty of Jesus, it appears clearly how much he venerated the Face of the Redeemer. To this end he describes the sufferings of Christ according to Isaiah (chap. 53, 2); Jesus has become the Man of Sorrows, unrecognizable. In another way the Saint changes the scene with consummate oratorical art in recalling another passage of Scripture, Psalm 44, 3 where Jesus is described as the most beautiful amongst the sons of men.

"Speciosus forma prae filiis hominum" and expressing the universal longing to see Him and contemplate Him, as all the just would desire to do, since who is there who would not wish to see that Face and hear that voice?

St. John Chrysostom stirred the devout faithful to gaze at the Face of Christ, insulted, derided and slapped, and to see in this the glory of God, this for love of us, humiliated and hidden. For us the Lord suffered all this. Evil wretches scoffed at Him with spittle and blows at that Face at the sight of which the sea became calm, and the sun hid its rays at the Crucifixion.

Commenting on the repentance of St. Peter after having denied Christ, he affirms that it was the merciful gaze of Jesus which moved the disciple to remorse and tears.

St. Ambrose

The doctrine of St. Ambrose on the Holy Face can be summed up in three points: the desire of the Prophets to see the very Face of the Saviour, the Face of God (Facies Dei) in the Old Testament, referring to Jesus Christ; the influence of the Face of Jesus in individuals and in our souls.

The great Milanese Bishop shows the value of this in the stories and lives of the just of the old Dispensation, the ardent desire not only to see the Redeemer, but to gaze at His Face.

Moses, as Ambrose explains in his commentary on the second letter to the Corinthians, had expressed this desire himself and was the figure of Him, when his Face was illumined with supernatural light. Since God has said that the light shines in the shadows, He Himself shines in our hearts so that the knowledge of God's glory in the Face of Jesus Christ might be made clear.

God illuminated the hearts of the Apostles, that is to say, infused them with faith in Jesus Christ in order that by means of their preaching they might illuminate the world, making known to all the glory of the Lord, as it is revealed in the Face of Jesus Christ.

The Disciples of Emmaus must have had such an illumination, when the unknown pilgrim manifested Himself to them, in which He was illuminated with the light of glory, dispelling the shadows, enlightening their minds, making them see Him as He really was. "Their eyes were opened that they might recognize Jesus, but He vanished from their sight."

According to St. Ambrose the expression "Facies Dei" in the Old Testament frequently stands for the Face of Jesus Christ. He indeed is the true image come to represent Him to the world; to whosoever would apply to himself these words: "Turn not Thy Face from me." These words can only apply to Christ Himself who is the Image of the Invisible God. The Saints impressed this image on themselves and thus escaped the pains of Hell.

Moreover the Face of Jesus has the great virtue of healing body and soul. Amongst the examples in the Gospel, two stand out. The first is the kiss of Judas. In this case, the Face of Jesus was irradiated with infinite sweetness towards the false friend, and with divine power, in His reproach, Judas opened a wound with the lips of love, and from the Sacred Face blood spilled with the instrument of peace. Love then said to him, "Judas betrayest thou the Son of Man with a kiss?"

Judas fled that Face, like our First Parents from the wrath of God in the earthly garden.

The second Gospel event, cited by St. Ambrose, is the conversion of Peter, in which the Divine Face of Jesus manifests Itself as an idyll of love. There is no doubt that Peter received the grace of conversion from the Sacred Face, the Saint says, because those at whom Jesus gazes are always saved. Peter denied the first time and does not weep because the Saviour is not looking at him, denies the second time and does not weep, he denies the third time, but Jesus looks at him and he weeps bitterly. This third denial recalls the parallel of the three requests for love which Jesus made

to the Apostle, on the shore of Lake Tiberias, before entrusting to him the universal rule over the Church.

"Jesus says to Simon Peter: 'Simon of John, lovest thou Me more than these?' And Peter to Him: 'Yes, Lord, Thou knowest that I love Thee.' And Jesus: 'Feed My lambs.' He says again: 'Simon of John lovest thou Me?' He replies: 'Thou knowest that I love Thee.' And Jesus: 'Feed my sheep.' And for the third time: 'Lovest thou Me much?' Peter is upset that He should ask for the third time: 'Lovest thou Me much?' and answers Him: 'Lord Thou knowest all things, Thou knowest that I love Thee.' Then Jesus says: 'Feed My sheep'."

At that moment the Face of Jesus must have shone in an unusual way. The mission was great, the power through the centuries inexhaustible.

St. Jerome

From the great exegete and translator of the Bible, Jerome, the two beauties in Christ are distinguished: the physical beauty of the Body; the moral beauty of virtue.

The beauty of the body appears less in the time of the Passion, in which Jesus was subjected to everything ignoble, flagellation, spitting, blows, nails.

The beauty of virtue cannot be obliterated, being always manifestly present.

So that, whether the short summary of wrongs is exempted, we ought to see Christ in His twofold incomparable and attractive beauty. Jesus is the most beautiful in the universe: "Universo pulchrior est Christus."

St. Jerome expounds this concept better when he says that Jesus manifests the extraordinary splendour of His Face, on three occasions besides the Transfiguration on Mount Tabor. Then His divine light appeared at its greatest; in the others instead, it is diminished, this being exceptional. Therefore His face becomes illuminated, firstly when He called the Apostles to follow Him, secondly when He chased the merchants from the Temple; the third time

when the soldiers came to seize Him, and with one glance He will throw them flat on the ground. Beautiful and joyous His Face in the invitation made to the Disciples, majestic and severe with the buyers and with the ungodly. In other words the majesty and the Divinity appeared through His Face.

According therefore to St. Jerome the Divine Face had a profound influence on nature and individuals, manifesting now glory, now power.

The Face of Jesus moved the Apostle Peter to bitter tears.

The Face of Jesus will continue to save each time that we have recourse to It, invoking His aid, saying, "Ostende Faciem Tuam, et salvi erimus—Show us Thy Face and we shall be saved. Et ne avertas Faciem Tuam a puero tuo—Hide not Thy Face from Thy servant."

Jerome comments on the narration of Christ's passion in the Gospels and deduces from them that the insults inflicted on His Face were accepted for our salvation. He was covered with spittle to cleanse the face of our souls. He was struck for our love, to incite us to virtue, and to merit the incorruptible reward of glory, it will be sufficient for those who struggle to see the Face of Christ. To see God is the infinite crown, the complete joy, the final reward. "Ut Christum visum mereamur." To see that is—the Saviour. This was the explanatory sign which Leon of Dalmatia used to give to the Sacred Face of Christ, mentioned innumerable times in the Sacred Books of the Old and New Testaments. He is sensible also of having been a wrestler in virtue against the demon, and in the battles for the Faith, in which, with the hope of being conqueror, he affirms the Face of Christ is enough reward.

St. Augustine

St. Augustine mentions the Lord's Holy Face so many times that it would merit a separate study. Jesus is beautiful, supremely beautiful: in Heaven, on the earth, in the

womb of Mary, in the hands of relatives, beautiful in miracles, beautiful under the scourges. Suppose we should consider the Face of Jesus in the Passion. He is here the example of humility and patience. Jesus, says the Saint, shows great and admirable patience in receiving the kiss of Judas. But is it not perhaps a greater and more excellent example of patience which Jesus gave in receiving and bearing the slap on His Sacred Countenance? He received it for our redemption, therefore Augustine finds therein motives of confidence in this pious prayer which he addresses to Jesus: "Be propitious, I pray Thee, and have pity on me, and turn not Thy Face from me, Thou who in redeeming me didst not turn Thy Face from those who insulted Thee, and spat upon Thee."

If we should consider the Face in Its own nature, this predisposes it to the joy of the Beatific Vision.

St. Augustine's argument therefore is very strong, so to say, which predisposes the final end to be the vision of God. Now according to modern exegetists the expression: "Facies Dei"—Face of God—does not always have the same significance in Holy Scripture. Augustine distinguishes sharply between "Face of God" and "Face of Christ".

The Face of God is the joy of the elect.

The Face of Christ is the object of love and desire.

For what other object can we aspire towards, than the Face of God—the truth? And elsewhere—the Face of God is the power by which He manifests Himself to the worthy, indeed to the just.

St. Augustine, like all the rest of the Holy Fathers, addresses Christ with the expressions of the Prophets and the Psalms, using at times indiscriminately the expression "Vultum Tuum" and "Faciem Tuam" straight to the Person of the Word, in the same manner that the word "Lord" Dominus refers to both the Father and the Son.

"Quaesivi vultum tuum" I have sought Thy Face. I have sought for Thee and none other beside Thee. Thy

Face is my only reward. I will seek Thy Face, O Lord: in this demand will I persevere. Indeed I will not look for any unworthy object, but only Thy Face that I may love Thee more generously, because I find none other more precious. The Face is the reward of the elect. The righteous shall dwell under Thine eyes, and when they will love the face, they will eat the bread of the sweat of their brow (Gen. 3, 19).

"Let us return, wiping away the sweat, let us end the weariness and the weeping that we may shine in Thy all satisfying Face. Neither let us search any more, because there is nothing better. Let us not abandon Thee, and we shall not be abandoned by Thee. Because what was said about the Lord, after the Resurrection? I will be filled with overflowing joy with Thy Face, because without Thy Face there would not be joy for us."

For St. Augustine the Face of Christ is the symbol of the Beatific Vision. The significant passage concerning the Face of Christ to the Divine Essence in the Beatific Vision is easy to see oneself in the following words which he uses to express the form of man and the form of God:

"He gave the human form to the pious and the weak (feeble in faith); to the pure and holy he reserved the form of God, so that we may be able to rejoice in Him and be happy for ever in His sight."

It may seem that there may be confusion of terms in this, but on the contrary it is clear if one considers the reason of the Hypostatic Union. Our feeble intelligence cannot comprehend the Divine Essence, our imagination needs some sensible object to show, and symbolize the Existence of God and the Beatific Vision. To him therefore, it is the Face of Christ, in heaven, which reflects the Divinity, and is taken as the symbol of the Divine Essence.

Augustine, indeed, uses the word "Facies" referring to Jesus Christ to indicate the Divine Essence. He does not say "Divina essentia" but "Facies Tua".

This change of the Face of Christ in the Divine Essence of the Beatific Vision is easily understood if one reflects that they are inseparably united, in heaven, by reason of the Hypostatic Union; in the longing to see the glorious Face of Christ, we should desire to see His true Person, consequently His Divine Essence, by means of His glorious Face, which is not separated from His Divine Person, neither from His Divine Essence.

Nevertheless the Face, for St. Augustine, still being the symbol of the Beatific Vision, is not the essential object of the Beatific Vision. Already in the treatise *De Trinitate* he calls the Divine Essence "substantia Dei" or "Forma Dei" in opposition to "Forma Hominis", signifying the Human Face of Christ.

That of the vision of the Face of Christ is only an accidental object of our Beatific Vision, Augustine asserts that the vision of the Son of Man, foretold in the Gospel, before which all people will gather, is not the "Sommo Bene." Whilst he calls "Sommo Bene" the vision of God.

St. Gregory the Great

In the work of the great Pontiff St. Gregory, the phrase "Facies Dei" assumes a different significance. Usually its meaning is the essence of God, otherwise the full cognizance of Him. According to St. Gregory to see the Face of God means to know Him in His true essence.

As we know anyone by his own face, so, with reason, we have the recognition of God in His Face. Wherefore it is that the Lord in answer to Moses' demand to make Himself known to the people on the arduous Exodus from Egypt, replied, "Facies mea praecedet te." My presence shall go before thee. That is to say, I myself.

We here below see God in a glass, says the Saint (per speculum) but the time will come when we shall see Him in Himself. Moses, indeed, he who had spoken with the Lord face to face, as a man speaks to his own friend, speaks of seeing His Face. And what object may that signify if not

the perfection of the elect, in which the Divine light may be guessed, nevertheless they will yet desire the full knowledge, that of attaining to that fullness of light?

In the face is shown man's interior soul, from the beauty of the face is shown man's candid honesty in speaking and in delicate refinement; as charity excels all the other virtues, so does the face excel the rest of the body.

The Face of Christ symbolizes the glory of His Divinity. What therefore may be the beauty of His Face if not the glory of His Majesty? His Face in fact is the perfect recognition of Him. What may be the beauty of His Face if not the beauty of His Sanctity? What is the beauty of His Face if not the incomparable splendour of His Words? Everything He did was suffused with the light of divine grace. Therefore the Psalmist, admiring the beauty of His Face says, "Speciosus prae filiis hominum—Beauty of form above all the sons of men—grace is diffused on Thy Lips" (Psalm 44, 2). Lastly, for St. Gregory, as far all the other Holy Fathers, the gaze of Jesus drew Peter to penitence, who would not have wept, if Christ had not looked at him "Petrus amare non flevisset nisi eum Dominus respexisset".

St. Anselm

In the treatise *Cur Deus homo* he elucidates God's twofold necessities: the necessity to redeem losses and in order to do this, it was necessary to exact an adequate satisfaction, which only a Man of God would be able to do. The Bishop of Canterbury is the first in the West to unfold devotion to the Humanity of Christ on the theological plane.

The Face of Christ leads our minds to the thought of the Beatific Vision, to the same fact, that in our speaking of the Face of Christ, we naturally desire the consideration of the glorious vision of His Face.

"The Lord was transfigured before the Disciples, he says, and His Face appeared in another manner, not losing thereby the human form, but wishing to show His Glory to

His Disciples. The quality of His Face became of another kind, that is to say of another glory, when it shone as the Sun. The Disciples, in frail human nature, were not able to understand. Therefore He gave an example of His glory, irradiating His Face like the Sun, not because the brightness of the sun equals that of God, but because here below we cannot see anything brighter than the sun. By His Face we are able to have the manifest present knowledge of His Humanity.

St. Bernard of Clervaux

He is the last of the Fathers, and certainly, not lesser than the greatest among them: a profound theologian and above all a mystic. Jesus Christ, in His Humanity, exercised a particular attraction on Bernard's soul, and this devotion augmented a most tender devotion to the Madonna.

All the mysteries of the Life of Christ attracted him, but in an especial manner the Infancy and the Passion of the Redeemer, the details of which inflamed him with love.

Bernard contemplated the Incarnate Word, the Man Christ Jesus and he could not refrain from exclaiming in melodious verses about the Holy Face.

The Face of Jesus causes joy of heart, says the Saint, but we cannot fully enjoy it, because whilst we are in the body, we are far from the Lord, far from the Face of God, from the Face of glory, from the contemplation of His Majesty.

Therefore, because we cannot see the Face of God as it is, we have not fullness of joy, until He draws us to Himself.

In the sermon "De septem effusionibus sanguinis" Bernard addresses Jesus with new words: "Rosa passionis—Rosa charitatis". Jesus shed His precious Blood seven times, he says: "In the Circumcision—in Gethsemane when He sweated blood, in the Flagellation, when He was buffeted by sacrilegious hands and His desirable Face was spat upon, in the Crowning with Thorns when the blood flowed down

the neck and the Face of sweet Jesus, when He was nailed through hands and feet, when His Heart was pierced."

The Face is the interpreter of the soul, says the mellifluous Doctor, therefore we read in the Gospel that all the world went after Jesus, seeing His Beauty perhaps not because they had contemplated His Face, but because they had heard wonderful things of His kindness, truth and justice. From Sion indeed came His beauty, because He obeyed the laws of Sion, and the Word of the Lord of Jerusalem.

In the pages of the Abbot of Clervaux are found other beautiful allusions to the Holy Face of the Redeemer, to whom the great mystics of the Middle Ages, like St. Gertrude, St. Francis of Assisi, the author of "The Imitation of Christ," St. Catherine of Siena, and others, since mediaeval piety will consider the humanity of Christ henceforth not so much as "Christ suffering" but as "Christ suffering and glorious". The Man-God, indeed arouses our love for Him: "ad provocandum amorem nostrum erga Ipsum".

Whence it is that the Church makes reference to all Christian piety about this subject from time immemorial; tradition which comes from the Disciples of Christ to the Holy Fathers Clement, Eusebius, Chrysostom, Jerome, Augustine, Gregory, to the mystics Bernard, Bede, Gertrude; to the Saints nearer our time, Teresa, Gemma Galgani, Francis de Sales; to the holy souls Sister Marie Saint-Pierre, Leon Dupont; to the faithful who in ever greater numbers practice this devotion.

With this we say that tradition is in perfect agreement with the feeling of the living Magisterium of the Church, according to which, as is stated in the document of the Holy See, the Holy See has wished to favour the veneration given from ancient times to the Likeness of the Holy Face of Jesus.

Chapter III

Chronological Order of Ecclesiastical Documents

1. The ancient Missal of St. Peter's Basilica in the Vatican.
2. Missale Votivum Terrae Sanctae.
3. Document on the Holy Face. Extract from the Day-book of the Vatican Basilica (6th January 1849).
4. Brief of Leo XIII on the erection of the Confraternity of the Holy Face.
5. Decretum S. Congregationis Indulgentiarum. 16th February 1889.
6. S.C. Sancti Officii. 5th May 1892, "Propositis dubiis".
7. Explanation of the Document of the Holy Office.
8. S.C. Sancti Officii 1893. "Whether and how a Confraternity dedicated to the cult of Our Lord Jesus Christ may be maintained.
9. Letter from Cardinal Leon J. Thomas Archbishop of Rouen (Rothomacen) to the Cardinal Prefect of the Congregation of Rites, 30th October 1893.
10. Letter of Approval on the cult of Holy Face autographed by the Pontiff St. Pius X, 22nd April 1909.
11. Festum de Imagine Sacri Vultus Domini Nostri Jesu Christi, 9th November 1908.
12. In Festo Sacri Vultus Domini Nostri Jesu Christi. Missa "Humiliavit" cum sequentibus Orationibus, 13th July 1910.
13. Sylvestrinae Congregationis—Rescript from the S. Congregation of Rites.
14. Document of the Pontifical Anticamera, about the blessing of the Sacred Effigy of the Holy Face made by Pope Pius XII, in 1954.

THE ANCIENT MISSAL OF THE BASILICA OF ST. PETER IN THE VATICAN

This Missal has been found in the Record Office of St. Peter's Secretariat, and is reported in the "Positio Sancti Vultus Domini N.J.C." near the Congregation of Rites in which is stated "Exemplar authenticum orationum pro Missa ad Faciem Christi ex antiquissimo Missali manuscripto excerptis, quod in Archivo Capituli S. Petri fuit repertum."

The Missal is on parchment, written by hand, in red and black letters, and composed of fragments of different epochs. The most recent fragment is that which contains the collect "Ad Faciem Christi" not the whole Mass. This fragment consists of a sheet of parchment, and is the last in the Missal. The collect is written close to a Mass for other pre-existent feasts. According to extrinsic and intrinsic criterions it dates from 1500. We have judged it well to report this—whether for those who may be interested in its antiquity or on account of the sanctity of the place to which it belongs.

The Missal lacks a title page, it begins with the calendar "Januarius habet dies XXXI." After the calendar the Masses begin, written in two columns.

The two liturgical prayers, proper to the Holy Sacrifice of the Mass, lead one to suppose, with great probability, that the Mass in honour of the Lord's Most Adorable Face, might, in certain circumstances, be said in the Basilica of St. Peter's, or rather, as is typically stated in the documents "Missa ad Faciem Christi".

On the other hand, we ought to acknowledge that the two prayers of the ancient Missal of St. Peter's have influenced greatly those other liturgical prayers of the Holy Mass which have been definitely approved as will be seen below:

MISSALE VOTIVUM TERRAE SANCTAE

This Missal comes from the General Procuration of the Friars Minor, who were at Via Merulana 124, in Rome, and were brought together by the Sacred Congregation of Rites, and inserted in the Documents appertaining to "Positio Vultus D.N.J.C."

This is most important for our study, because it contains the Mass of the VIth Station of the Via Crucis, where the mystery of Veronica and the Holy Face is precisely considered, without descending to private matters and without going against the Church's intentions.

The entire Mass has been arranged liturgically in the mystical contemplation of that most Adorable Face, which on the way to Calvary was made times without number the target for spittle and outrages on the part of the howling and shrieking mob. On this journey the Face of Christ was covered with sweat, blood and mud, so as to move the Holy Women to compassion, who could not do otherwise than to begin to compassionate Him and to bewail Him. Jesus therefore appeared white and ruddy; white as a man, holy, innocent, immaculate, separated from sinners; red because coloured with the blood which He shed to abolish sin—wonderful combination, and much more difficult to understand before this had come to pass.

We cannot omit a useful observation which is taken from the documents about that Holy Mass of the VIth Station of the "Via Crucis".

The proposed Gospel ended with the words "Mulieres quae lamentabantur". However, the Sacred Congregation of Rites asked that a passage from the Gospels should be added: "Conversus autem ad illas Jesus dixit: Filiae Jerusalem nolite flere super me, sed super vos ipsas flete, etc." This was done, by mentioning Veronica considering that she might be in the number of the Holy Women, because

the fact that Veronica wiped the Face of Jesus, according to the pious tradition of the faithful has never been in question, but whether this or that cloth, in fact the Church has never approved a Mass for this Relic, whilst she has approved the Mass in honour of the Most Holy Face of Jesus Christ.

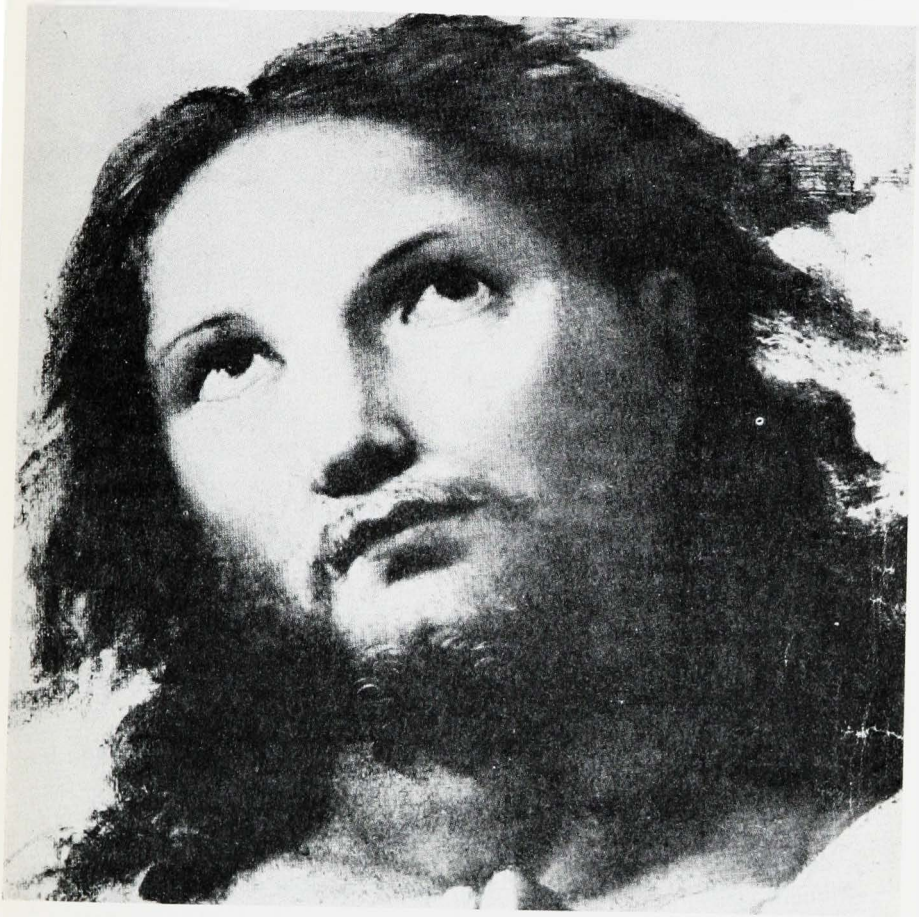
DOCUMENT ON THE HOLY FACE EXTRACTED FROM THE DAYBOOK OF THE VATICAN BASILICA

In 1848 many revolutions for the two causes of unification and independence broke out in the whole Italian peninsula. Pius IX had been elected in the Conclave of 1846, scarcely two years before the insurrections and he was the persecuted and hated victim of the more fanatical parties. Meanwhile in Rome sorrowful events came to pass, by reason of which the Pope, not feeling himself safe any more, left the capital and took refuge in Gaeta.

On leaving the Eternal City the Pope had requested that special prayers should be offered before the Sacred Relics kept "ab immemorabili" in the Basilica. And now here is what happened:

Saturday 6th January 1849.

As had been done on the previous days, the Very Reverend Canon Fantaguzzi exposed the Major Relics from two in the afternoon till between three and four o' clock, on the balcony of St. Veronica. To render the Exposition of the Major Relics more formal, as has been said, from 24th December to 11:30 at night the Most Reverend Lords Canons D. Girolamo Fantaguzzi, Monsignor Lorenzo Lucidi and D. Giov. Antonio Sampieri returned to the loggia of St. Veronica; and there attended the ostension and benediction of the same Relics, in the same manner as prescribed days, with the festive sound of the bells of the



The Transfiguration of Raffaello in the Vatican

same loggia, to which was added as well the Basilica's external bells.

Whilst the Reverend Lords Canons were kneeling down in order to recite the prescribed prayers, before locking away the Major Relics in the consecrated cupboards they observed on the Veil, as in a portrait, the lineaments and the features of Our Lord Jesus Christ, in the same state to which He had been reduced when He was suffering for the redemption and salvation of the human race, things never seen before because on that Adorable Face you could not even trace the faintest lineament.

Stunned and above all one must believe moved, to assure themselves of this amazing occurrence, they changed their position often, now drawing closer, then further away, to observe the venerated Relic, and they always saw the Image in the same way.

In order to dispel all suspicion of illusion, and fearing very much to be thus overcome, they invited the Beneficed Priests: Luigi Cioli Romano and Raffaele Nisini of Velerano, Diocese of Civitacastellana, and the labourer sampietrino Paolo Paraccini Romano, who were in the corridor, those who had seen the Most Holy Face many times, often during the Exposition of the last few days, as well as in that of May 1848, and had not then noticed anything extraordinary about the Venerated Relic. On being brought in these persons affirmed unanimously that they saw what the Canons had seen, and that that which had happened was not illusion, but palpable truth. Hardly had this event become known, when it was revealed that others as well had been spectators of the marvellous manifestation of the Holy Face. These were the Reverend Fathers Alessandro Vittore Hubert, Minor Conventual, Penitentiary Apostolic for the French language in the Sacred Basilica; Antonio Bresciani of the Company of Jesus, and Lodovico Flavoni also a Conventual—the first two on the same day, the third on the first day of that month, whilst he was at prayer, be-

fore the Major Relics in the Basilica. But for the time being all three did not make known what had occurred: Rev. Father Hubert, who knew very well such a thing to be unusual and who held it to be a miracle, was moved by an extraordinary impulse to reveal it forthwith and publish the fact, but was advised to remain silent, lest in considering it a marvel, he might be reckoned as a visionary; then Bresciano and Flavoni, who were strangers on business in Rome at that time, and not knowing the particulars of the Holy Effigy, had truly regarded the event as natural, not having received any other impression, because the one who, although in the second and fifth preceding days at the time that he went to our Sacred Basilica for the visit to the Holy Relics, had not perceived anything singular on the Holy Face; nevertheless he attributed the selfsame manifestation to the candlelights having been either lower or higher than on the preceding days; the other considered that the Veil, which covered the Holy Face on 24th December and 25th December of the year just past, might have been removed that day. But these latter related on that same evening to the Reverend Canons, Beneficed Priests and the sampietrino, what had occurred, making known the amazing event of which they had been witnesses, in the light of truth and sanction of our most holy religion.

All this was derived from the authentic deposition made at the instant of the Reverend Cathedral Chapter; it is copied and enclosed at the end of this Daybook.

An authentic copy of the Deposition of the prodigy of the Holy Face made to the Most Reverend Canons, Beneficed Priests and the sampietrino, was sent straight to His Holiness Pope Pius IX at Gaeta and the great Pope in his exile was much consoled by this narrative.

For many days, all Rome orphaned of Christ's Vicar, could only speak of this marvel, and Pius IX will not forget the Ancient and Precious Relic's sign, therefore he will place it on the Altar of the Most Blessed Sacrament, in the

midst of two other noted Relics, the Holy Cross and the Lance, in order that it may be venerated on the solemn days which preceded the Definition of the Dogma of the Immaculate Conception in 1854.

We have considered it opportune to relate in its entirety the deposition of the prodigy which occurred in the Vatican Basilica on account of the names worthy of faith cited, and because it is beautifully related in the life of the HolyPontiff Pius IX, who, in his private life, had great devotion to the Most Holy Face of Jesus.

This event, to which we render only human faith, shows openly God's high and inscrutable plans, in especial decisive moments in the Church's history; bringing evidence also in support of the millennial tradition of the faithful, who have always seen and adored on the Precious Relic the Face of the Redeemer, derided and scorned by human ingratitude.

BRIEF OF LEO XIII ON THE ERECTION OF THE CONFRATERNITY OF THE HOLY FACE

The Brief which we quote has a very great value for the devotion to the Holy Face of Jesus, in which the Holy See recognized officially, after many centuries, the cult which was practiced in the Church. This document is quoted as a point of reference, whenever and wherever the Cult of the Holy Face is discussed, or if it is desired to prove its legitimacy—

"*Ad Perpetuam rei Memoriam.* Ex more Romanorum Pontificum Praedecessorum Nostrorum pias Sodalitates ad pietatis et charitatis opera exercenda institutas peculiaribus honoribus et privelegiis exornare ac ditare solemus. Iamvero curarunt exponendum Nobis dilecti filii moderatores et sodales piae Sodalitatis a Vultu Sancto nuncupatae, canonice in ejusdem nominis Sanctuario Turonensis Civitatis institutae, et quampluribus per Nos et Sanctam hanc

Sedem privilegiis ditatae, ut eamdem Archisodalitatis titulo et praeminentiis de Apostolicae potestatis Nostrae plenitudine decoremus."

The mind of the great Pontiff Leo XIII is manifest. He wishes to constitute and erect in perpetuity and with all privileges, the Archconfraternity of the Holy Face at Tours. It is the first and unique, the Primaria one might say, to which all the other confraternities under the title of the Holy Face in the whole Catholic world, might be affiliated.

This sodality, like those erected before by the Roman Pontiffs, has the two-fold aim: that of piety and charity: "pietatis et charitatis opera exercenda". Piety undoubtedly comprehends and includes all acts of love and reparation to the Most Holy Face of Jesus: works of charity are included in constant prayers for the conversion of sinners, and in acts of gratitude for all that Jesus has suffered in His Humanity, especially the injuries which He received on His Adorable Face.

The Brief of Leo XIII aroused great enthusiasm in the whole of France. The turbulent times established the necessity of reparation, and many Bishops asked to have the Confraternity of the Holy Face established in their own Dioceses, so that they were obliged to ask permission from the Holy See, and the Communicability of Holy Indulgences. The Pope assented with the Decree of the Holy Congregation of Indulgences, dated 16th February 1889, signed by the Cardinal Prefect Vannutelli.

ABOUT THE CULT OF THE HOLY FACE

The document of the Holy Office seems at first to be stern on devotion to the Holy Face, but this is not so, if it is considered in the light of the time, and in comparison with the mitigations which were to follow.

In the first place it will be well to define the history exactly.

From whence came motives of doubt about the devotion to the Holy Face? We answer: Because of a Confraternity and of an Association of Priests, called of the Holy Face. In the beginning of last century there lived in France a privileged soul called Sister Maria Saint Pierre, to whom certain revelations had been made about the cult of the Holy Face, called the Veronica. The holy Carmelite religious died a holy death in Tours in 1848. The Church has not yet pronounced on these revelations, although they have revived the devotion to the Holy Face of Jesus in the whole Carmelite Order, bearing the Image and the deeply felt spirit of reparation for the continued offences committed against the beloved Face of Jesus.

Further the devotion took a new aspect and was propagated by the means of a pious man called Leon Dupont, a native of Martinque but domiciled at Tours. He was a very fervent, simple and humble layman and following the exhortations of this Religious to this holy work, that is to say, supporting the reparatory work for the blasphemies and injuries against the Most Holy Face of Jesus Christ, he placed in his drawing room an engraving of the Holy Face like that in the Vatican, keeping a light always burning before it night and day.

This drawing room of the pious Dupont, being transformed into a chapel, soon because a little Sanctuary where miracles were worked through the Holy Picture. Following Dupont's death in 1876, Mons. Colet, Archbishop of Tours, erected an altar there, and declared it to be a public oratory, celebrating the First Holy Mass there himself and instituting an Association of Priests under the title of "Priests of the Holy Face" who were to attend to the care of the Oratory and to the religious acts of the faithful who hastened there.

In 1884 His Excellency Mons. Meignan erected in the Oratory a Confraternity under the same name, which then, with the "Brief" of 1st October 1885 was erected into

an Archconfraternity and enriched with various indulgences and spiritual graces. According to regulation, the aim of the Confraternity is:

First: To offer to the Most Loving and Sorrowful Face of Our Lord Jesus Christ, impressed on Veronica's Veil, the homage of adoration, love and compassion due to Him.

Second: To find in the veneration of this ancient and holy effigy stimulus to acts of faith, piety, zeal and penitence, in order to prevent and expiate the unheard of outrages which modern impiety inflicts against the Majesty of God, the Divinity of Our Lord, and the authority of the Church.

Everyone knows how France suffered in the latter half of the last century through the triumph of new ideologies based on pure reason, and amongst intellectuals especially, faith seemed to disappear, whilst doubting the existence of Jesus Christ, offending and blaspheming Him. Because of this Ecclesiastical Authority found in this beautiful devotion a salutary recall to lapsed souls, and a stupendous reparatory practice for the outrages committed against the Most Holy Face of Jesus.

In short, the aim consisted in Acts of homage to the Holy Face in reparation for the outrages against the Divine Majesty together with blasphemies and profanation of feasts.

This was undoubtedly a holy and excellent object, and of great importance at that time, and with this aim various pious associations were formed, which took the name of "Reparatrice" to repair the insults which incredulous and perverse men were committing, whether by continuous adoration of the Blessed Sacrament, perpetual prayer or with studying and practising the best ways of procuring the sanctification of feasts. The Bishops, the legitimate authorities in their Dioceses, also made themselves promoters of such a good and salutary movement; Pope Leo XIII had seconded their collective desires with two Briefs, one

in 1884, the other in 1885, with which the Pious Association, having such exalted aims and rapid growth, was elevated to an Archconfraternity and enriched with various indulgences.

EXPLANATION OF THE DOCUMENT OF THE HOLY OFFICE

When the document of the Supreme Congregation of the Holy Office came to light, the two beautiful souls of Sister Marie Saint Pierre and Leon Dupont had passed into eternity. The Decree indeed does not actually mention them, although it speaks of them in the acts preparatory to it, but makes especial mention of the name of "Priests called of the Holy Face". From the history narrated earlier, we already know who these were. The Priests, with the approval of the Archbishop of Tours, were assigned to the service of the Oratory, in all that concerned the liturgy and the religious acts of the faithful.

On the other hand the "Priests of the Holy Face" had not themselves been given this title, but the populace were in the habit of calling them this; this transpires in a letter from the Archbishop of Tours, directed to Cardinal Aloisi Masella, then Secretary of the Congregation of Rites, which states "Concerning the desire expressed to me by Your Most Eminent and Most Reverend, I take upon myself the duty of communicating to you, before the Holy Father's permission, the following extract from a letter directed on 30th May from the Archbishop of Tours to the Supreme Pontiff: Sacerdotes qui inserviunt Oratorio publico (and who are at Tours of the Archconfraternity of the Holy Face and which is popularly called Oratory of the Holy Face) non a se sed a populo Sacerdotes Sancti Vultus vocati sunt et vocantur.

This precision of the Archbishop of Tours in defence of the Priests attached to the Oratory of the Holy Face, clearly shows that there were voices in Rome which dif-



Veronica by Mochi in St. Peter's Basilica

fered as to what they were doing and their exact nomenclature. There were other contrasting difficulties as well—precisely these—that of the sense of novelty, and that of giving a separate and distant worship to the Lord's Face.

Wherefore the Sacred Congregation of the Holy Office replied to the doubtful proposition: "The Holy See in using the title of Holy Face in the Brief of 16th December 1884, in which special Indulgences were conceded to the Confraternity erected in Tours under the said title, and in the Brief of 30th March 1885 in which it was elevated to the rank of an Archconfraternity, by no means intended to approve much less to favour directly or indirectly a special and distinct cult to be given to the Redeemer's Adorable Face, such as is proposed and propagated by the Priests called of the Holy Face."

Instead the Holy See merely intended to favour the veneration paid from ancient times to the Image of the Face of the Divine Redeemer, or to copies of this image, so that the faithful in venerating and contemplating that image, may preserve ever more vividly the memory of the Divine Redeemer's sufferings, may also at the same time be stirred to sorrow for their sins and moved with desire to repair the injuries to which He was subjected.

The Decree of the Holy Office assumes especial interest in the devotion to the Holy Face of Jesus; it is like putting the seal on the centuries old tradition of faith and piety in the bosom of the Catholic Church.

We may say that the Church has intervened officially and has specified clearly what should be meant and should be agreed upon in the devotion to the Holy Face; what is its object; what is permissible and what is not permissible.

The Holy Office, in other words, takes notice that this is one of the principal devotions to the Sacred Humanity of Our Lord, studies it scientifically and proposes it to the minds of the faithful, in order, in venerating and contemplating the Face of Jesus, there may grow ever more vivid

and all the time, the memory of Christ's Passion, feeling in their hearts sorrow for their own faults and having the ardent desire to repair the offences committed against Divine Majesty.

In our opinion the words of the Holy Office signify a real progress in devotion to the Holy Face; in fact they fix the exact reason for its existence, its object and its aim.

1. The devotion is not new, but ancient (ab antiquis temporibus). Hence there is nothing new here, instead it is based on a thousand year tradition.
2. The Holy See intends to favour the devotion towards the Image of the Holy Face of the Redeemer (Erga Imaginem Vultus Divini Redemptoris) or towards any other examples whatever or copies of that Picture (aut ejusdem Imaginis exemplaria habitae).
   Hence it is the cult of latria, being directed relatively to the prototype of the same Image; that is to say to the Divine Humanity of Christ.
3. The object of this devotion is twofold; the first is to revive in the minds of the faithful, whilst venerating and contemplating the Sacred Picture, the memory of Christ's Passion, the second is to feel in heart sorrow for the sins committed, and to have also the strong desire to repair the injuries done to the Divine Majesty.

The aims could not be better expressed; the memory of Christ's sufferings in the days of pain and sorrow, when He was derided, spat upon, crucified, sorrow for our sins, cause of the Redeemer's sufferings and finally the ardent desire for reparation.

Such is the devotion to the Most Holy Face of Jesus Christ, our Master and our Redeemer.

HOW A CONFRATERNITY DEDICATED TO THE CULT OF OUR LORD JESUS CHRIST MAY BE MAINTAINED

The second document of the Holy Office appearing a

short time after the first, was due to and caused by the confusion of the devotees of the Holy Face which derived from a Confraternity already erected in a little chapel in Verona. The stigmatized priest, Gaetano Pizzighella, wrote to the Holy Father asking for the precise explanation from the Supreme Congregation.

The request stated briefly that a little chapel exists in Verona, where the Holy Face of Our Lord Jesus Christ is venerated with great piety. The decrees of the Holy Office have given rise to disturbance and confusion, telling many people that this devotion may have to be entirely abandoned.

It asks therefore, if, removing everything which indicates a special direct cult, it may be possible to have devotional practices, and that the Oratory and Sodality may exist.

The Holy Office replied in the affirmative, that it is not forbidden: neither the altar with the picture of the Holy Face, nor the pious exercise, nor the devotion to the Holy Face, provided that there is no question of a special, distinct cult, and neither with the adherence to the same conditions, are the Confraternity and Indulgences prohibited.

The reply of the Supreme Congregation, while calming and setting pious souls at rest, made yet more clear the Church's mind on the devotion to the Holy Face.

No one in fact ignores that all which appertains to the Most Sacred Humanity of Our Lord Jesus Christ is worthy of worship, not of dulia nor of hyperdulia, but latria—because His Humanity happens to be hypostatically joined with the Divinity, it exacts divine worship, which does not go straight to the humanity as humanity (in a reduplicated sense) as certain theologians say but to the divinity of the Person.

Hence the connection of language. Because of this it is not possible to attribute to the humanity taken in the

abstract that which appertains to the Divinity; but to "that Divine Person who is also human" is to be attributed whether that which is divine or whether that which is human; the object of the worship is the unique Person of the Word.

Therefore the Holy See has sometimes forbidden the especial cult of any part of the Body of Our Lord Jesus Christ, not exactly because they are not worthy and merit honour, but by reason of the fact that the worship wishes to refer to each part, taken by itself, separated from the other parts of His Humanity, or else because, however, it does not deem a special worship to one part of the Sacred Humanity of Our Lord opportune and suitable. This happened in the case of the Priests of Tours. They dedicated themselves to the devotion to the Holy Face, in such a way as to arouse and diffuse a new direct special worship.

The Holy Office did not judge opportune this kind of cult; not indeed because there might be theological reasons against it but for reasons of expediency. Because of this matter the Degree of the Holy Office, repeated the tradition of the Church which "ab antiquis temporibus", had always venerated the Sacred Images of the Redeemer's Face, in the contemplation of which the faithful feel themselves moved by the Passion of Christ, and are moved by the desire to repair the offences committed against Him. On the other hand nothing prevents the cult of latria being given to the Sacred Face of Christ, or whether a Mass and Office may be conceded. The question was dealt with by Benedict XIV in which from the fact that an Office and Mass was not celebrated, there ought to be the deduction that it should not be celebrated or conceded. Since if the fact that an Office and Mass was not being celebrated, meant in consequence that one could *not* be allowed, no Pope would have been able to concede a new Office and Mass on the grounds that one had not been celebrated before. This

would be to try to prove too much and the facts show the contrary. The Pope's expression "de quibus non fit", denotes an admiration which in his clear judgment is due to the Relics and memories of the Passion, amongst which he mentions the Lance, the Holy Face, the Holy Shroud of Turin, the Nails, the Crown of Thorns, etc. Besides the Holy See prohibits cults which smack of novelty, not always because they are wrong in themselves, but because they might give rise to abuse, and misunderstanding, which might degrade the worship itself. Such would be said of those who would wish to render a special worship to the Feet, the Eyes, the Nerves, the Arteries of Our Lord.

Therefore the Pope Benedict XIV, in his monumental work "De Beatificatione et Canonizatione Servorum Dei" states that it is the Church's practice to abstain from instituting new feasts.

Therefore the Holy See uses a prudent severity in not permitting new cults and manners of piety, which could degrade piety itself or lead the faithful into error, even in matters of faith. When it comes to discuss the worship of the Holy Face, the Holy See does not deny that worship ought to be offered to the Holy Face of Jesus. On the contrary this cult was practised, as we show, in the ancient and the same Church in the celebrated Sanctuaries of Lucca and Manopello in Italy, and in many altars dedicated to the Sacred Face of Jesus, all over the world.

The Roman Pontiffs have however granted not a few indulgences in favour of such worship, being far indeed from the Holy See not to wish to promote true piety but such worship ought to be understood in its true significance and not extended to false and inopportune matters.

And what should be the significance of the worship of the Holy Face of Jesus is stated clearly in this Decree of the Holy Office, quoted below: "Ut fidelium mentibus, ex veneratione contemplationeque praedictae Imaginis, pas-

sionum Christi magis in dies memoria succrescant, eorumque in cordibus dolor culparum ardensque desiderium injuriis divinae Majestati illatis reparandi, augeatur."

The real significance of the cult of the Holy Face, therefore, is in order that the faithful, venerating and contemplating this Sacred Effigy, may cherish ever more vividly the memory of the Divine Redeemer's sufferings and feel themselves at the same time moved to sorrow for their sins and seized with desire to make reparation for the injuries to which He has been subjected. Therefore the veneration of the Effigy of the Holy Face is not forbidden provided that the salutary and pious end approved by the Church is the aim. It is only forbidden when something not true is meant, perverting the sense and leading the faithful into error.

LETTER FROM CARDINAL LEON J. THOMAS ARCHBISHOP OF ROUEN, TO THE CARDINAL PREFECT OF THE CONGREGATION OF RITES

Amongst the Documents concerned with the cult of the Holy Face we have a letter from the Archbishop of another great French Diocese, Rouen, written at the end of the last century. The original is in French, but we report it in the train of these points which we are examining.

The Archbishop writes in an urbane and private manner, and wishes to know the opinion of the same Congregation concerning the recent Decree (October 1892) of the Holy Office, which declared a non-approval of a special and distinct worship "of the Adorable Face of the Divine Redeemer" in the sense presented by the Priests of the Holy Face of Tours. But at the same time, states the Most Excellent Archbishop, the same Decree recognizes that the Holy See, adopting in its Briefs (16th December and 31st

March 1885) has wished to favour the veneration of the Image of the Holy Face, practised since ancient times.[1]

Based on these words of the Decree the Cardinal presents the petition for an Office and Holy Mass "in honorem Imaginis Vultus Domini N.J.C. vulgo Veronicae nuncupatus" to be celebrated "post Dom IV Quadragesimali loco officii Pretiosi Sanguinis".

He gives the reason therefore in five points:

1. The Church honours during Lent several great Relics of the Passion: The Holy Thorn, the Holy Lance and Nails, the Holy Shroud. The reason for this cult is found in the supplement to the Roman Breviary in the "lectiones" of II nocturne and in Sermo Innocenti P.P. VI.
2. Amongst the Relics of ancient traditional devotion is the Veil of Veronica, preserved in the Venerable Vatican Basilica, which has been reproduced and is found all over the world. Jaen in Spain, Paris and other cities celebrate its feast, and always it means the Vatican Image. Therefore the Church has always respected this most ancient agelong veneration whether it be in the East or in the West. Finally the Sacred Congregation of Rites has approved the office for the Barnabites in the Church of St. Bartholomew of the Armenians at Genoa, where an Image of the Holy Face is venerated and an office recited in the Armenian Rite and tongue by Basilian Armenian Monks, who officiated at the said Church.

[1] *S.C.R. Decreta*, vol. 1910; p. 139*a*, 30th October 1893: "...has wished to favour the devotion and the veneration paid since ancient times to the Image of the Holy Face, and to its reproductions, so that by this veneration and the contemplation of the Holy Image, the memory of the Passion may become more vivid in the hearts of the Faithful, also contrition for the sins, and the desire to repair the injuries committed against the Divine Majesty."

3. The Holy See has approved this office for the Churches of the Oriental Rite, and we have such an office in the Greek and Paleoslave languages, for all the Greek Churches united to the Catholic Church, and for all the separated Churches from Russia to the Extreme East.[2]

4. In virtue of the doctrine of Innocent VI the Church approves the offices in honour of the Image of Our Lord and of the Blessed Virgin, not only where these Sacred Images are found, but wherever there are copies. Such as for example the feast of the Images of the Blessed Virgin of Good Counsel, of Perpetual Succour; of Jesus the Nazarene and others. *A fortiori*, therefore, we desire to celebrate the feast of the Face of Our Lord Jesus Christ.

5. For the reason declared, we desire the approval for the office and the Holy Mass, as at this moment, from the middle of the century a solitary movement of religious revival with ever growing fruits of devotion, reparation and of conversions has been noted all over France.[3]

The letter bears the seal of the Cardinal Archbishop of Rouen (Rothomagensis) closes with the authentic signature:

Leon Cardinal Thomas, Arc de Rouen, 30th October 1893.

What the immediate repercussion was in Roman surroundings may be deduced from the reply of the Cardinal Prefect of the Congregation of Rites, to the Cardinal of Rouen, a month later, 2nd December in the same year

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[2] Ibid: "For all the separated Churches, of the same Rite, from Russia to the far East".

[3] An admirable movement of renewal of this salutary and traditional devotion has been noted all over France, and from this great fruits of devotion, conversion and reparation have spread all over the world.

(1893) in which it states "that the Decree of the Holy Office on the cult which the Priests of Tours are giving to the Holy Face of the Divine Redeemer—has the meaning that His Eminence has given it and does not prohibit in itself (ex se) the concession of an office and a Mass "in honorem SS. Imaginis Vultus D.N.J.C. vulgo Veronicae nuncupatus."

Office and Mass, as will be seen in another Document, were conceded by the Holy Pope Pius X, dated 9th November 1908, to the Diocese of Cambrai in France.

LETTER OF APPROVAL AUTOGRAPHED BY PIUS X

The letter of the Archbishop of Tours, in France, is of the first importance, and is directed personally to the Holy Father Pius X. The Holy Father was pleased to agree, as if inflamed in a moment of rapturous love towards the Holy Face of Jesus, to affix his own authentic signature. It is to be noted that this came after the Decree of the Holy Office.

In this the devotion to the Holy Face of Jesus in the two French Dioceses of Tours and Cambrai becomes known, the Most Excellent Archbishop, in the effect, makes known that in his Diocese, whether amongst the clergy or the people, there exists a very great devotion towards the Holy Face of Our Lord Jesus Christ.

Because of this, having known that the Holy Father had recently granted the Annual Feast, for the Diocese of Cambrai in the rescript of 9th November 1908, humbly begs the same favour for his own Diocese of Tours. Pius X assented "perlibenter".

Whether it be the autograph added to the same letter, or the classical Latin adverb used in expressing full consent. the Pope's intention about the devotion to the Holy Face is indicated clearly enough.

Besides, the letter is for us the source of historical news,

at least for such a look at a sector of France that is to say, the two great Dioceses which had developed the most beautiful devotion to the Holy Face, at the beginning of this century and the end of the last. Moreover in France this devotion had been practised from antiquity; in the Carmel of Lisieux there had been St. Teresa of the Child Jesus, and before that the mystic St. Marie Saint-Pierre, and elsewhere it was practised in private by lay people, but always with the aim of repairing the offences committed against the Lord's Holy Face by sinners and unbelievers.

The Holy Face penetrated into every strata of society: in Convents, amongst the clergy and the people; the Holy Image shone in churches, homes and offices. Our Lord Jesus made use of the devotion to His Holy Face, to move, convert, save; therefore the Vicar of Christ decided to grant the privileges and spiritual favours included in the annual celebration of the Holy Face of Jesus.

FESTUM DE IMAGINE SACRI VULTUS D.N.J.C.

The letter is to be found in the Archives of the Sacred Congregation of Rites and constitutes the first ecclesiastical document in order of time about the formal and external worship recently approved by the Holy See, to the Image of the Lord's Holy Face.

The letter refers to a devotion to the Holy Face already existing in the Archdiocese of Cambrai and having grown to such a degree as to concern the Pastor of the Diocese in favour of the souls confided to him.

The Archbishop Francesco Maria Giuseppe Delamair expounds to the Holy Father, in the form of a petition, that there exists great devotion and piety in the Diocese of Cambrai towards the Holy Face of Our Lord Jesus Christ amongst both clergy and people (magnam devotionem et pietatem vigere).

Because of this the Most Excellent Archbishop begs His Holiness Pius X to be willing to grant the Feast of the Image of the Holy Face, with Rite of greater Double in the Third Feria, after the Sunday of Quinquagesima with the Office of the Passion and the Mass "humiliavit".

The matter passed duly to the Congregation of Rites, who affixed the consent to it: "His Holiness is graciously disposed to concede according to this statement (pro gratia juxta praeces)."

From this document it evidently appears that the devotion to the Holy Face had not as yet its own office and Mass. It was precisely the Holy Pope Pius X, who feeling the mind of the Congregation of Rites, would concede the Mass of the Holy Face, with appropriate prayers.

The delicate question was for a long time protracted with great difficulties. On one side stood the two French Archbishops, Renan and Delamair, with the clergy and people of their Dioceses; on the other there were the officials and consultors of the Sacred Congregation of Rites, with the Decree of the Holy Office, opposing the same devotion.

On 28th April 1910 the Fathers Consultors of the Congregation of Sacred Rites were called to an extraordinary session to discuss the question of the Holy Face anew. What had then occurred? Pius X, in a letter addressed to the Cardinal Prefect of Rites had recommended the new petition of the Archbishop of Cambrai. This letter bore the Papal Coat of Arms and was dated:

"Vatican, 27th April 1910.

To the Sacred Congregation of Rites.

By the Decree of the Holy Father is forwarded therein the enclosed petition of the Most Rev. Archbishop of Cambrai with especial recommendation."[4]

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[4] Cfr. S.C.R. *Decreta*, vol. 1910, "Positio S. Vultus D.N.J.C."

IN FESTO SACRI VULTUS D.N.J.C. MISSA "HUMILIAVIT" CUM SEQUENTIBUS ORATIONIBUS[5]

We may affirm that this document determines liturgically what ought to be the correct prayers for the Mass of the Holy Face of Jesus. It has been seen before how Pius X conceded on the 9th November 1908, to the Diocese of Cambrai, the Office "de Passione Domini" and the Mass "Humiliavit". But this was not yet with usual approval.

To the Most Holy Face of Jesus there should be assigned an especial Office or at least that His Holy Face might be indicated in the Holy Mass.

Therefore after full examination the texts used in the Liturgy, the Sacred Congregation of Rites on 13th July 1910 permitted new Prayers for the Mass of the Feast of the Holy Face.

The Mass of the Holy Face, as has been said, remains fixed with these prayers which take the place of the originals of the Mass "Humilavit". Since 1910 till now there have been no further changes, and it would seem that such is the will of Mother Church.

On the other hand, the Votive Mass of the Most Holy Face of Jesus has been requested by very many Religious Communities and in various Dioceses throughout the world; showing that the devotion to the Holy Face is always growing and more deeply felt in the souls of the faithful.

There appears clearly in the prayers the meaning the Holy See desires, about the devotion to the Holy Face. Veronica is not mentioned in them, as in the ancient

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[5] S.C.R. *Decreta,* vol. 1910, p. 189*a*.

Note: The same Mass "In Festo Sacri Vultus Domini" with the new prayers has been conceded to the Benedictine-Silvestrine Monastic Congregation, dated 29th March with N. Prot. O 18/957 of the Sacred Congregation of Rites.

prayers, nor is there mention of anything which could in the slightest way give cause to critics to oppose that which Holy Mother Church proposes to the faithful, in "lex orandi" and "lex credendi".

The wording taken from the Old and New Testaments, confers a dogmatic rather than historic value to the cult of the Holy Face.

SYLVESTRINAE CONGREGATIONIS O.S.B.

In the chronological order this is the most recent Document of the Holy Face of Jesus. It does not add anything new to it, neither in prayer nor scriptural texts, save to use the Mass already conceded to the Diocese of Cambrai, as extended to the whole Benedictine Sylvestrine Order.

Nevertheless this new act of the Apostolic See once more clinches and confirms that the devotion to the Holy Face of the Lord is acknowledged and extends to the stated aims of penitence and reparation.

The reason for having such a Mass has been explained by the Rev. Father Abbot in a letter to the Sacred Congregation of Rites, dated 12th February 1957.

The motive for such a request is found in the precise fact that in the Churches of the Sylvestrine, the devotion towards the Crucified grows every day, that is towards the suffering Christ as He is shown on the Image of the Holy Shroud, the object thereof being to repair the injuries committed against Him.

Profound and exalted motives on the devotion and the cult to be given to the Holy Face of Our Lord are founded diligently on the Documents of the Holy See.

This devotion therefore is not new, but continues the agelong feeling of tradition, and arouses sentiments of compassion, love and piety, whilst moving sinners to repentance for their own sins, each time they gaze at the Effigy of the Saviour, marred and bloodstained by human malevolence.

DOCUMENT OF THE ANTICAMERA PONTIFICIA[6]

Vatican. 21st April, Good Friday, 1957.

On the occasion of the Marian Year, American pilgrims, devotees of the Holy Face of Jesus, obtained that Pope Pius XII should bless in Castelgandolfo the artistic and precious mosaic representing the Face of Christ of the Holy Shroud, and destined for the Sanctuary of the Holy Face at Clifton, New Jersey, in the United States of America, which we note in the attestation of the Anticamera Pontificia.

The undersigned attests that on the 16th August 1954 the Holy Father Pius XII g.r. has blessed the mosaic picture showing the Holy Face of Our Lord Jesus Christ, destined for the Sanctuary of Clifton, U.S.A.

In faith

Mario Nasalli Rocca di Corneliano
Cameriere Segreto Partecipante of His Holiness

Pius XII could not do more than this magnificent gesture to encourage the devotion to the Holy Face, and to satisfy the ardent desire of the numbers of the faithful, who follow, with a real piety, the practice of reparation to the Holy Face of the Redeemer.

Conclusions

The research on the Documents we have conducted until now, leads us to conclude that:

1. The Devotion to the Holy Face, if not beginning then, had certainly considerable development from the 12th century onwards, having for its centre the Basilica of St. Peter, where the Relic of the Veronica was venerated.

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[6] Archives of the General Curia of the Benedictine Sylvestrines in Rome.

2. The Relic of Veronica was believed for many centuries to be the veil of the pious lady who had wiped the Redeemer's Face on the way to Calvary.

3. The liturgical prayers almost always allude to the fact that Veronica wiped the Divine Face of Jesus, and had in return the veil with the impression of His Portrait. The expression which recurs most frequently in the "Oremus" is this: "Deus qui...ad Instantiam Beatae Veronicae, Imaginem Tuam sudario impressam relinquere voluisti; etc." This expression however is stilled and finally completely removed, as we see in "Oremus della Messa" approved by Pius X.

4. The Decree of the Holy Office does not prohibit the devotion to the Holy Face, but calls upon the Priests of the Holy Face of Tours to remove all sense of novelty different from that held by tradition and not to consider the Face of Christ as a special symbol of reparation, but as the special object of worship, thanksgiving, reparation.

Above all, this rectifies the aim and indicates the scope, and ever more opportune in modern times, gives it the true meaning desired by the Holy See, proposing it as a valid means of reparation for the many offences committed against the Beloved Lord.

5. In France the devotion to the Holy Face was rekindled especially by means of two great souls: Sister Marie Saint Pierre and Leone Dupont, whose cause of Beatification was introduced on 21st June 1939; the centre of this devotion is the Chapel of the Archconfraternity of the Holy Face in Tours, to which are affiliated all the Confraternities of the same title throughout the world.

6. The Diocesan Bishops, in a special manner in France, have promoted the Devotion to the Picture of the Holy Face, after having described the prodigies of conversion and spiritual renewal among the people.

7. The Popes of the Middle Ages attached great importance to Sacred Relics and conceded rich indulgences. In

these latter days these ought to be mentioned: Pius IX who permitted, for the first time in history, that the Holy Relic of the Veronica should be exposed on the Altar of the Blessed Sacrament, in preparation for the Definition of the Dogma of the Immaculate Conception; Leo XIII who erected the Archconfraternity of the Holy Face in Tours with the Brief of 1884, and enriched it with indulgences in 1885; Pius X who instituted the Mass of the Holy Face; Pius XII who blessed at Castelgandolfo in 1954, the Picture executed in the Vatican workshops, representing the Holy Face of Jesus on the Shroud of Turin.

Chapter IV

The Cult of the Holy Face

The word "culto" (cultus) derives from the verb "colere" —to honour, indicates every act of homage, of honour and of respect paid to a person placed in authority. Worship may be considered in a general sense and in a particular sense. In the first instance every act of religion is included; that is to say an act of faith, of adoration, of prayer. In the second instance on the contrary, worship is an act of adoration or veneration with which we show our submission for the other person's dignity. Hence it contains two elements; one is that which testifies the excellence and honour of another, the other is that in which we offer our submission.

Division of cult

Honour may be civil and religious, according as civil or religious honour is acknowledged. Here we intend to speak of religious worship, due to God and to the Holy Virgin, to Saints and to Holy Relics. Worship may be internal if it is given with the internal actions existing in the inmost soul; external if it is rendered with outward and visible actions, for example Holy Mass, singing, vocal prayer; public if made by society itself or, in its name by public authority; private if done in a private personal manner.

Honour according to the person's degree of dignity

If one considers the dignity, the worship may be that of latria, dulia, hyperdulia and civil. The worship of latria (famulatus) is the supreme honour rendered to God alone



Mosaic of the Holy Face blessed by Pope Pius XII which is now in the Monastery of the Holy Face of Jesus in Clifton, N. J.

by reason of His uncreated and infinite excellence, and His supreme dominion.

The cult of dulia (servitus) is the honour due to the Servants of God, or rather to creatures because of the supernatural created dignity. The cult of hyperdulia (sopra) is a worship of super-excellent dulia which belongs solely to the Blessed Virgin Mary by reason of Her singular dignity, especially because of Her Divine Maternity and Sanctity, the consequence of Her Sublime Maternity by which she surpassed all Saints and all creation in grace and in glory, due besides to Her because of the intimate union with the Incarnate Word.

The civil cult (that which is lay, not religious) is that which is rendered to any natural created dignity, for example because of power or because of wisdom.[1]

Regarding the motive, worship is absolute when we honour the person on account of his own dignity in himself, such is the cult rendered to God and to Saints; relative, when we honour the person or thing on acount of the dignity of which they are the representative, which has special relation in regard to images and pitcures, for example, or else that which had connection or contact, that is to say Relics of clothes. In fact our veneration does not fasten itself on to the object represented or to the Image or Relics, but so to say, passes over and directs itself to that which it represents. The faithful, in fact, who are praying before the Image of the Virgin or of the Holy Face, or who prostrate themselves at the Feet of the Crucified do not fix their minds on the linen or sculptured wood, but turn their souls to the Mother of God and to the Divine Word, who are represented.

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[1] Egger, *op. cit.*, p. 194: '...the honour due to the Supreme Pontiffs, to Bishops, to Priests, is special, between that of dulia and that which is civil."

Regarding the object of cult one ought to distinguish the material object; or rather that which comes to be honoured; and the formal object, as that is the reason for which the object is honoured, namely the dignity demanded by such tribute of adoration. For example the material object in the adoration of Jesus Christ is the same Human Nature of Jesus Christ, considered not in the abstract but in the concrete, that is to say how it is actually and personally united to the Word; the formal object instead, or rather the motive is the Hypostatic Union of that Nature with the person of the Word, because of this the Humanity of Christ is adored in se and not propter se.

We ought to adore Jesus Christ as Man, or rather the Human Nature of Christ, how it is hypostatically united to the Word.[2] There is only one Person to be adored that is the word existing in two Natures Divine and Human, consequently a unique adoration is due to Christ, to the Word in Himself and by Himself; to the Human Nature then in Itself, but because of the Word.

Consequences

From this it follows that each and all the parts of Jesus Christ's Human Nature ought to be worshipped with the cult of latria, being all equally and hypostatically united to the Word. However it is not expedient to give a special cult to each and every part, that is to say, the Feet, the Head, the Hands, etc, unless there is a special reason. Now in the devotion to the Sacred Heart of Jesus the special reason is acknowledged in that in the Heart of Christ, above all the other parts, shows His immense love, in that it is the center of human affections and the centre of love (symbolum amoris). In the devotion to the Holy

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[2] It was defined by the Second Council of Constantinople (553).

Face there might be certainly found another special reason distinct from all the others and which is physically visible: we wish to say the Face, which shows expressively and manifests exteriorly the sentiments of the soul.

Therefore the cult belongs:

(a) exactly and properly: the Person
(b) materially; that which belongs to Him: Heart Feet, etc.
(c) motives (reasons for worship):
    (1) learning, science
    (2) virtue
    (3) sufferings
    (4) Divinity—Latria.

The Relics

It would be well to state first of all some historical facts about the Relics and the Images of Our Lord Jesus Christ and of the Saints' Relics, in general, are all that which remains of a person already dead, such as the body, the bones, the ashes, the clothes, the veils, the articles of clothing.

They have therefore a relative importance, according to the person to whom the same relic belongs. According to Canon Law relics are divided into famous or greater (body, head, arm, tongue, hand, etc) provided they are entire and true or else not of small proportions. Thus the relics of Our Lord Jesus Christ and of the Most Blessed Virgin are considered illustrious, even in the tiniest part.

Not famous or minor the other things or portions which have had contact in some manner, like the dust of Christ's Sepulchre, the dust of the catacombs, the oil of the lamps burning in the crypts of the Martyrs, the veil of the Miraculous Images of the Madonna, the flowers placed on the urns of Saints, etc.

The Sacred Congregation of Rites recognizes the immemorial custom of exposing and placing on the baldachin

the Relics of the Passion, the drops of the most precious Blood, the wood of the Cross and the other Relics of the Passion, while with a special Decree it establishes a special veneration of the same.

The Images

The veneration of Images ought not to be confused with their use. The Images may be used whether as ornaments of the Church, or as stimuli to pious fervour.[3] St. Thomas says that the Church, in propounding the veneration of images gives a threefold reason. First: The instruction of the faithful; Second: The remembrance of the Mystery of the Incarnation and of the examples of Saints; Third: To move and arouse loving devotion. The doctrine of the Angelic Doctor is ever more consonant with the Council of Trent, which fully amplifies the manner and the object in the veneration of the Images of Jesus Christ and the Virgin, and in recommending the worship, where they ought to be venerated in a special way.

The worship is something more and includes acts of homage rendered to such pious objects. The use and the cult of Images were widespread in the first seven centuries of the Church.

Monophysism, by its natural tendency to absorb the Humanity of Jesus, was opposed to it, and together with hostile Jews was irrevocably against any representation of the human face. The followers of Mahommed supported and encouraged this opinion so that under Leo III l'Isaurico the destruction of the Images began. Constantine V

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[3] We have a proof of this in the Catacombs, where Images of this period are to be found. Symbolic images in the sarcophagi as: The Good Shepherd, the Fish, etc. Thus we note that the actions of the Iconoclasts in the 4th century were repeated by the reformers of the 16th century with Luther, Calvin, the Anglicans, and more recently by the Jansenists.

The Council of Trent deals with this fully (Sess. XXV, de invoc. Sanct.).

Copronimo brought greater harm when he imposed Iconoclasm at the Council of Jeria in 753.

Illustrious defenders arose, St. Germano and the Damascene, who wrote works valuable in their substance, finally the II Nicene Council (VII Ecumenical) in 787 defined the legitimacy of Images.

Undoubtedly it is to these sad historical events that the lack of knowledge and accounts of the relics of the Passion during this period must be attributed; that is the hiding and stealing of the Holy Shroud, the Most Holy Cross, the Nails, the Lance and others perhaps mislaid or lost, like the seamless robe of Christ and the scourges of the Passion. Tertullian attributes it also to the persecutions, the fear of profanation, or idolatry, because in the Old Testament the Hebrews were forbidden to adore images.

Distinction between Cult and Devotion

St. Thomas defines in short devotion from the verb "devovere"—to dedicate oneself: "The will to dedicate oneself, to give oneself with promptness to that which concerns God's service." It is therefore an act of the virtue of religion; it has its origin in the will and its object is to induce it in man with promptness, facility and joy in all which is to do with God's service. Whenever it is that devotion points out more of the cult, besides the worship the will is found ready for the total service of God. This is the devotion to the Most Sacred Heart of Jesus besides the cult of latria, the act of love and imitation is necessary, etc; equally in devotion to the Most Sacred Face of Jesus, as well as worship, acts of compassion and repentance are necessary.

The Church has never hesitated in welcoming and promoting all those devotions which correspond with the particular needs of souls and of times whilst restraining them within the limits. Indeed devotions are useful because

they preserve the fire of the heart and the force of the will in God's service.

In the history of the Church, some of these devotions have prevailed over others, because of certain intrinsic constituent elements, because of their excellence, and in proportion to their efficacy. At other times they have prevailed also for extrinsic criteria, which are cited by theologians: Revelation, theology and Christian instinct are guided by the Holy Spirit, the Church's infallible and definite judgment. For example revelation imposes as obligatory and indispensable worship and devotion to the Humanity of Christ, united hypostatically to the Person of the Word, however while recognizing the legitimacy of the cult of Saints, does not impose devotion towards them.

Devotions are not the fruit of logic and theological speculation; instead they are the product of special divine interventions, or more often born spontaneously from the warm soil of Christian piety, under the influence of some holy soul.

If then to all the direction indirect approval of the Church is added, thenceforward the devotion becomes dear to God and to Christian piety. Indeed, it may even in the end have a necessary character. In consequence: if a devotion has been so widespread that it may be considered as being practised universally, that is a strong argument for its legitimacy.

The Middle Ages are characterized by this movement of Christian piety towards the Humanity of Christ in general and towards the Heart and the Face in particular.

Cult of the Humanity of Jesus Christ

The magnificent intellectual force of the Scholastic masters was to place the Man-God in the position which He occupies, according to the order of dignity in the universe.

Jesus is the sole universal Redeemer (Universalis omni-

um Salvator) from whom all, not excluding the Madonna, receive grace and salvation. Stabilizing the nature of the union, St. Thomas exerts himself to procure a more profound understanding and knowledge of the mystery derived from the consequences of the principal points whether they regard Christ in Himself, in His being and in His operations or in His dealings with us, in the claims to our adoration and His office of mediator between God and man.

The whole sum of Christ's earthly life, His Passion, Death and Burial constrain one to adore especially those parts in which He has suffered the most. The reason for this adoration to the Humanity of Christ is always the formal element constituting from the hypostatic union, in virtue of the unity of the substantial being, which is none other than the being of the Word.

Thus according to St. Bernard: "In His Humanity Jesus Christ exerts a special attraction on the soul". The Word Incarnate "*Homo Christus Jesus*" is not only the Model whom we should imitate, the Light which illumines us, but also His Humanity lives in the interior soul of those who adore and love Him. The Passion of the Redeemer in all its details inflamed Francis, Bernard, Catherine; causing them to weep with compassionate love and to shed sweet tears. With most burning words Bernard shows in the fullest light all the love which Jesus has shown in the Passion, when he says that Jesus has aroused our love towards Him.

The Divinity and the Humanity of Christ therefore ought to be adored: "First with the unique adoration of latria; Second, in such a manner that the Divinity is adored "in itself", the Humanity on account of the Union with the Divinity. In the early centuries the Nestorians and Monoplysites opposed this doctrine of the Church; desiring a double adoration to be due to the Person of Christ; nearer to us in time, the Wycliffites were opposed to it, maintaining a relative adoration; and the Jansenists, who held "Anthropolatria" adoration direct to the Person of Christ, to

the Sacred Heart, as to all the other parts of the body.

In the year 553 the Second Ecumenical Council was held in Constantinople, which defined that we ought to worship Jesus Christ with one adoration, without confusion of the Deity and the Humanity. Such doctrine is founded on numerous passages of Holy Scripture: St. Matthew narrates this adoration on the part of the disciples; the eleven in fact went to Galilee to the summit of a mountain where Jesus had appointed them. And they saw Him and adored Him. Jesus Himself exacted this adoration. Afterwards He said: "In order that all worship the Son, as they worship the Father; whosoever does not adore the Son, does not adore the Father who has sent Him."

The Fathers of the Church defend this doctrine, affirming that Jesus Christ is worthy of the unique adoration of latria; St. Gregory Naziansen affirms: "Let whoever does not adore the Crucified be excommunicated." And the Damascine: "I adore coming to the Nature of Christ through the Deity united to the Flesh."

The Synod of Pistoia accused as idolatry worship rendered directly to Christ's Humanity; the more if rendered to a special part of it. The Church condemned such a proposition if by the word "directly" it intended to speak of an adoration which should have as its object not the Humanity united to the Word, but considered separated and apart from Him: "tanquam nuda caro". This condemnation repeated and confirmed the pronouncement of the aforesaid Ecumenical Council.

Let us give the theological reason here.

In the Sacred Person of Christ the object of worship is the whole person with all the parts appertaining thereto. Now, to the Person of the Incarnate Word belongs the whole Humanity of Christ; therefore it follows in consequence that the whole Humanity of Jesus Christ is worthy of adoration. St. Athanasius proves this saying, "Who will dare to say to the Lord: 'Come out from Thy Body so that

we may adore Thee'?" The honour indeed which is rendered immediately to a portion of the body is always directed to the person himself. Thus if anyone kisses the hand of another, he intends to honour not the hand, but the person himself. Whosoever honours the Face of Jesus honours the whole Humanity of Jesus Christ. Now, being Himself a distinct Person, to Him a unique adoration is due, and since the cult of latria is due to the Word, it follows therefore that the Humanity of Christ should be adored with the cult of latria. The Church bases the devotion to the Sacred Wounds of the Redeemer and to the Sacred Heart on these theological reasons; on the same arguments likewise is based the devotion to the Most Holy Face of Jesus.

Theologians ask whether the Humanity of Jesus is worthy of a minor worship from that given to His Divinity. We reply that it is inferior by reason of the cause (ratione causae), not indeed regarding the interior and exterior acts of the cult itself. Instead the Divinity is adored primarily and for itself; whilst the Humanity is adored secondly and because of the Union with the Word. The Adoration of the Humanity of Christ consequently leads to the adoration of His Most Holy Face.

Cult towards the Face of Christ

No one will be able to deny that we consider the Face of Jesus Christ as the principal and most attractive part of His Humanity whilst realizing that all parts of the human body do not have the same importance relatively to the person. It is obvious that the hands do not represent the person. There is only one thing that represents it (the person) the face—the visage.

Therefore everytime an act of adoration is paid to a person, the act of adoration is paid to the Face which represents Him as a symbol of His personality. When on the

contrary we desire to honour a person, we do not present him by means of the hands and feet. Therefore when we prove that the Humanity of Christ is worthy of adoration, we prove implicitly that the same arguments hold good for every single part of His Humanity. In consequence the same arguments show implicitly the cult of latria towards His Sacred Face, which more than any other part, more than the hands and feet, represents His Humanity. From this it may be deducted that in the passages of Scripture concerning the adoration of His Sacred Humanity we have as a first and immediate conclusion the adoration towards the Most Holy Face of Jesus. Thus in the Resurrection the Apostles adored not the Divinity alone, but also the Humanity.

The first Adoration of the Word made Flesh, was made in the strictly theological sense, and with immense maternal love by Mary His Mother. She was indeed the lofty being who understood by supernatural grace who the Baby lying in the manger really was. There is not a word about this in the Gospel, in a strict theological sense, but reasons and motives for believing this are not lacking. Manzoni in these famous verses beautifully expresses this first act of the adoration of latria paid by the Virgin Mother:

"....e l'adorò Beata
dinanzi a Dio prostrata
che il puro sen le apri."[4]

The Angels came down, the Shepherds and the Magi from the East came, and entering into the house they found the child with Mary, His Mother, and bowing down they adored Him and opening their treasures offered Him gold, incense and myrrh.

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[4] Manzoni A. *Inni Sacri*: "II Natale".

And what else did they see in that lovely Baby in swaddling clothes, if not the Face? And what did they worship if not the Face? The Humanity and the Divinity appeared together in that Face shining more brightly than the sun at noon.

According to Catholic doctrine (cfr. S. *Th.*, III, q. 25, a. I in c.) by reason of the hypostatic union Jesus Christ is one Person, and that Person is Divine in two natures; Divine Nature and Human Nature. Now in order to prove that the same adoration is due to the Humanity and to the Divinity of Christ, the Holy Doctor brings forward the authority of the Council of Constantinople: "If anyone affirms that Christ should be adored in two Natures, by which two separate adorations to God the Word, and separately to the Man; or if anyone worships Christ thus, and does not adore in one sole adoration the Word of God Incarnate in His own Flesh as has been handed down in the Church of God from the beginning, let him be excommunicated."

In the adoration of the Divine Person of Christ is included not only the adoration towards His Divinity but also to His Humanity, and to every part of His Humanity; as the Angelic Doctor explains: "Really the honour is given to the whole existing being."

By reason of this there cannot be an adoration of the Sacred Face of Christ, divided from the adoration of His Divinity. Whilst to multiply the adoration in Jesus Christ, would signify multiplying the person in the same Jesus Christ. In consequence the Sacred Face of Christ being a part to which is due the unique adoration of absolute latria, the same adoration paid to the Holy Face is paid to His Divine Person. From which it is clearly seen that the Holy Face of Christ is worthy of the absolute worship of latria, by which honour is paid direct to the Face, as the most noble part of Christ's Body united hypostatically to

the Word of God. The material object of the cult is the physical Face of Jesus hypostatically united to the Word, or rather Christ considered in the most noble part of His Face. As indeed, observes St. Thomas to adore the Body of Christ is the same as to adore the Word of God incarnate. Thus to adore the Face of Jesus is the same as to adore the Person of Christ or rather the same Christ in His physical visage hypostatically united to the Word of God.

It is true that not all the parts of Christ's Humanity are honoured with a special and particular cult; the Church is able to recommend for special reasons that one part should be honoured rather than another, as will appear more clearly in what follows:

St. Thomas gives the principal reasons for that adoration, when he says that the Son of God assumed human nature by means of its parts.

Therefore He assumed the heart, because there is the heart in human nature; He assumed the Face, because there is the face in human nature; He assumed the hand, because there is the hand in human nature, etc. "Assumpsit totam naturam humanam mediantibus partibus ejus."

All the parts of that nature assumed by the Word are worthy of worship: "Quia in istis partibus honoratur totum." Each part of which is adored with one adoration, the Person being one in the Divine Nature and Human Nature; it is therefore possible to have different reasons for the honour which is thereby rendered.

Indeed here are separate and distinct reasons concerning the Face of Christ which we classify as follows:

(a) Because it is part of the Body of Christ, united hypostatically to the Word, especial object of the worship of latria.

(b) Because it is part of the Body of Christ, which was humiliated for us, separate, distinct, part but not

separated from the other parts of His Humanity; motives for the practice of reparation, thanksgiving, etc.

Cult towards representations of the Holy Face

We have said that the adoration of Christ may be concerned with His Humanity or with representations of Him.

St. Thomas explains this well in the third part of the *Summa,* q. 25, where he states that the Image of Christ is worthy of the adoration of latria, as regards the honour paid to the Image passing to the prototype, namely to the model. And because the model is Christ, who is the most worthy of the cult of latria, therefore even His images are worthy of the cult of latria.

Indeed it happens that, in looking at any image we experience two movements in our soul. One which considers the image in itself, by which it is regarded as an object; another instead which does not stop at the image, but passes to that which it represents, as much as the image differs from another.

For this reason one must say that to the images of Christ considered simply as objects, for example, as wood, as picture, no adoration is due, this being due only to a reasonable consideration.

Such reasonable kinds, explains the Angelic Doctor, may be regarded under two aspects; first that which represents the reasonable nature in itself; second, in that which regards something which is joined to it. Therefore in ancient times the populace venerated not only their king's picture, but even the kingly robes belonging to him. Similarly there is the custom in the Church of venerating the Holy Cross, the Holy Shroud and the Face of Veronica, not only because of that which they represent, or rather the pictures, but assuredly still more because of contact with

the Body of Christ and because of the most precious Blood with which they were sprinkled.

Whence it follows that adoration is due to the pictures according to that which they represent, this being the Sacred Humanity of Christ.

And therefore the same adoration is due to the Images of Christ and to the same Christ; it follows logically that His Images are worthy of the cult of latria. We ought therefore to adore with the cult of latria the Images of Christ, who is true God, not for the images themselves but because of Him whom they represent.

The Angelic Doctor states that this has always been held in the Church and in tradition when he states that Luke had painted the Image of Christ which is in Rome.

Whilst we know how strenuously the Fathers fought and contested on this point, and how St. Basil taught that the honour towards an image is directed to the prototype: "Imaginis honor ad prototypum pervenit."

Chapter V

The Liturgy concerning the Holy Face

The Liturgical Argument

The Liturgical Argument has a great importance on the cult of the Holy Face—it bears this to us whether by the axiom "Lex orandi lex credendi" or whether by the theological meaning it holds.

The Liturgy indeed "is one of the most important organs of the ordinary magisterium of the Church" as Pius XI has stated.

Vagaggini calls it "The combination of the sentient and efficacious marks of sanctification and of the Church's worship."

The Liturgy certainly has theological value when it concerns the sacramental signs and the marks of the sacraments, as the Holy Mass is the most eminent liturgical action, where the greatest worship of latria is rendered to God, and where every word examines closely and is concerned with the Faith, dogma, the true contents in Revelation.

The Liturgy is involved and probative in the full theological sense of the Word.

Now the Holy Mass was assigned to the Holy Face, that is to say the pre-eminent liturgical action. It is precisely Holy Mass that we quote as one of the arguments which prove the cult of the Most Holy Face of Jesus.

The Mass of the Holy Face

The Mass is entirely dominated with the memory of the sacrifice of Golgotha, and is amongst the most beauti-

ful and richest in sentiment of the Roman Mass.

The Mass of the Holy Face of Jesus as is seen in another place, was permitted by the Holy Pope Pius X, who desired that it might be the same Mass of the Passion, namely the "Missa Humiliavit" with three "appropriate prayers" shedding light upon and determining the liturgical and theological sense of what is proper and due to the Most Sacred Face of the Redeemer. The three prayers have been put at the end of the Mass for this reason, not in the body of the Mass.

Introit:

Our Lord Jesus Christ humiliated Himself even until death, and to the death of the Cross, therefore God hath exalted Him, and given Him a Name that is above every other name.

Psalm:

I will sing the mercy of the Lord forever and to all generations.

The Introit is taken from the letter of St. Paul to the Philippians (Phil 2, 8-9). Jesus the Redeemer appears in all the fullness and extension of the word, when on the Cross He shed His Blood for the redemption of the human race. His Face humiliated; His Eyes closed!

Epistle:

The Lord says these things; I will pour out on the house of David and on the inhabitants of Jerusalem the spirit of mercy and of prayer; and they will turn their gaze to me whom they have pierced, and they shall weep as one weeps for an only son, and they shall mourn for him, as one mourns for a first-born.

In that day there shall be great weeping in Jerusalem, and they will say: What are these wounds in the middle of

Thine Hands? And He will say: This was done to Me in the house of they who loved me. O sword come out of the scabbard against my shepherd and against the man united to me, said the Lord of hosts; strike and the sheep of the flock will be dispersed, said the Lord omnipotent (Zac. 12, 10-11; 13, 6-7).

Jesus speaks thus by the mouth of the Prophet: "Wounded on the forehead, in the hands, feet, wounded in the breast; He is all one wound. If we ask who has reduced Him to this state, He replies: Those who lived in mine own house, we believers, we friends. But here is the great hope that comes if we turn our gaze towards Him whom we love, pierced with our misdeeds; we shall mourn as one mourns the death of a first-born; and then we shall have salvation.

Gradual:

Opprobium hath broken Thy Heart and I languish; I looked for one to have mercy, but in vain; I looked for one to console me and found none. For nourishment they gave me gall, and vinegar to drink (Psalm 68, 21-22).

Tract:

Truly He hath taken upon Him our griefs, and hath borne our sorrows. And we have esteemed Him as a leper, and one beaten and humiliated by God. V. But He has been wounded for our iniquities, grieved for our wickedness. V. He has taken upon Himself the punishment due to us, and has given us peace; we have been healed by His wounds (Is. 53, 4-5).

Verse of Alleluia and Thanksgiving

Hail, our King: Thou alone hast had compassion on our offences; Thou obedient to the Father, wast led to the Cross, as a lamb is led to slaughter. Alleluia! Glory and

Hosanna to Thee, to Thee the triumph and the victory: To Thee the crown of lofty praise and honour.

Gospel:

Jesus, knowing that all had been accomplished which the Scriptures had foretold, said, "I thirst". Therefore because there stood by a vessel full of vinegar, the soldier dipped a sponge in it, and putting it upon a reed, put it to the lips of Jesus. When therefore Jesus had taken the vinegar, He said: "It is finished." And bowing His Head, He gave up His Spirit. The Jews therefore (because it was the Parasceve) in order that the bodies might not remain on the Cross during the Sabbath (Indeed because the Sabbath was a solemn day) requested Pilate that their legs might be broken and taken away. Then therefore the soldiers came out, broke the legs of the two thieves who were crucified with Him. When therefore they came near to Jesus, seeing that He was already dead, they did not break His legs, but one of the soldiers with a spear opened His side, and there came out blood and water. And he that saw it gave testimony and it is true.

Offertory:

"Evil men rose up against me and made ruthless assaults on my life; they did not hesitate to spit on My Face; they wounded me with their spears and dislocated all my bones."

This recalls the memory of the Lord's Holy Face maltreated, spit upon, in the Tribunals, on the journeys to Calvary and at last on the Cross. It is said that the wicked did not refrain from spitting on His adorable Visage, since the offence is repeated in the highest degree often in the laws which regulate civil respect in human society.

Prayer:

O Lord Jesus, Whose Most Sacred Face, hidden during

the Passion, shines like the sun at its brightest, grant, we beg Thee, that whilst we share Thy sorrows on the earth, we may be made worthy to rejoice in the revelation of Thy glory in heaven.

Secret:

O God our Protector, turn to and regard the Face of Thy Christ, Who offers Himself to Thee as a victim for us, and grant that the same Immaculate Host may become a holocaust for Thy acceptance.

After the Communion:

We pray Thee, O Lord, make Thy Face to shine in mercy on us; in order that, instructed in the ways which render us just in Thy sight, we may, through the grace of these mysteries, keep ourselves far from the flatteries of the world, and obtain victory in temptations.

The beautiful prayers illustrate, with wonder, the devout meaning which the Church has desired to give to the Liturgy of the Holy Face of Jesus.

First: We pray to It because It is the reflection of the Beatific Vision, to which we all long to attain.

Second: We ask God to regard the Face of His Son, now become the propitiate victim for us, in order to have mercy on us.

Third: We pray Him to turn His gaze upon us so that we may be freed from sin and live the life of the just.

In the Old Testament the Face of God was veiled under symbols and figures. They just longed for something better, it was not enough for them to be the servants of Jehovah. Temporal rewards did not fill up and satisfy the hearts' emptiness; instead of the land flowing with milk and honey, they desired with Abraham to contemplate the Face: "Exultavit ut videret diem meum". Whence it is that during the Liturgical Year, and more particularly during

Advent and Lent, the motive of universal longing is continually heard as in Psalm 79, 20: "Veni, et ostende nobis *Faciem Tuam*, Domine, qui sedes super Cherubim, et salvi erimus."

The Face of Jesus is then invoked:

1. *During Advent*: Sabbath of Four Days. Introit of the Holy Mass. "Come, O Lord, and make Thy Face to shine, Thou Who hast Thy Throne amongst the Cherubim" (Psalm 79, 4 and 2).

In the Office: "Veni ad liberandum nos, Domine Deus virtutum. Ostende *Faciem Tuam* et salvi erimus."

2. *During Christmas*: Antiphon:

"Rex pacificus magnificatus est cujus *Vultum* desiderat universa terra."

3. *During Epiphany*: Responsory of the eighth lesson of the office:

"Magi veniunt ab Oriente, inquirentes *Faciem* Domini." The eager desire and the hope of the people calling in faith transpires in those words of the Liturgy which in a sort of refrain are addressed to the gracious Face of the newborn Babe.

4. *During Lent*: 3rd Feria after the Second Sunday Introit.

"Tibi dixit cor meum quaesivi, *Vultum Tuum*, Vultum tuum, Domine, requiram: ne avertas *Faciem Tuam* a me."

This magnificent introit shows with what insistence one is taught to seek always the Face of the Lord, that is to have Him always present in our thoughts and in our desires, suggested in the Middle Ages that the station Liturgy should be celebrated in the Church of St. Maria "ad Martyres" and once in the Pantheon of Agrippa, where the Image of the Holy Face was kept in consequence of having been transported in the Vatican Basilica.

5. *During Pascal time*: Introit: "Tristes erant Apostoli".

"Quo agnito Discipuli
In Galilaeam propere

Pergunt videre *Faciem*
Desideratam Domini."

The Disciples were sad, because of the murder of their Master. Knowing this, the disciples hastened to go into Galilee to see the Face of the Lord. Joy was manifest and insatiable. Jesus was risen; the news was spread. The disciples ran to see His Divine, unforgettable, fascinating, fatherly and loving Face.

6. *On the Feast of Saints*: (1) Antiphon of the Second Vespers, on the Feast of St. Silvester Abbot (26th November).

(2) Invitatory on the Feast of St. Vincent Ferrer (5th April).

"Veneremur Christi Vultum, quem Vincentius praedicavit ut Judicem esse venturum."

These examples are sufficient to prove that the Church's Liturgy is as it were permeated with the memory of the Holy Face, now suffering, now glorious, now sought by the Apostles, now invoked by Saints, now invoked by the just. Since our study turns precisely on the Face of Christ as regards it being mentioned in ecclesiastical documents we have considered it opportune to deal also with the Liturgy of the Holy Shroud and that of the Holy Face called the Veronica.

THE HOLY FACE IN THE OFFICE AND MASS OF THE HOLY SHROUD

Such intimate connection which may exist between the Shroud of Turin and the devotion to the Holy Face, stands out in the words of the Divine Office composed with the most profound theological and liturgical competence by the Dominican Father Antonio Pennet. The Office was approved following upon the Pontifical Bull of Pope Julius II, which conceded besides on 1-8 January 1506 a Plenary Indulgence to the faithful who should go to Confession

and Communion, and who would visit the Chapel of the Holy Shroud in Chambery (France). The Dominican Father Pennet is represented in a miniature of the fifteenth century, whilst offering to Charles II of Savoy the Office which he had composed. This miniature belongs to the National Library of Turin.

In the main part of the Divine Office indeed, there are many different allusions to the Most Holy Face of the Lord but it will be sufficient for us to quote the principal parts, or rather the Introit and the exact prayers which give, so to speak, the intonation to the rest of the Office.

Introit:

"O Lord, regard from on high the Face of Thy Christ, veiled in the Holy Shroud and may Thine eyes never depart from the Wounds of Him who was obedient to Thee even until death."

The motive, as one sees, is about Psalm 84 and contains two shining pictures of the mild and sorrowful character of the Word Incarnate. The Face and the Wounds, wonderfully express the Redeemer's saving work. We ask the Father to gaze upon the Face of His Divine Son: "Respice in Faciem Christi Tui", in order to see there the sufferings, obedience and forgiveness of the soul.

The Verse insists again on the Face of the Lord, which shines upon us filling the heart with holy joy: "Signatum est super nos lumen Vultus Tui, Domine, dedisti laetitiam in corde meo." This same verse recurs in the sequence of Veronica's Veil. But we see here the exact prayers of the Office of the Holy Shroud. The Prayer says: " O eternal and omnipotent God Who in memory of the Passion of Thy Only begotten Son, didst leave on earth His Holy Shroud, impressed with the effigy of Himself, we pray Thee, that by virtue of the Same Holy Shroud we may merit to contemplate Thy Face in Heaven."

Besides here, then, the Shroud, therefore, is the external object from which grows, the vivid desire to see and contemplate the Face, the Face now veiled with blood on the Holy Shroud but which will one day shine in the sun of eternity.

In the Office we note also allusions to the Holy Face of the Redeemer. Here is the Anthem of First Vespers for example:

"Saucium ferro latus atque palmas
Et pedes clavis, lacerata flagris
Membra, et infixam capiti coronam
Monstrat *Imago!*"

In this classical verse there is the whole description of Christ's Passion; or rather that it is enough to gaze at His Face, in order to see all the moments of the Cruel Passion on His Divine Countenance. It states that the iron has pierced His Heart, the palms of His Hands and Feet have been pierced with nails, all His limbs have been scourged, and a crown of thorns has been placed on His Head.

In the Anthem of praise here is another description of the Face, not less beautiful and significant:

"Salve caput cruentatum
Spinis, cujus dulcis *Vultus*
Immutavit suum florem
Quem coeli tremit Curia."

How beautiful is this expression applied to the humanity of Christ; He is called a Flower. Indeed in other passages of Scripture He is called the Lily of the Valley, the Face therefore as a beautiful flower, to whose service and order are the heavenly court.

In the First Antiphon of the Second Nocturne instead, the comparison is made between the Face of Jesus and that of Moses, which prefigures the Redeemer in the desert: "Posuit Moyses velamen super faciem suam; milites vero

velaverunt Faciem Christi, et conspuentes colaphis eum ceciderunt."

THE LITURGY ABOUT THE EFFIGY CALLED THAT OF VERONICA OR THE VERONICA

It is difficult to fix exactly at what epoch the first liturgical elements about the Relic of Veronica appeared. We think it opportune to quote two rites or rather "prayers" attributed to Pope John XXII and Innocent III.

The following Oration was edited by Pope John XXII, who granted ten thousand days Indulgence to all those who should recite it, gazing at the Face of Christ or not knowing this prayer, should recite five "Our Fathers" and contemplate the Holy Face.

I. Salve sancta facies
nostri Redemptoris
in qua nitet species
divini splendoris
impressa panniculo
nivei candoris
dataque Veronice
signum ob amoris! etc.

It is not possible to dispute the classic style of the Anthem. It tends to sustain sentiments of faith and of piety towards the beloved Lord, Whose Face is covered with blood and spittle. It should be considered as a prayer in very truth, fit to obtain the pardon of sins and to enable one to gain the rich indulgences with which it has been enriched.

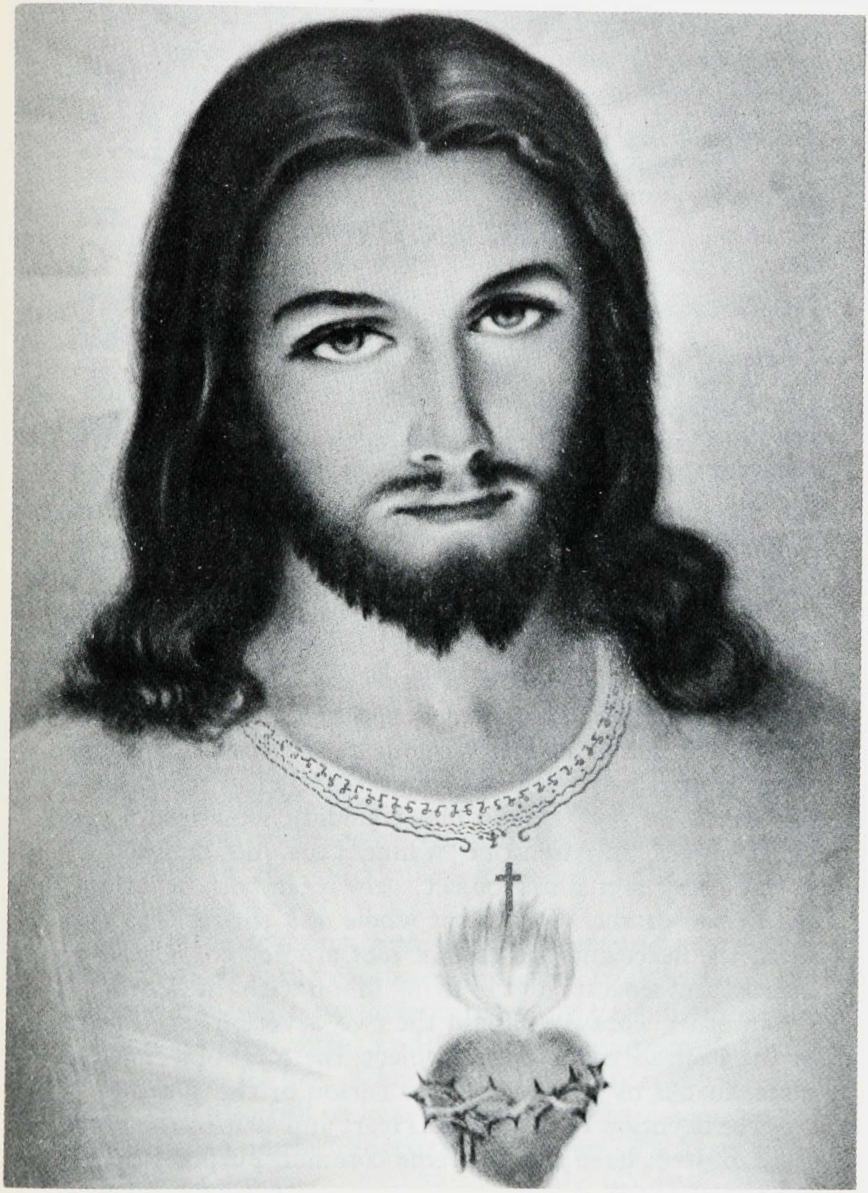
This describes in a historical sense that which was then held certain in tradition, or rather that this Face might have been given to the pious Veronica as a sign of love "Signum amoris". But it does not pause too much or dwell on this concept, because the author passes unexpectedly to the theological concept of that which the Relic really represents: the true Face of Christ.

The mediaeval pilgrims, hastening to Rome to venerate the "Veronica nostra" did not consider it necessary to be able to see the imprint clearly, so much as to venerate the invisible Face of Jesus Christ, which is part of the Beatific Vision and the joy of celestial spirits.

The Anthem, as has been said, is attributed to Pope John XXII, belonging to the Avignon period, and who was Pope from 1316 to 1334. History describes him as a man of vast learning, indefatigable zeal and of admirable piety. Nothing therefore is contrary to his possible authorship of the aforesaid prayer edited during his long and laborious pontificate, in the period during which the devotion to the Holy Face began to spread all over the whole of Europe.

"RHYTHMUS" IN HONOUR OF THE EFFIGY CALLED THAT OF VERONICA

It is more exactly described as a prayer, with verses and responses, proper to classic liturgy, and the final "Oremus". Innocent III, to whom it came to be attributed, conceded three years Indulgence to all those who might recite it before the Image of the Veronica. He sat on the throne of Peter, from 1198 to 1216. Homilies, moral treatises, exegetical comments on the holy books, decretal letters, sequences and anthems are monuments of this learning. His name is also bound up with the development of the devotion to the Holy Face of Jesus: ordering prayers and especial processions whilst it was carried from the Basilica of St. Peter to the Church of the Hospital of the Holy Spirit, founded because of his munificence to the poor.



The Sacred Heart of Jesus

Chapter VI

Similarity of the Devotion of the Holy Face with that of the Sacred Heart

THE HEART AND THE FACE

The Devotion to the Holy Face has much resemblance to that of the Sacred Heart of Jesus; we mean to say, rather, that it has in common the same theological motives, origin and development.

As to the origin of the devotion to the Sacred Heart is found in Our Lord's Death: "Unis militum lancea latus ejus aperuit et continuo exivit saguis et aqua," so the origin of the Cult of the Holy Face is also found in the Passion "Tunc expuerunt in faciem ejus et velaverunt eum."

Above all the Church in wishing to describe the special manifestations of the love of Jesus Christ, always by preference refers to the Passion in liturgical documents. From contemplating the Crucified devotion to the Holy Face is born. Although all His Wounds glow with His Infinite Love, no part inspires such compassion as His Face, on seeing which we say "Dilexit me et tradidit semetipsum pro me" and with St. Augustine "Vulnera tua, merita mea".

The remote material object is always in both devotions, the Person of the Word Jesus whole and entire, God and Man, the heart and the face in fact are not considered as isolated and separate, but in living union with the Word.

In other words, whilst in the two devotions the Heart or the Face form the partial object, the total object is the same, that is to say the selfsame Person of the Word.

The devotion to the Sacred Heart and that to the Holy Face of Jesus have also the same common purpose, that is

to say Reparation, as is stated in the Church's documents. The purpose of devotion to the Sacred Heart is Reparation.

"The object of this devotion is to expiate," stated Leo XIII, "the debt of ingratitude which is common to all men, and to repair this with the acts of homage, love and piety, so that God may pardon the ungrateful human race."

"The Holy See, it states in the documents of the Holy Office, agreed to support the devotion to the Face of the Divine Redeemer in order that the faithful might feel themselves aglow with the desire to repair the injuries of which He had been the victim."

The practice therefore of the two devotions consists in sacrificing oneself with Him, drinking of the same chalice, and fastening oneself to His own Cross. Reparation is born from love. The first act of devotion is adoration, reparation is the act occasioned by offences received.

It is not enough to contemplate the Face, man must make good and expiate the offences which the Lord received. Indeed the motive reparation, is sin, which St. Thomas calls "Aversion towards God and conversion to creatures—estrangement from God in order to turn to the creature."

To make reparation means to compensate, make satisfaction, expiation, amendment, reparation, reconciliation.

The Jansenistic heresy had restricted Jesus' efficacious salvation and with severe rigorism rendered insupportable that yoke of the Lord called sweet and light, preaching fear without love.

With the devotion to the Sacred Heart and to the Holy Face this love is fully restored and given back to Jesus. Because whosoever contemplates the Holy Face in Its Divinity and Its Humanity, finds it everywhere pervaded with love for the Father, Whose Will has been fulfilled until death, and also full of love for creatures for whom He has been reduced on the Cross to the condition of a leper without human aspect.

Love and the need for reparation are born from this contemplation; because whoever loves rejoices and sorrows according to the feelings of the loved one, so does this happen to the lover of Jesus.

"In love and friendship," says St. Thomas, "he who loves feels the good events or the bad of his friend as his own, and his friend's will and wishes also as his own, and therefore it is appropriate for friends to desire the same things and in the same manner to rejoice and to sorrow."

The Heart expresses the feelings of the soul because it is the source and symbol of love; the Face expresses the intellectual feelings and shows them outwardly.

In the Encyclical "Miserentissimus Redemptor", Pope Pius XI states clearly that "the heart is the symbol of love, and that the devotion is eminently one of reparation."

In fact the causative emotions are in the heart, because the entire life passes through the heart, all the blood, according to that is written: "In sanguine stat vita hominis."

The Face, by the Hypostatic Union, or rather in which It is united to the Word, is an integral, indivisible and inseparable part of the Body forming one whole object, and is worthy of the absolute and direct cult of latria and the same with the Sacred Heart.

The Image of the Holy Face which represents the Divine Person of the Word is another matter. In this case the cult is not absolute, but of relative latria, as it is directed to the Person of Jesus.

The causes of the interior sufferings of Christ are in the Heart; in the Face these are visibly and primarily represented.

The region of similarity which the two cults possess may be considered in another manner, that of historical development.

Indeed we know that the devotion to the Sacred Heart of Jesus is most ancient, even before the death of St. Margaret Mary Alacoque, which took place in the year

1690, and only made public in these later times. The same with the proportions may be said about the devotion to the Holy Face of Jesus.

The origin is most ancient, going back to the first centuries of Christianity, remaining for the most part a private devotion, being kept alive in Monasteries and Religious Houses, who had had in a great number the Mass of the Holy Face, approved by the Sacred Congregation of Rites.

We ought to say that the devotion to the Holy Face of Jesus has developed very much, in a special way after the writings of the Carmelite Marie Saint Pierre and those of St. Teresa of the Child Jesus. And as the Passion of the Lord renews itself, and is continued in His Mystical Body in a certain manner, therefore, as Card. Lercaro has said, we ought to see reflected in the Face of Christ the sufferings of the Church in our times, the passion of the members of the mystical body, and to imprint the divine likeness on our souls, so that we may attain salvation.

PART II

Chapter 1

Historical researches concerning the Holy Face

THE WRITINGS

The writings about the Most Holy Face of Our Lord Jesus Christ are many and various; we may classify them in historical, ascetic and mystical headings.

The historical writings are more numerous since the twelfth century and treat of some reproductions of the Images of the Holy Face, now the Crucified of the city of Lucca, or the famous Veil of Veronica reproduced everywhere in great numbers, in France, in Spain, in Germany.

Much was written about both in the Middle Ages and also today. The Face of the Shroud indeed stood by itself. The Shroud is apart; devotion to it goes back to the dawn of Christianity. The Face is considered in general in the whole imprint of the Lord's Sacred Body; although inspired prayers were directed to it. In this sense writings about the Face on the Shroud had their beginning in the Apostolic era and became more numerous with the Fathers of the Church.

The ascetic writings about this devotion may be found in the revelations of St. Gertrude, in the private revelations of the Carmelite Sister Marie Saint-Pierre, in the life of Leon Dupont, in the autobiography of St. Teresa of the Child Jesus.

The theologians usually mention the devotion to the Holy Face in the tract "De Verbo Incarnato" and occasionally; others instead like Diekamp and Janssens dedicate a detailed study to it.

In history and literature therefore three diverse subjects about the Holy Face appear, to be precise:

The Face of Jesus called of Veronica.
The Face of Jesus in the cathedral of Lucca.
The Face of Jesus on the Holy Shroud.

Of which Face do we intend to speak?

Those Images of the Face of Christ which are mentioned in ecclesiastical documents which whilst yet recognizing the historicity of individual Images, do not especially distinguish this one from that one, but direct the worship directly to the Divine Humanity of Christ with regard to it being represented on the aforesaid Sacred Image.

The Holy Face of Veronica, nevertheless, and that of the Holy Shroud, are considered not only as Images but also as precious Relics of the Passion in the Church.

Now, the object of the cult paid to the Humanity of Christ is something else, and the cult given to a Relic of His Passion is again different. In the adoration of the Humanity the material and formal object is the same, being Jesus Christ Himself, whilst in the cult of a Relic of the Passion which might be the Holy Cross, the Spear, the Thorns, the Nails, the Shroud, the Veil of Veronica, the formal object is Our Lord Jesus Christ, whilst the material object is the Relic itself. That is to say, the material object stands for the thing signified; the Relic represents it, symbolizes and recalls it, and leads to the person really represented.

The Images of Jesus Christ, improperly or *per accidens,* can be adored with the cult of latria. Indeed any time the Image is taken for the same object as if it were present.

We say *per accidens* because we often take, the Image for the Model, as may be observed on Good Friday, when the Image of the Crucified is gradually uncovered and displayed, being offered to the veneration of the faithful. Everyone who reverences the Image, means to and intends

to pay homage to Jesus Christ Himself. Thus, we do not consider only the Image, or only the Model, but both together—Image and Example: "...ut objective relucet in imagine" says the Angelic Doctor.

Therefore the Church has always held the Major Relics of the Passion in great veneration, the Relics of Saints; the sacred Images especially those of the Virgin and Jesus Christ, for which she had struggled for a long time in the first centuries of Christianity.

Today, undoubtedly, the Holy Shroud is the subject most dealt with in religious and scientific occasions, around Christ's suffering Humanity, as being the object which impresses itself upon the minds of the learned and of Catholic Hebrew and Protestant scientists.

The Face is the portion of this Sacred Relic which is the most sought after, venerated and most widely known.

Here one asks what are the theological motives, what are the reasons for which the Church has approved the cult, what are the ecclesiastical documents which speak of it. In other words, in what form, with moral certainty, may one venerate the Face of Jesus Christ, whether it be the Face called the Veronica, or the Holy Face of Lucca or the Holy Face taken from the imprint on the Holy Shroud of Turin?

Supposing that these most precious and venerated images should come to be lost or destroyed by fire, would the devotion and cult to the Holy Face of Christ exist at the same level?

For this we shall see in our theological dissertation, with the valid help of ecclesiastical documents which we shall quote, in part, in their original text.

HISTORICAL MOMENTS

The devotion under the title of Holy Face, besides that of

70 Bishops of every nation, was approved by the Holy See in words which it is necessary to say, allow such a title not only for the Archconfraternity of Tours, but also for the chapel of the same which in 1876 was publicly established as Chapel of Holy Face by the Archbishop Mons. Cole.

The Archconfraternity of the Holy Face was also canonically erected in the Sanctuary of the same name, at Tours. It is well to observe that in all the recent publications and they are not few, about the special cult which is paid to the Holy Face of Jesus, the ineffable sufferings which Jesus Christ suffered in His Divine Face are remembered.

In almost all this, one might say, there was the opportuneness of this worship which was being advocated, and which was the providential design and efficacious remedy against the unbelief and materialism of today. In confirmation of this, as well as continual graces and prodigies, numerous conversions are reported.

"By itself the devotion to the Holy Face is not new or unwonted in the Church; St. Jerome, St. Augustine, St. Gertrude practised it in their day. What is new is the relation which has been recognized and pointed out between this devotion and the present disorders of society.

There is no doubt that in these latter times the devotion to the Most Holy Face of Jesus has developed greatly and has penetrated into the minds of theologians and into the hearts of Christians.

Frequently publications and theological dissertations have been noted since the last century. Still more amazing is the request of the faithful who, penetrated by sentiments of reparation for the Saviour's sufferings, love to stop and gaze a long time at the Image of Jesus in order to enter into the heights of human Redemption.

The Image of the Holy Face has recently been reproduced millions of times, whilst the medal with the effigy of the Face of Jesus Christ has been struck in Europe and

foreign places. From the beginning it has spread widely amongst secular and regular clergy, amongst soldiers at war, prisoners, those in jail, it has been distributed to Convents, Religious Institutions of Sisters, families, schoolchildren, workmen, to everyone.[1]

Religious Institutes bearing the title of Holy Face have come from the bosom of the Church. There are chapels, dedicated churches, altars and sanctuaries, whilst the Sisters of recent religious foundations, in imitation of the Cloistered Carmelites, are called of the Holy Face of Jesus. To increase the devotion to the Most Holy Face two factors have contributed above everything else. The first is that of devotion to the Most Sacred Heart of Jesus, based on love, and reparation; the second is owing to the photographic revelations of the Holy Shroud. The Face of the Shroud indeed is a revelation of love and sorrow to the world of today, which seeks only for pleasure and loves very different things.

Naturally, therefore pious souls are drawn to the cult of this Sacred Face, where one sees, according to the powerful expression of St. Augustine, the whole "God-Man". So it is that Mother Church, having in these latter days approved the Holy Mass, has thought it well to recognize the external cult and liturgy extended now to many Dioceses and to different Religious Orders, whilst showing once more the divine humanity of the suffering Christ, sublime examples to fulfil with our sacrifices and with our sorrows "that which is lacking to the Passion of Christ."

"Whoever contemplates Me, consoles Me," Jesus has

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[1] The Abbe Janvier in historical notes on the cult of the Holy Face in St. Peter's in the Vatican and in other celebrated places, records the Image in the Church of the Madonna of Laon since the 13th century, another in the little city of Nuova Castiglia, Osa de Vega, where at the end of the 17th century the devotion to the Holy Face was initiated, and enriched with spiritual favours and indulgences by Pope Clement X in 1676.

said to a privileged soul of our days, "and whosoever contemplates My Face will penetrate into the abyss of My Heart's grief." Devotion which has for its background the sorrowful life of the Master and of each one of His faithful followers, tried in the struggle between flesh and spirit, who draw near to Him repeating words of love and fire; or like Ada Negri, address this inspired prayer to the firmament:

"Or io vi prego, o stelle
che alcuna scenda stanotte
a raccogliere di me ciò che la terra
non può rapirmi; e via di fuoco in fuoco
mi porti a Dio che mi creò: ch'io possa
mirarne il Volto ed ascoltar la voce."

PHYSIOGNOMY AND FACE

By Face we mean the most visible part of the human body. The face in fact is that which the doctors call "facies"= face, where three out of the five senses of man are manifested (sight, smell, taste). The expressions of each psychosomatic disturbance are shown on the face; therefore in physical and moral maladies, the face of the sufferer can assume different expressions: excitement, grace, anxiety, melancholy, sorrow, etc.

The beauty and character of every man is shown on his face, his physiognomy which, like the voice, is different in each single person. A man is recognized by his aspect and distinguished from anyone else.

St. Ambrose says that the face is the silent interpreter of the heart. Anguish, distress, grief which pierces the soul, whatever efforts are made, and however great may be the desired struggle, never succeeds in hiding it. Even so Jesus Christ, Who has both Divine and Human nature, and Who is capable of sublime strength of soul, knowing how to bear without any complaint the atrocious injuries, evil insults, the flagellation at the column, the crowning with

thorns and so much maltreatment in Gethsemane and on the way to Calvary, shows His Divine Face wet with blood and bathed with cold sweat.

This Face is that of Jesus Christ, distinct and different from all others, the most beautiful amongst the sons of men: "Speciosus prae filiis hominum" (Psalm 44, 2).

The Face adored and kissed for the first time with profound veneration by Mary and Joseph in the stable of Bethlehem. The Face transfigured and shining as the sun on Mount Tabor, the Face weeping over Jerusalem and at the tomb of Lazarus; bathed with sweat and blood, kissed by the perfidious Judas, buffeted by a vile servant, covered with spittle, wiped by the veil of a pious woman on the way to Calvary, covered with the sad shade of death, washed, sweet-smelling, and wrapped in a shroud by Mary Most Holy and the Holy Women at the Sepulchre, splendid in the triumph of Easter Sunday morning; veiled in the Eucharistic mystery; manifested in infinite majesty at the Last Judgment, especial object of the Beatific Vision in the glory of heaven for all eternity.

After having examined the theological reasons for the cult which are found in ecclesiastical documents, we hope to show in the following chapters a historical summary of the agelong Christian devotion towards the Face of Veronica, for the Holy Face of Lucca, and especially for the marvellous relic of the Holy Shroud of Turin revealing the "corpus delicti" the testimony of the doing to death and murder of God made man.

PART II

Chapter II

The Holy Face called "of Veronica"

NOTE ON THE VERONICA

When one speaks of the Face of Veronica, one wishes to point out the Greatest Sacred Relic, held since time immemorial in great veneration in the Basilica of St. Peter in Rome.

Modern writers are in the habit of distinguishing clearly between the Holy Face called "the Veronica" and Veronica herself. She might be called the protagonist in the story of the Holy Face of Jesus and therefore we will speak first of Veronica the person, and then of the Veronica images.

Saint Veronica

We do not know if Veronica was her own real name, or indeed derived from Beronica and not from "vera eicon"= vera icona. The opinions about this person, who appears so vividly in the stories and art of the Church, differ. A very beautiful description of her is found in the ancient Ambrosian Breviary, Lesson III, on the feast day 4th February. This states: "Veronica, a matron of Jerusalem, a disciple of Christ as tradition affirms, hastened to meet Our Saviour as He was being led to the place of execution, bearing His Cross. Seeing His adorable Face bathed with sweat and blood, she was moved with deep love and compassion, and taking her veil from her head, she gave it to Him, in order to wipe away the sweat and blood. Then the most merciful Saviour as a reward for her piety, gave her back the veil with the impress of His Divine Face as a pledge and memorial of her love. The pious lady received the veil with ardent devotion, retaining and preserving it as a precious

treasure. This venerable Portrait then which has ground to be called the Holy Face or Sudarium of Veronica, is religiously kept in the Most Holy Vatican Basilica and is exposed to public veneration on stated days to a huge gathering of people.

Christians remembered Veronica's deed because of this story, while artists hastened to portray the gracious and admirable scene of the sixth Station of the Cross in a thousand different ways, which adorned henceforth all the world's churches.

It would seem to read more as a meditation on the Passion of Christ, than a description of a scene, to which was joined a lady's courageous and pious act, she herself indeed not having been represented in art before the fourteenth century. According to the legend, St. Veronica was a pious lady who waited to follow Jesus, accompanying Him on the journey to Calvary. She provided herself with a cloth in order to wipe His Face, on which Jesus left imprinted the lineaments of His Countenance.

This is the later form of the legend, which spread through various countries and is enlivened further from the fourteenth century onwards, through the influence of Ruggero d'Argenteuil and above all in the great French Passions of the fifteenth century, and in the Franciscan spiritual exercise of the Way of the Cross.

The most ancient form does not place the imprinted cloth's origin in connection with the journey to Calvary. The pious lady would have had a painting of the Master's Face on the cloth, and against her will would have been obliged to take it to Rome to the Emperor Tiberius who was ill and had been cured by the power of the painting; on this occasion the Emperor had come to know how his proconsul Pilate had behaved during the Trial of Jesus.

Arsenio Frugoni has a different story about Veronica in a recent study, which is founded with good reasons on the ancient Apocryphal Acts of Pilate.

Veronica would be the woman with the issue of blood who was miraculously cured by Jesus. Her name, however, was Berenice of whom Eusebius of Caesarea relates as follows (VIII, Chapter XVIII): "The haemorrhagic lady, who lived at Caesarea Philippi, caused a bronze statue to be erected before the door of her house. This portrayed a woman kneeling with her hands outstretched in imploring prayer, opposite this another statue in the same material was erected, portraying a man standing and stretching his hand towards the woman, he being clothed in a splendid mantle—at his feet on the same pillar there grows a plant of unknown species. This plant is the efficacious remedy for all diseases and its height is up to the edge of the bronze mantle. It is said that this statue represents Jesus; it has remained until our days, we have seen it with our own eyes during a sojourn in that city."

The narration of Eusebius would explain and make clear much of what one reads in the *Evangelia Apocrypha*, according to which Tiberius, being ill with leprosy, sent Volusiano, his envoy, to Jerusalem in order that he might search for Jesus the Healer. But Jesus was dead. Perhaps he knew the lady (Veronica the haemorrhagic) who had the precious fragment of Christ's mantle which she had touched when she was healed, and which she had kept thenceforward as a precious relic, as one reads in the "Vindicta Salvatoris" prior to the eighth century: a piece of material which will afterwards become the portrait of Christ.

Veronica says: "My Lord was journeying everywhere preaching, and I, not rejoicing in His presence, was very sorrowful, and I wished to depict His picture; Jesus asked me for a cloth and then returned it to me adorned with His venerable Face; and Volusiano says: 'Then the lady came with me bearing the portrait of Jesus'." (Tischendorf *op. cit.*, p. 456). The narrative continues, relating how Tiberius caused the Image to be presented to him and

thereupon was instantly restored to health. From this it would appear that Veronica abandoned everything in Palestine and accompanied her relic to Rome, where in consequence she would have bequeathed it to Pope Clement I.

On this point, it is interesting to note that in the developments of the Abgar legend, as testimony of reciprocal influences, it is affirmed with the Pseudo Constantine and Macario Magnesiaco as example, that Veronica (Berenice) was a princess of Edessa. On the other hand the legend of Abgar (third century) relates that the rule of Edessa, named Abgar, being afflicted with an incurable malady, sent a letter to Jesus begging Him to come and heal him. But Jesus sent a message by the courier Hannan, saying that He would send a disciple who would heal him, and bring salvation to his house. In the doctrine of Abbi it is added that before taking leave of Jesus, Hannan wished to paint His portrait. In the Byzantine world this ancient image of the Saviour had a central documentary importance in the legend's development.

In the late Middle Ages as to the manner in which Christ had impressed His Face on Veronica's Veil.

Towards the middle of the twelfth century Pietro Mallio affirmed that according to the faith of the majority the Saviour had impressed His Face on the clothe preserved in St. Peter's, "quando sudor ejus factus est sicut guttae sanguinis decurrentis in terra", that is to say, during the Agony in the Garden of Olives.

In the twelfth and thirteenth centuries the story was finally defined in the form in which it appears in the sixth Station of the Cross.

Veronica's name is not recorded in the Martyrology of Geronimiano and in others even more ancient. Nevertheless her feast was celebrated in the seventeenth century on 4th February, but St. Charles Borromeo excluded the Office from the Breviary and Mass of the Ambrosian Missal. How-



La Santa Sindone by Don Giulio Clovio

ever, here is reconstructed the story of Veronica, it would appear convincingly, that is in the *Acta Pilati,* known already to Justin Apologista, brought to its finish in the sixth Station of the Cross. Veronica therefore is something more than a simple change of letters, even if her person does not have all the trimmings thus depicted, to justify veneration.

The exclusion of Veronica from the martyrology is legitimate therefore for this reason. Besides it became clear that the meeting with Jesus must be considered as a beautiful legend, but without historical validity in the course of the centuries, at least as far as much as man is able to rebuild the immense unrolling of history with the rational method of methodology.

"The Veronica" Face

The most celebrated "Veil of Veronica" preserved in St. Peter's, is not mentioned before the end of the tenth century (*Chronicon* of Benedict of St. Andrew monks of Soratte).

In the later Middle Ages and in subsequent epochs enormous numbers of "pictores Veronicae" were to be found everywhere, and were sold even in the porch of the ancient Vatican Basilica. In ancient times only the Canons of St. Peters were allowed to approach the Reliquary. Only Leo XIII permitted the Reliquary to be looked at by those not in Holy Orders. Urban VIII prohibited anyone to draw near unless he were a Canon of St. Peters or had a special Brief from the Pontiff.

Therefore when Ladislas, son of the King of Poland, came in 1625, the Pope made him a supernumerary canon in order to give him the opportunity to venerate the Holy Face close by; the Prince therefore approached in cotta and rochet but without stole, because he was not in Holy Orders.

When he became King under the name of Ladislas IV,

he recorded these particulars in a letter to the Chapter of St. Peters: "... Meminissemus nos Collegio illi, dum Romae praesentes Sanctum Salvatoris Nostri *Vultum* spectavissemus".

The only scholar, says Cecchelli, who has seen the "Veronica" close to in modern times was Mons. Antonio Waal in 1892. He speaks of it in his review in 1893. We quote his words: "A modern silver picture frame in the style of the last century, 63 cm in height by 51 in length, with glass under which stands a net of silver threads spread out in the form of a cross, surrounding an ancient gold metal plate, from which one could not form an opinion as to its age." On the gold metal plate is formed the space in which the "Holy Face" is shown. The elongated oval stands out under the dark brown head of hair, about two fingers in length; the beard is of the same colour and is divided into three parts, and an irregular mark almost the same colour is to be observed on the left cheek. Nothing can be recognized of the eyes, the nose, and the beard beneath the lips. Still less is it possible to determine whether the material may be silk or linen, although with a light underneath it, it might be possible to recognize many parts. The whole surface of the Face has a yellowish colour turning to brown, as if a very yellowish paper had been lying for a long time in a damp place.

The entire gold plate, that is the inside of the plaque is 21cm high and 30 cm in breadth. The shape of the Holy Face which stands out here measures 25 cm by 13 cm in width from the lowest part of the beard to the top of the head of hair. Therefore the Holy Face has not the proportions of a natural human face, but the gold metal plate may conceal a part of it.

On the reproductions which pilgrims receive the Head is stamped as if on a cloth, and without the gold metal plaque, the eyes, the nose, the mouth are clearly to be seen; but this may be considered as an addition probably on the

basis of other pictures, at a time when the features were more clearly to be recognized. Thus Piazzi in "Emerologia di Roma" describes on 4th February 1773 the picture as it was then believed to be; the eyes discoloured, on the left cheek the mark of the blow which the servant gave to Our Lord during His trial before Annas; even the traces of the spittle with which the Jews soiled the Divine Face, the mouth half open; whilst today it is only possible to notice a dark mark on the cheek.

"The more recent reproductions show the eyes with the eyelids lowered, but those more ancient show them open. Therefore during the last centuries on account of the damp, the Face may have become yellowed and faded in a similar manner, so that today it is no longer possible to recognize even the principal lineaments."

The Veronica of St. Peters, fascinating and venerable as it is on account of its significance, has been honoured for so many centuries, proving sufficiently indeed the great devotion which the entire Catholic world has cherished for the Most Holy Face of Jesus.

(TRANSLATOR'S NOTE: *I have not translated the following passages from Dante and Petrarch as no doubt there is already an official translation of these important works.*)

Dante Alighieri, in the XXI Canto of the Paradise, describes it in these famous verses:

"Qual é colui che forse di Croazia
Viene a veder la *Veronica nostra,*
Che per l'antica fama non si sazia,
Ma dice nel pensier finché si mostra:
Signor mio Gesù Cristo, Iddio verace,
Or fu si fatta la sembianza vostra?"

And Francesco Petrarch describes the yearning of everyone in his time but especially the aged, to see the precious Relic:

"Muove il vecchiarel canuto e bianco
del dolce loco ov'ha sua età fornita,
rotto dagli anni e dal camino stanco;
e viene a Roma, seguendo il desio,
per mirar la sembianza di Colui
ch'ancor lassù nel Ciel vedere spera"

Here is the goal to be attained, in virtue of faith; that great desire which guided and sustained the pilgrim the whole journey long, was to see and gaze at the Veronica, that is the Image of Christ impressed on the cloth.

Villani, in the *Historiae* describes the unwonted flow of pilgrims, who travelled from all Europe in order to see the Lord's Face. Such devotion is widely recorded in pontifical documents from the twelfth century onwards. In the Archives of St. Peter's Cathedral chapter there exists a document dated 1018 containing the testimony of a beneficed cleric attached to the service of the oratory and altar of St. Maria in Veronica. This altar must be identified with that adorned by John VII (705-707) with beautiful mosaics, where Celestine III (1191-1198) later erected a grand and noble marble ciborium to keep the precious relic, which remained there until the demolition of the eastern part of the old St. Peters'. It appears from the chronicle of Benedict the Monk, written about 1100, that it was kept in the Ancient Constantinian Basilica of St. Peter's within a ciborium which was elevated with an altar at the foot, such a position being very unusual. This stood at the bottom of the right aisle, before the Chapel of the Virgin of the Crib. Pope John VII, remembering St. Andrew of Soratte from Benedict the Monk, erected an altar on the spot "...ubi dicitur a Veronica".

All the material about this theme has been sufficiently discussed; however there are works of world-wide fame which refer to liturgical actions and events, which took place before the Council of Trent. Amongst these we notice

the *Liber Pontificalis,* in which the altar of the Holy Face is mentioned, wherein are kept the Holy Cloth with which Our Lord Jesus Christ wiped His Face before the Passion, and the Lance with which His Adorable Side was pierced.

The Graduale Romanum of 1100, describes this liturgical action with the following words: "The antiphon being finished, we go in procession to the Holy Face Cloth of Christ, singing the Te Deum laudamus, and there we celebrate Holy Mass." Finally Mabillon in his *Museum Italicum* relates the testimony of the canon Benedetto of the Vatican Basilica: "...on Sunday we rejoice...at the station of St. Peter's Basilica... (the procession) goes to the Cloth of Christ which is called Veronica and incenses it, similarly at the Most Holy Virgin's Altar." Volbach asserts without more ado that we have most certain proof of the existence of the Veil of Veronica in St. Peters, due to the ninth century, but no one makes mention of Pope Adrian I's testimony (772).

So according to some historians the Veronica was already in St. Peter's at the beginning of the eighth century (Gregory VII indeed died on 18th October 707).

That the Image may have already been always preserved in Rome before this time one may venture to affirm. Cardinal Schuster nevertheless affirms twice in his *Liber Sacramentorum* that the Image, and image of the Holy Face, may have been kept in *Sancta Maria ad Martyres* or rather the Pantheon. There is an urn in Sancta Maria ad Martyres, standing before a chest, which has this inscription: "Arca qua Sacrum Sudarium olim a diva Veronica delatum etc." but the fact that it might be in the Pantheon is difficult to affirm, although it was converted to religious use under Boniface IV in the year 608.

With time, as we shall see, precisely towards the twelfth century there was no question of a picture not made with hands, like others, but of the actual linen on which Christ had imprinted His Face, whilst journeying to Calvary.

Naturally the Veronica grew in venerability, so that it became the most eminent Relic of St. Peter's. This is shown by the fact that in 1289 Nicholas IV as the chief prerogative of the Basilca carried *the Veronica Nostra* before the same body of St. Peter.

When did the devotion to the Holy Relic develop in St. Peter's Basilica?

To this question we must reply that it was from the twelfth century onwards. There are indeed references to the Holy Cloth before this, but not an account of true and actual devotion to the Holy Face of Jesus.

THE POPES' CONCERN FOR THE SACRED RELIC

The first mention about the Cloth, as we have said, is that of Pope John VII, in 707, who having erected an altar to the Blessed Virgin in the Basilica, desired also to erect an altar to the Most Holy Cloth of Jesus Christ, *quod vocatur Veronica.* In 1017, at the time of Pope Benedict VII the title "Santa Maria del Sudario" is mentioned.

Pope Adrian I, in 772, consecrated two altars, as if formed from one stone, one to the Holy Face Cloth, and the other to St. Maria of the Crib.

Innocent II, in the year 1130, pontificated in the Basilica many times and followed the liturgical rules of incensing before the Veronica: "Postea vadit Pontifex ad Sudarium Christi quod vocatur Veronica, et incensat."

Innocent III, in a Bull dated 3rd January 1208, instituted an annual procession to be held on the Sunday after the octave of the Epiphany from St. Peter's Basilica to St. Spirito. This procession was acknowledged and confirmed by Honorius III, 5th July 1223, and by Alexander IV on 1st March 1255. Therefore we know that Dante alludes to this, when writing about the journey of the Florentine pilgrims: "... the time that many people went to see the Blessed Image, which Jesus Christ left to us for an illus-

tration of His most beautiful Face;" and perhaps Mathilde of Hackeborn alludes to this in her vision: "Quando agitur festum ostensionis ejusdem Imaginis".

Boniface VIII, renewed the Holy Year in 1300, and it is unnecessary to say that an immense gathering of pilgrims came to the Holy City. Then the great Pope ordered that on every Friday and on all solemn Feasts the Most Holy Face of Jesus should be shown to pilgrims for their consolation.

Clement VI, being in Avignon in 1350, caused the Universal Jubilee to be celebrated in Rome. In order to satisfy the devotion of the immense gathering of pilgrims, the Face Cloth of Christ was shown every Sunday and on all solemn Feast days. The Pope recommended to the Canons of the Vatican the frequent ostension of the Holy Face.

Urban V ordered in 1367 that the Holy Face should be shown to the public on the IV, V and VI Ferias of Holy Week, and after the Octave of the Epiphany.

Gregory XI issued a Bull in 1371 wherein the Holy Face is called "Veronicae" and where he conceded to those present at the ostension the usual profitable Indulgences as for the Holy Relics of the Apostles Peter and Paul.

Boniface IX showed the Holy Face to the King Louis I of Hungary with special privileges of whom it is said "Quotidie Veronicam videre voluit".

Eugenius IV says the same often in his Bull of the Blessed Image. The name which recurs most frequently is that of "Sanctam, sive ut dicunt Sanctam Veronicam".

Nicholas V caused three bells to be made, to be rung during the showing of the three Most Sacred Relics, that is—the Holy Face, the Lance and the Most Holy Cross; a practice which is still carried on today during the ostension of Holy Week and on other feasts. Their silver sound comes from the height of the loggias, through all the Basilica, whilst the faithful kneel to receive the coveted blessing. The Papal Coat of Arms is on all three bells with the Arms of

Pope Nicholas V and these words: "Nicolaus V, fecit anno Jubilari 1450, Crescentius de Perusio me fecit".
Julius II during the modification of construction, especially during the demolition of the upper part of the Basilica, on 22nd November 1507 relates the Holy Relic as being in the Oratory of the Holy Face.

Paul V, amongst the labours of enlarging the Vatican Basilica, took diligent care of the custody of the Holy Relics, of the Lance, and of the Holy Face, carrying them in an iron chest covered with precious silken cloths. Grimaldi it was who drew up the document saying thus: "Vetustissima viget usque hodie consuetudo, ut Summus Pontifex Sudarii et Lanceae penes se jugiter unam clavem habeat, reliquas canonici basilicae".
Gregory XV in 1621 had a copy of the Face of Veronica made by a painter of the time. This picture suffered many changes of place, but the Popes Clement XV and Leo XII caused the Image to be restored to the Jesuits. Leo XII, with the Brief "Salutis nostrae spes" of 16th February 1825, in attestation of benevolence towards the Company of Jesus, indicated and confirmed the days on which it should be exposed in the Chapel in the Church of the Gesù in Rome.
Urban VIII, on 8th April 1629, in order to increase the veneration and the splendour of the Basilica, desired to unite the Most Holy Cross to the Holy Face and the Lance. Whilst with the Bull of 19th April 1629 he arranged that the three most Holy Relics might be shown one after the other, conceding a Plenary Indulgence to all those who after Confession and Communion should be present at the ostension. He also, having finished the four niches in each of the pillars of the marvellous cupola, with loggias for the ostension of the Most Holy Relics. In the case of the Veronica on 23rd December he carried the Most Holy Relics of the Holy Face and the Veronica in solemn procession beneath the baldacchino.

When and for what reasons did the Veronica Nostra

come to be shown? The Popes caused the Holy Face to be exhibited during calamities of the Church of Rome, and of the State; during Jubilees, in times of pestilence, Tiber floodings and in earthquakes. But in other circumstances also *ab antiquo* it was shown to the people and to the Princes, who jealously enclosed the Image.

Urban V, writing on 24th July 1371 to James Bishop of Arezzo and his spiritual Vicar in Rome, told them to show it during Holy Week.

To prominent persons, even illtimed (it was necessary to report at the time who came to Rome; it made a great impression) the Popes then offered as a reward the opportunity to see and venerate the Holy Face.

In 1191 Filippo Augusto came to venerate on return from the Orient; in 1271 William of Holland. Glancing through the *Regesta Pontificum* one can see for example that Clement VI authorized two ostensions during his pontificate (1342-1352).

Chroniclers noted every diligent care to protect this Relic: "On 4th October it was taken to the Castle so that it might not be exposed to injury from soldiers" from Ladislas d'Angio Durazzo, King of Naples. In 1612 it was contained in a splendid reliquary, later in 1845, enriched with various gems by Card. Archpriest Mario Mattei.

Frederick III was able to draw near to it in 1452 but only after having been made a canon of the Vatican. In 1656 Alexander VII showed the Veronica to Queen Christina of Sweden. The Grand Duke Cosmo was declared a supernumerary canon on 5th March 1700 in order to see it close to. This happened for James III of England in 1717 and in 1713 for Julius Visconti, Viceroy of Naples.

It was shown in the vestibule by Pius VII to Charles Emanuel IV of Sardinia and his wife Clotilde.

The Holy Face was placed for the first time on the Altar of the Blessed Sacrament in 1854 in preparation for the dogmatic definition of the Immaculate Conception.

Pius IX desired that special prayers should be offered, and decreed that beginning on the first Sunday of Advent throughout December, the following relics should be exposed upon the altars and should remain there for three successive days for public adoration: in the Vatican Basilica those of the Holy Face, the Lance, and the Most Holy Cross (the said Relics Moroni an eye witness, observes accurately, were arranged for the first time in the history of the Basilica on the Blessed Sacrament Altar, under the baldacchino so that the numerous Cardinals and Bishops who had come to Rome might be able to celebrate and assist at this great event) in the Liberiana Basilica, that of the Crib of Our Lord Jesus Christ; in the Eudossiana Basilica, St. Peter's Chains; in the Sessorian Basilica the Saviour's Most Holy Cross. The Holy Pontiff granted a Plenary Indulgence for once to everyone who should visit devoutly the illustrious relics, preceded by Confession and Communion. He showed also at other times his great devotion to the Most Holy Face of Jesus, whether in private or in public. Indeed in an audience given to three Roman Parishes on 10th March 1872, he ended it with the most beautiful invocation to the Most Holy Face of Jesus:

"O my Jesus! Cast a glance of mercy upon us; turn Thy Face towards each of us as Thou hast already done for Veronica, not in order that we may see Thee with our bodily eyes (we are not worthy) but so that we may see it with our heart, and rest there, so that we may not lose such a great fount of strength and vigour when we find ourselves which life brings us."

In the center of Christianity, a devotion so great and practised for so many long centuries, exactly under the Pope's own eyes, in the Supreme Pastor's Basilica, shows very clearly the reason for progressing carefully and slowly, in a manner equally providential and marvellous, in the cult of the Holy Face of Jesus.

What was the object which attracted the Mediaeval

pilgrims and what was the reason which inspired the Pope to grant rich indulgences and spiritual favours if it was not the Redeemer's Adorable Face?

It was difficult if not impossible, to see the exact Images in this relic, but the thought that the likeness of the Saviour might be here in some manner, was enough to satisfy the ardent desire to love and to suffer for Him Who had given His Life for the world's salvation.

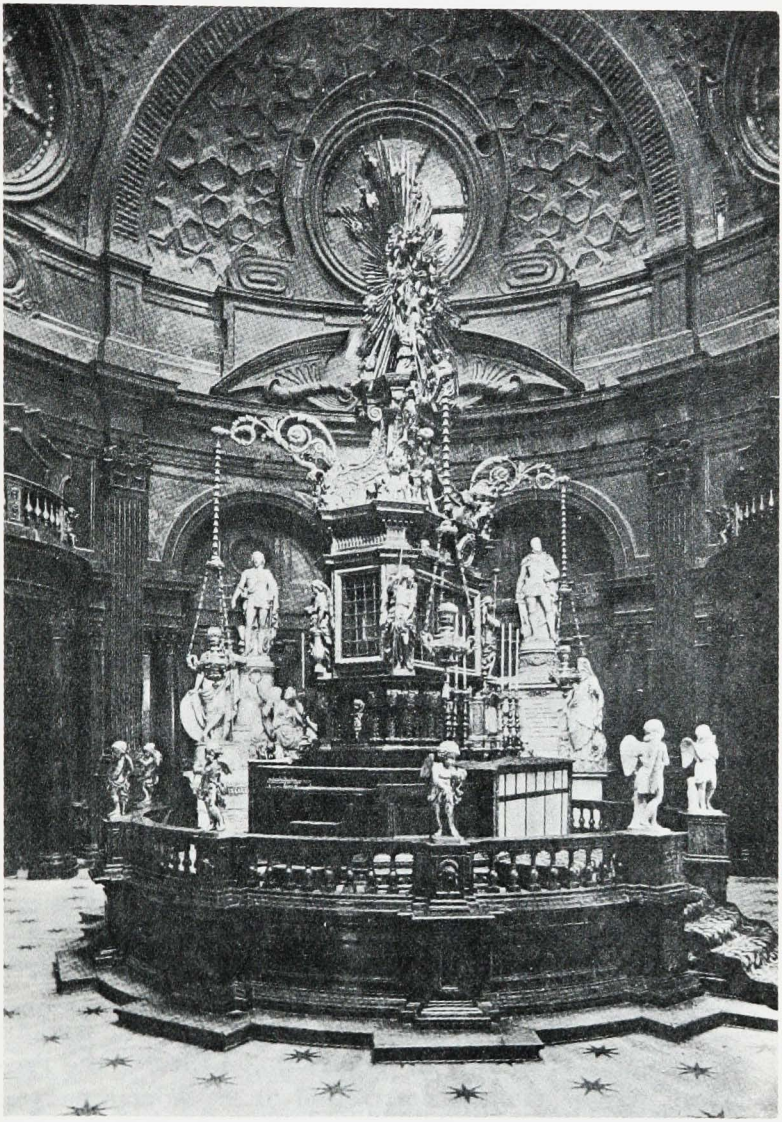
A crescendo of loving search for the Amiable Face, a crescendo of piety turned exclusively to the Passion of Christ; this moved the great and the humble, Popes, the King, the Bishops, the clergy, the people.

Even today pilgrims who visit the tomb of the Prince of the Apostles, turn their glance instinctively towards Veronica's column, and gaze there with affection and love, to see if it is possible to see the Face "in quem desiderant Angeli prospicere..."

As has been said, copies of the *Veronica* were made in great numbers, the most celebrated marked out by historians are: the Veronica of Laon, caused to be made by Urban IV in 1249; that of Jaen by Gregory XI in 1377, a famous copy, as we have already noted, is that of Gregory XV in 1621, given to the Company of Jesus, passing later to Clement XIV; when the Company was suppressed in 1773, it went to the Chapel of St. Monte di Pietà, then returned to the Gesù in 1825. A seventeenth century copy is owned by the National Library of Paris. In 1704 Francescano Hallebey made the copy for Clement XI.

ICONS OF THE SAVIOUR

One cannot forget the "acherotipa" picture of the Saviour which is venerated at the Scala Santa in Rome, so also we cannot omit in this study the other effigies of the Saviour which have occupied especially the minds of Mediaeval writers and still form the studies of critics. We desire to



Chapel of the Holy Shroud in Turin

speak of the Effigy of Edessa and the celebrated Icon of Beirut.

The origin of these Sacred Icons may be sought in the writings collected under the title of Acta Salvatoris, already noted by St. Justin and Tertullian and not ignored by Eusebius and St. Epiphanius.

Eusebius narrates that Abgar, afflicted by an incurable malady, having heard of Jesus and of His Power, sent a messenger to Him with a letter, begging Him to come and heal him. Jesus, then did not comply with this request, but deigned to send him a letter, in which He promised to send him a disciple so that he might be cured of his malady, and that salvation might be brought to his house.

It is stated in the *Missione de Volusiano* that Tiberius had heard many marvellous things about Jesus; that with a single word He could raise the dead to life and cure the sick. Being burdened with bodily disease, Tiberius desired to find Jesus and sent Volusiano to Jerusalem, who brought back the Effigy of the Saviour.

Mons. Savio sees in the similarity of these two stories, that there is a real dependence of one on the other.

Indeed in Abgar's letter, as Eusebius had related, there are elements which make it resemble the legend of Tiberius, although not being traces of the Icon of the Saviour. There is the difference that in this writing the Veronica Effigy is indicated as "Face, or rather Face of Christ, of the Lord" *Facies sive Vultus Christi seu Domini.* Or rather in this writing it is established that the proper name of the Effigy is that of "Face of the Lord, Vultus Domini".

According to this author, in one way or the other the two Icons of Veronica and of Edessa start from the same apocryphal writings.

Much has been written about the Icon of the Saviour of Edessa or of Abgar. It appears that Lentulus the Proconsul may have sent a description to the Roman Senate: "He, Jesus has a venerable countenance, arousing fear, re-

spect and love in those who gaze at Him. His hair is the Colour of ripe hazelnuts, thick and smooth as far as the ears, thence reddish and curly, but more clear and lustrous in the upper part, reaching the shoulders in the manner of the Nazarenes. His forehead is smooth and beautiful without blemish, and His Face is adorned with a bright and vivid colour. His mouth and nose are faultless. He has a thick beard of the same colour as His hair, divided in the middle and not very long. His gaze grave and honourable, His eyes clear and resplendent. He is terrible in reproff, in counsel grave and pleasing. In His face joy."

The Picture of Edessa would seem to be that which is venerated in the Church of St. Bartholomew of the Armenians in Genoa; transported thither perhaps by Leonardo Montaldo, who had received it as a gift from Romano Lecapeno, Emperor of Constantinople; the legendary Image, belonging to King Abgar, Ukkama from this place, testimony of a very ancient type which corresponds to the Apocrypha "Letter of Lentulus" in which the division of the beard is actually described.

Whilst allowing without more ado that a similar effigy might have an Oriental Prototype, I think, says Cecchelli, that here there may be one with a more direct derivation from the Effigy of Christ, which Constantine had caused to be made in mosaic in the apse of the Lateran Basilica.

Mons. Pietro Savio, in his accurate study about the Shroud quotes the original Greek and Latin texts in their entirety, on the Icon of the Saviour of Beirut, and the report of Leobinus about the Lord's Face, making sharp observations as to how one depends on the other. Or rather stabilizes the connections in such a manner that the entire western tradition regarding the Icon of the Saviour depends on that of the East, in particular that the Face of Veronica had dependent connections with the Effigy of Edessa, as with the Leobine Relation now with the Icon of Beirut. Indeed the Effigy of the Lord is met with for first

time in an addition to the Doctrine of Addai. The learned author arrives at this conclusion after an examination compiled about the Greek text which prevails over the Latin one, confronting it in the original tongue and in the explanation of the facts.

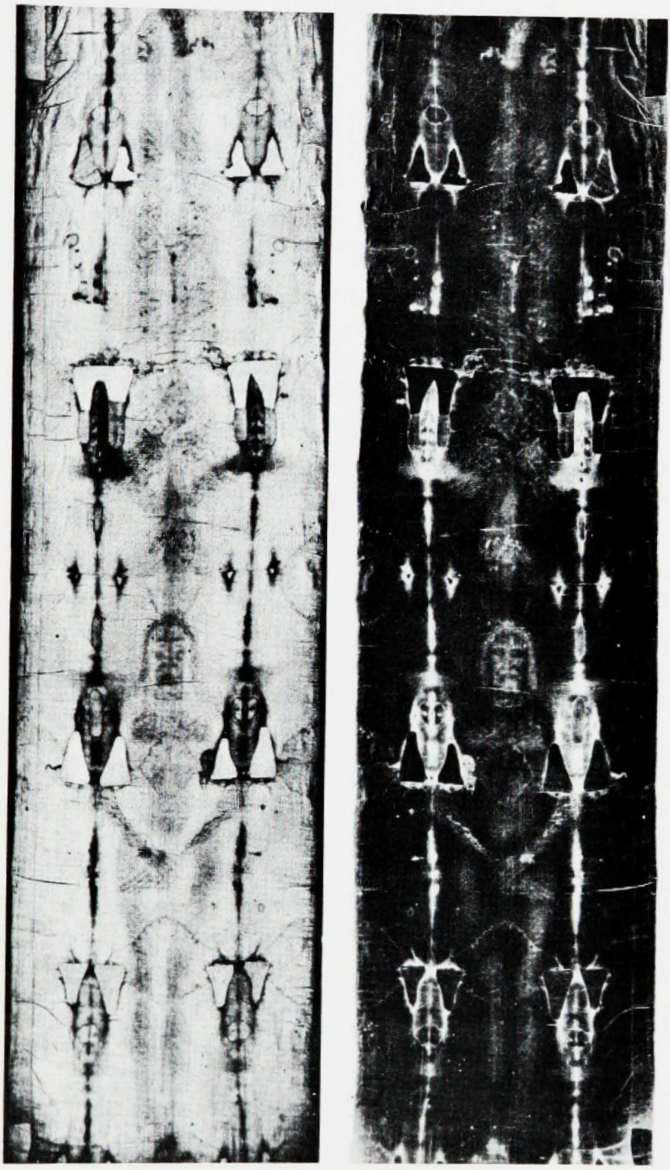
In closely examining the Icons of the Saviour, the critic is at times embarrassed by legends and traditions. Such traditions, however, have their value. In them it comes to be known what might have been the object of the belief of the faithful during the course of the centuries, and what manifestation of worship such belief might have had.

The composition of prayers and the same liturgical expressions show traces of these traditions and of this credence, which bring the faithful to determined forms of piety, as for example, the devotion towards the humanity of the suffering Christ.

Besides, it is not possible to gather in other ways a manner in which a determined tradition comes to be formed, if one came in possession of other historical data and other knowledge. The same point of departure from a tradition, presents a useful idea of history whether as of the time or of religious dedication.

In its turn, the reason which determines the formation of a tradition or rather to what end tradition can avail, is not a reason to be indifferent to it, as it does not deprive it of interest to follow the manner in which it is held in the body of a tradition.

Venerable then, is the tradition about the Holy Face of Veronica, however it is reconstructed. The Church, defending jealously thus the Veronica, wishes above all the occasion of a devotion in confrontation with the Passion of Our Lord Jesus Christ. Certainly, whilst accepting and urging scientific investigation on the Holy Shroud, the Church accepts less openly the interest around this Image. And this is significant. But however it is true that the religious spirit of today has its own different orientation. The Cult of



Negative and positive of the Holy Shroud

Relics was alive and active when there was a daily sense of an almost physical link between the earthly and celestial city, as it was widespread in the Middle Ages.

Whilst, therefore, the scientific examination about the Icons of the Saviour carries one to recognize the logical dependence of Western Images on those of the East, the examination of liturgical texts, most numerous and approved by the Church, traditionally shows the love and piety towards the true Church of Christ through all the centuries.

PART II

Chapter III

The Holy Face in the City of Lucca

ORIGIN AND DESCRIPTION

The Holy Face of Lucca has a long and glorious history which is not yet finished, but continues to unfold and in consequence is continually enriched with fresh triumphs. This is recorded in the ecclesiastical documents of the Cathedral of Lucca, in Papal Briefs of Pasqual II, Eugene III, Gregory XII, Paul III, Pius VI, and Pius IX. These have increased in number from 1881 until today, showing the fresh interest of Christianity in the Holy Face of Christ.

Under the title "The Holy Face of Lucca" the celebrated Image, venerated in the Cathedral is mentioned inside. It is M. Civitali's little marble chapel, representing in the largest natural dimensions, the living Figure of the Crucified, carved in walnut wood. Underneath the rich military cloaks and the precious gold embroideries, He appears robed in a tunic with sleeves held by a characteristic knotted girdle, His hair falling in front in two parallel rolls. The long hair of the head is parted, and it reclines to the right and leans out towards those who pray. The definite semitic profile with luxuriant beard and the half open enamel eyes confer a singular aspect on this severe image of the Man of God, the moving efficacy of which is increased by its dark colour.

Its origin, its invention, its marvellous removal from Palestine to the port of Luni, and from thence to the city of Lucca are found in the ancient "Relation" of the Deacon Leobino. Since this has been the origin of so many valuable studies and the motive of such great devotion to

the Holy Face in Italy and in the whole of Europe, we shall quote it here in capital letters.

THE LEOBINE RELATION

"Leobino the Deacon, Christ's least servant, to all those who profess the orthodox faith, who in every part of the world serve God in Jesus Christ, author of eternal salvation, hail! That which we have seen with our eyes and heart, with our ears from religious men and have kept closed in our tenacious memory, to whosoever loves, we dare not deny it.

"Meanwhile, to the great exaltation of Holy Church, to the instruction of the faithful and the confutation of infidels, we have established certain things for the memory of future generations, about the revelation discovery and transference of the Most Holy Face, the miracles we have or which we know through the narratives of venerable men, in order that this may be of fruit to the Lord's guest. Come therefore, O Jesus Lord, most holy Father, good Master and give blessing to our undertaking and inspire that which we shall say in our minds, so that we may not speak untruth, but that all may be according to the truth.

"At the time the venerable Gualfredo, subalpine Bishop, had gone to Jerusalem because of his devotion. There he remained a long time because of his companions, many and grave infirmities, visiting the most holy places, entirely given up to prayer, fasting and almsgiving, he was found worthy of an angelic vision. An angel appeared to him and spoke thus: 'Arise, O servant of God and seek in the hospice next to thee the most holy author of our salvation, the Face of Our Redeemer, carved by Nicodemus, and when thou shalt find it, adore it with fitting veneration.' After the resurrection and ascension of the Lord the image of Christ's person remained vividly impressed upon him so that he always bore the memory in his heart and continually

spoke of it. Having still present in his mind the Features and with this strong and distinct imprint of Christ's body in his soul, he carved the most Holy Face, not by his own skill, but by divine action.

"Now we shall say for what reason it may be called the Lord's Face. Since seeing a portrait recalls to the memory the lineaments of the person it represents, thus the appearance of the precious Face represents, as if delineated Our Redeemer Incarnate and hanging on the Cross for us. The blessed man used to have this before his mind's eye, and gazing at it, as if he saw Christ Himself in his effigy, used to console himself."

The Leobine narrative continues telling how the holy Bishop, having found the Holy Face, sent it by ship to Italy, and this disembarked at the port of Luni. At that time Bishop Giovanni was at the head of the Diocese of Lucca, a man acceptable to God, noted for authority and virtue. He being most joyful at the arrival of the Image, hastened to the place without delay accompanied by the clergy, and devout populace, and caused it to be borne in procession to Lucca.

The exaltation of the Lucchesi became even greater at the time when the Holy Face made its entrance through the gates of the turreted city. Men, women, youths, old people and children met it, singing as on a day of the entrance of the Lord in Jerusalem: "Benedictus qui venit in nomine Domini, Hosanna in excelsis" whilst the clergy kept repeating "Ecce Agnus Dei, ecce qui tollit peccata mundi, miserere nobis, Rex Israel". In the midst of such exultation and with such solemn triumph the Holy Face entered Lucca, in the year 742 of the Incarnation of Our Lord Jesus Christ, in the time of Carlo and of Pipini, most serene Kings, in the second year of their reign, and was placed in the church of blessed Martin.

Murtori does not give great authority to the Relation of Leobino, though calling it celebrated through its antiquity

and through veneration. Others however have considered that full authority can be given to the said document, basing it on recent documents and intrinsic criterions. Leobino indeed announces his narrative in liturgical and historical language: "De... translatione... qualiter Lucam translatus fuit..." He affirms decisively that the Image came to the city of Lucca in the year II of Carlo and Pipino. Since the year 742 of the reign of Carlo Magno and Pipino il Breve corresponds exactly to the II, gives the motive to consider that the Leobine compiled in the eleventh and following centuries, perhaps from a frank author, may contain true elements about the transference from the Orient during the Iconoclastic period.

The hagiographic tradition of Deacon Leobino, whether because it is contained in more codices of the twelfth century, whether because it has had profound resonance in liturgical and ecclesiastical documents, is still mentioned today.

The public documents of the second half of the twelfth century often have the phrase: "S. Vultus" or else "Vultus Domini", at other times oaths were made under the Ven. Giovanni I "Per X.ti Evangelia et Per Sanctam Crucem Domini".

This is the spontaneous question of Leobino: "For what reason did he call a Crucifix a Vultus, as if it were only a head or a Veronica? He tries to give the reason in this way. He speaks clearly the example of the Face, which he had brought about, to make one understand that Leobino now takes the word "Vultus" in its etymological significance; from this he is careful to make clear that from the expressive efficacy of the Face, the significance could come to be conveniently extended from the part to the whole, from the countenance to the whole effigy. In a word it is evident that he wishes to say—the Image is not a Face only, but nevertheless may be justly called the Face of the Lord to indicate the Crucified Redeemer.

Our object is to show that the faithful, venerating the majesty of the Image, has intended especially to venerate the Lord's Holy Face. This will be seen better in the following chapter, where we shall deal explicitly with its cult throughout the centuries.

DEVELOPMENT OF PIETY THROUGH THE CENTURIES

The Holy Face of Lucca has, as has been noted, the form of a crucifix; but of an expression singular to the eye. The Head of the Saviour is slightly inclined to the right side and bowed in the act of receiving prayers and of regarding compassionately those who have recourse to Him. At first glance His Face does not only inspire respect but seems almost terrible, however, if one looks better, then one sees a majestic and sorrowful aspect, but also one gentle and merciful Who asks for love. That the likeness of the Redeemer might be majestic and sweet at the same time, majestic and terrible to the wicked, sweet and amiable to the good, is quite a natural thing. St. Catherine of Siena, writing to the Lucchese lady Melline Balbani, used to say about our Holy Face: "Let us go that most sweet Cross. Behold the Face of the Lord, sweet and gentle to the good."

The Image does not represent Jesus as dead on the Cross, but as living and hanging from it. That is the Redeemer is represented in that act which the prophet Isaiah describes, saying, "Expandi Manus meas tota die ad populum". Therefore His Eyes are not closed, but open and with the eyelids lowered, scintillating brightly, giving a marvellous expression of life to the Sacred Effigy. There is a chalice at the feet of the Holy Face. It is not new to see a chalice at the feet in the most ancient images of the Crucified; the mystical significance is the bitterness of the Passion which is often figured symbolically in Holy Scripture where Jesus Himself in the Garden of Gethsemane

said: "Pater, si fieri potest, transeat a me calix iste".

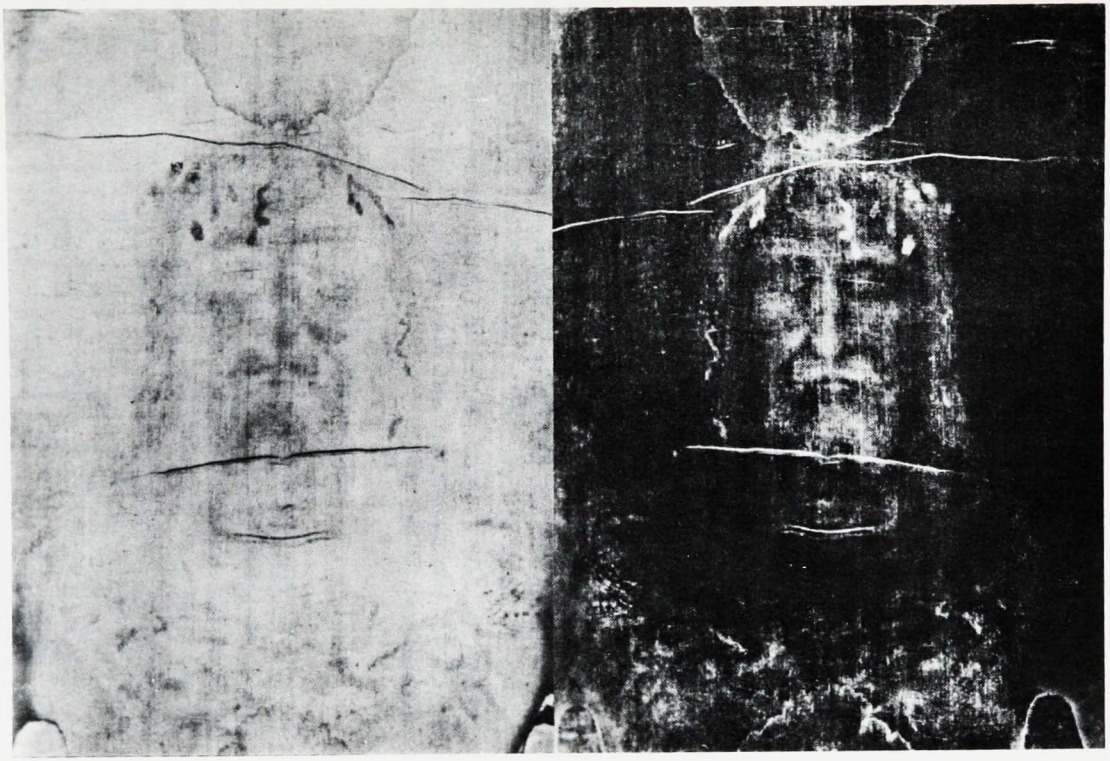
This Face from the beginning began to attract the faithful from all parts, not only because of the truly regal richness of the vestments as Baronio notes, but still more through the fame of miracles.

The cult spread still more during the thirteenth-fourteenth centuries, because of the immense expansion of Luccan merchandise and copies and derivations of the Holy Face were found in France, Germany, Austria, Switzerland and Spain.

The Roman Pontiffs were the first to approve the cult, some of them coming in person to see it or rather honouring it with indulgences and spiritual favours. The first who may be known with certainty to have granted indulgences in honour of the Holy Face, was Pope Calixtus II, who went to Lucca in the year 1119, and granted to all those who visited the Holy Face a daily indulgence of 15 days, as the coeval epigraph states. After Calixtus II, it was Pope Eugenio III who granted a plenary indulgence to the pilgrims who came to venerate the Holy Face.

Afterwards other Popes came amongst whom through the centuries may be noted Innocent XI with a "Brief", 15th October 1688, Pius VI with the "Rescript" of 18th February 1778, Gregory XVI on the 11th June 1838; the indulgences were also confirmed during the Pontificates of Leo XIII and Pius IX. The latter visited Lucca on 25th-26th August 1857, and prayed for a long time before the Holy Face. The Image of the Redeemer remained deeply impressed in Pius IX's mind, who later on was wont to say that he had heard in the Vatican from an English gentleman: in England before the Protestant reformation, the faithful accusing themselves in confession of having sworn and blasphemed, were wont to add: "But I have not indeed blasphemed the Holy Face of Lucca."

There was a time when devotion to the Holy Face of Lucca was practised in the whole of Europe. The Luccan



Actual photograph of the Face of Christ from the Holy Shroud.

merchants, traveling to various cities, like Aversa, Madrid, Valencia, Avignon, Paris, Lisbon, Venice, founded those pious Mediaeval Sodalities called Fraternities, from which so much good was wrought in civil society and in the Church. The first Confraternity of the Holy Face of Lucca was founded in the year 1177; the members came to be called the workmen of the Holy Face: "Operarius Sancti Vultus". Later there was instead the Congregation of those devoted to and of those united to the Holy Face, with the principal object of promoting the cult and of making reparation for the offences to the Lord by means of a more Christian life—Gregory XVI enriched these congregations of the faithful with indulgences and spiritual favours.

This attestation of faith, love and great devotion to the Holy Face is not finished yet, since it continues and seems to repeat with the hope, of ancestors, to the afflicted Lord: "In Thee is our salvation, our life, our resurrection".

If others, along the course of the centuries have bawled to Christ: "Nolumus hunc regnare super nos" these devout to the Holy Face of Lucca have turned away the revolt, saying sweetly to Him: "Thou art our King", and continue to show us Thy Face so that Thou wilt fill us with eternal joy, with the splendour of Thy Face: "Adimplebis me laetitia, cum Vultu Tuo".

CONCLUSION

For eleven centuries, history has paid honour and veneration to the Holy Face of Lucca. "Volto" we have called it because this singular Image is different from other Crucifixes, because it does not show the naked wounded Body, but only the ardent Face. It is a living Crucifix, robed to the Feet. Therefore it is especially His Adorable Face which can move devotion first. The sorrowful gaze is that which through the centuries has greatly inspired devotion to the Holy Face, as is discovered in documents.

A very ancient ritual of the Church of Paris contains the especial commemoration: "De Sancto Vultu Lucensi", which was made on Holy Thursday together with the other commemorations about Our Lord's Passion. This commemoration alludes to the insults offered to the Saviour's venerable Face by the Jews and Roman soldiers, and asks for mercy through the merits of the outrages and opprobrium He suffered.

A characteristic point which shows how the literature of the Holy Face of Lucca comprises the Confraternity, the books of piety and the indulgences granted by the Sovereign Pontiff, always refers explicitly to the Passion of Jesus and to reparation for the offences committed against His Sacred Humanity.

PART II

Chapter IV

The Face of Jesus on the Shroud of Turin

HISTORICAL AND SCIENTIFIC FACTS

The Face of Jesus on the Shroud of Turin is the very True Face of God made Man. If to affirm this half a century ago would have been an inconceivable thing, it is not so today after the answer of science and of history. The Sindon constitutes the most precious, full and authentic Relic of Christianity. The story of it is imposing and complex, but the scientific researches conducted here by the most accredited persons of the world of learning, lead logically to this conclusion; we are before one of the most important Relics of Christianity.

It is precious because it has been in immediate contact with the Sacred Body of the Redeemer, from which it is imbued with blood; it is marvellous because of having been preserved through the centuries and saved almost intact from the flames; it is miraculous by reason of the negative photographic impression, still scientifically inexplicable, it is venerable because it narrates briefly the epilogue of Christ's Life: the Passion, the Death, the Resurrection.

THE HISTORY OF THE HOLY SINDON

The "ostensione" demonstration

The story of the Shroud begins on the evening of Good Friday, and the place of setting out on its history is the Sepulchre of Our Lord. We refer to the words of eye wit-

nesses who saw the sacred winding sheet before and after Jesus had been wrapped in it.

"After this," he says, "Joseph of Arimathea, disciple of Jesus, but secretly for fear of the Jews, besought Pilate to allow him to take the body of Jesus. And Pilate gave him permission. He came therefore and took the body of Jesus. Nicodemus also came, he who had come to Jesus the first time by night, and brought a mixture of myrrh and aloes, about a hundred pounds weight. He took therefore the body of Jesus and wrapped it in the grave clothes with spices, according to the Jewish custom for burial. In the place therefore where He had been crucified there was a garden, and in the garden a new sepulchre wherein no man had ever been laid. There therefore, because the tomb was near, it being the Jewish Parasceve, they placed Jesus.

"The next day, then the Sabbath, whilst it was yet dark, early in the morning Mary Magdalene came to the Sepulchre and found the stone removed from the Sepulchre. She ran to Simon Peter and to that other disciple whom Jesus loved, saying to them. 'They have taken away the Lord from the Sepulchre, and I know not where they have taken Him.' Then Peter came out with that other disciple and they went to the Sepulchre. And they ran together, but that other disciple came more quickly than Peter, and arrived at the Sepulchre first. He bent down, saw the bandages were loosened and the winding sheet which had been on the head of Jesus not lying with the bandages but turned inside out in a place apart. Then entered in the other disciple who had reached the sepulchre first and he saw and believed. Truly they had not yet understood the Scripture that He must rise from the dead."

St. John does not speak here of unction, saying only that Nicodemus brought 100 pounds weight of myrrh and aloes, corresponding to about 32 kilograms of fragment essences.

Luke on the contrary speaks of oily unguents and spices bought by the Holy Women, but rendered useless by the unexpected Resurrection.

The body of the Lord was not anointed that evening but simply strewn with some fragment substances; the usual manner to act according to the Judaic rite of burial. The Shroud of Turin, on the contrary, excludes those unguents which would have been brought to the sepulchre by the Holy Women on Easter morning.

How then can one renconstruct the story?

St. John's Gospel receives new light when it is placed beside the analogous text of St. Mark, which says: "And Joseph bought a shroud, took Jesus down from the Cross, and wrapped Him in the shroud and placed Him in a sepulchre hewn in the rock and rolled a block of stone at the door of the sepulchre. And Mary Magdalene and Mary the mother of Joseph were standing by and saw where He was laid. The Sabbath past, Mary Magdalene and Mary of James, and Salome, bought spices in order to come and embalm Jesus."

The burial took place while it was turning dark because there was little time to lose. Jesus had not been washed; this is not unlikely because of the absence of water on the hill of Calvary. Therefore the Holy Women, as St. Mark says well, "were standing and noticed where He was laid". So that the Sabbath past, they bought spices, to come and embalm Jesus. If the Body of the Lord had been anointed by Nicodemus and Joseph of Arimathea, I do not see the reason why the Holy Women would buy aromas to anoint the Body of Jesus, neither do I see the reason to repeat the act; moreover the Women were determined to anoint the Sacred Body because they knew that the anointing had not yet been done.

The exclusion of the use of oils on the Shroud of Turin deduces also from words used in the Greek Text. St. John in fact uses the words myrrh and aloes, myrrh as doctors

and naturalists notice, does not constitute the only unguent; St. Mark indeed speaks of aromas to anoint; aromatic unguent therefore already mixed.

Pliny taught there are two elements which compose or make up unguents; the juice and the body. The first is composed almost exclusively of different kinds of oils; the second of odours. The third element, which many do not notice; is the colour. "Ratio faciendi duplex: succus et corpus; ille olei generibus fere constat, hoc odorum. Tertius inter haec est color a multis neglectus."

In antiquity they used to have great diligence for these odours, as may be met with in various authors. Galeno wrote that myrrh contains in itself not a little bitterness which kills insects and worms and expels them. Aezio wrote that aloes came to be numbered amongst medical substances; in that of Auicenna, aloes came to be indicated as the remedy against worms.

Consequently on the basis of these researches, the reason is therefore clear why Nicodemus brought the mixture of myrrh and aloes to arrange the Body of Jesus in the sepulchre.

We have believed it well to make these subtle comments scientifically corroborated by ancient and contemporary authors, not only to exclude any alteration to the Most Holy Body of Our Lord, but also to answer the objections aroused by Vignon in the last century. The scientist in fact after having accomplished chemical experiments, produced a theory of "vaporagraphia", the urea of the sweat would be transformed into ammonia and this would have oxidized and made brown the aloes solution which would be found on the linen.

In favour of the Shroud are drawn up especially the students of experimental sciences (chemists, doctors, technicians) whilst those who are against it are more often historians and other exegetists.

It is not exactly a matter of faith. But a linen like that

of the Sindon cannot be studied only with dictionaries and linguistic philology. A student, who certainly well understood the historical criticisms and all the requirements of philology, but who at the same time understood the re quirements of scientific experiments, His Holiness Pius XI, in a conversation with Cardinal Fossati, Archbishop of Turin, pronounced these words, which are very grave and full of reflection: "We have followed personally the studies about the Holy Shroud and we are persuaded of its authenticity, if there are difficulties, they do not bear weight."

The Sacred Winding Sheet undoubtedly passed from the Sepulchre into the Apostles' hands. This is stated by the earliest Christian tradition and the common assent of the Fathers of the Greek Church.

The first reference to the Shroud we have in the Gospel called "Second Hebreus". This, in the second century, went into the hands of Christians, as Origen has it. St. Jerome, in his book "De Viris Illustribus", quotes from this gospel the following text: "Dominus autem cum dedisset sindonem servo sacerdotis, ivit ad Jacobum et apparuit ei". (The Lord Himself gave the Shroud to the servant of the High Priest, went to Jacob and appeared to him.)

This James is that Apostle of whom Paul wrote to the Galatians:

(Juravit enim Jacobus se non comesurum panem ab illa hora qua biberat calicem Domini, donec videret eum resurgentum a dormientibus.)

Now James had sworn that he would not taste bread from the hour in which the Lord had drunk the Chalice, that is to say was dead, till and when he should have seen Him risen from the dead. These circumstances il Savio noted, are thus evidence that do not leave room for any doubt that the text quoted treats of the Shroud in which the Lord's Body was wrapped, whilst it was arranged in the sepulchre. We must consequently conclude that at the end of the second century the Shroud was the object of

especial interest for Christians who used to retain the memory of the very same person, who had had it, from the Lord after the Resurrection.

The Fathers of the Early Church often speak of the Burial Linens. Amongst these we may wish to mention St. Cyril of Jerusalem, St. Cyril of Alexandria, St. Gregory Nazareno, St. John Chrysostom, Gregory of Antioch, who presents to his audience the moving and deeply affected Joseph of Arimathea, who kissed the Body of the Master, and wrapped it in a clean shroud; clean and pure stone, laid in a new sepulchre.

St. Clement Fortunatus, in singing of the Feast of the Resurrection, addresses himself to the Buried One, and in sonorous verses invites Him to rise again, because by now the light of the third day has come to the sepulchre. "It is unfitting that Thy Limbs may be hidden in the humble sepulchre; neither it is agreed upon that humble stones should make weight under the value of the world. It would be a thing unworthy of Him, Who all enclosed in His own handwriting, to be hidden in a rock boulder. Cast off the linens, I pray Thee, leave the shroud in the sepulchre. Thou alone art sufficient for us, and without Thee there is nothing."

About the year 670 Arculfo, at Jerusalem saw the Shroud: "Quod in sepulcro Domini super caput ipsius fuerat positum." Lo vide, ed insieme a moltitudine di popolo lo baciò. "Quod noster frater Arculfus alio die de scrino levatum, et vidit, et inter populi multitudinem illud osculantis ipse osculatus est in ecclesia conventu."

St. John Damascene enumerates the principal things to which the faithful in Palestine had devotion: Mount Sinai and Nazareth, the crib of Bethlehem and the cave; holy Golgotha, the wood of the cross, the nails, the sponge, the reed, the holy lance, and the bearer of salvation, the vest, the tunic, the burial linens, the bands, the holy sepulchre, source of our resurrection, the stone of the

sepulchre; Sion the holy mountain the Mount of Olives, and the blessed enclosure of Gethsemane.

It is therefore the conviction of the Damascene that the Apostles would have preserved these linens for the faithful of future times.

The Sacred Linens are mentioned in the moving classical oration of George, Metropolitan of Nicodemia, pronounced on the holy and grand day of Good Friday: "I kiss Thy Cross by which my sin might be condemned. I kiss those nails by which the punishment of the curse might be thrown down. I kiss the reed by which be endorsed the liberty restored to me; by which might be crushed the proud head of the dragon. I kiss the sponge which was put near to the rebukes of Thy lips by which the bitterness of my sins is changed into sweetness. I kiss that lance which will tear my written agreement, and open to me the fount of immortality. I kiss Thy Burial Linens by which I might be adorned, and clothed, that my baseness might be covered. I kiss the most precious Shroud, wrapped in which I may be enclosed in the stole of acceptance in the place of the Son."

Another important text in the story of the Holy Shroud is that of Nicolo Mesarites, who in 1201 to the violent, lawless fleet of John Comneno, which used to burst in the Church of the great Palace and profane it, records that there he might take charge of the supulchral linens of Christ and with great force exclaimed: "In that Church Christ also rose again and this Shroud with the Burial Linens are open proof."

From this research conduct it follows that the burial linens of Christ, besides having been venerated by the faithful, are presented in the first century texts, in literature, in homilies, in oratory, in liturgy, in history.

It remains now to be seen how and when the Holy Shroud of the East passed to the West.

About 1075 the author of the "Song of the voyage of Charlemagne to Jerusalem" sang that he (Charlemagne) had been given relics, greater than which were not under Heaven. From that time forward tidings about the Shroud became more frequent and more certain. According to the Cronaca Conchense Charlemagne brought the "Domini Sudarium" from the East to Aquisgrana.

It is difficult for the historian to ascertain the exact date, where there are so many discordant facts, however for our purpose it will be useful to quote such material as seems to be useful, leaving to students a more profound examination of the question.

Where the Sacred Relic was to be found at the beginning of the Crusades in Palestine, it is not possible to have exact knowledge, so many are the legends and traditions written and spoken by the brave warriors when they returned home.

Through the diary of the French Crusader, Roberto di Clary (1200) it is stated that the Shroud used to be shown to the people of Byzantium every Friday, being exposed in an upright position: a most important fact because it presumes that, in order to understand the imprints better, the Sacred Linen might have been shown in this manner so that the Man of the Shroud might be seen in this way and probably only from the front.

This valiant Crusader narrates in detail the conquest of Constantinople. His pen is severe when he writes of the less honest and honourable actions committed by the French and their allies.

It is historically certain however that the Relics were collected in the Imperial Chapel of St. Mary of Blachernes in Constantinople in the care of the Empress Pulcheria at the end of the seventh century. When the Latins conquered Constantinople (1205) the Bishop of Troyes, Garnier of Trainel was entrusted with the care of the Chapel. He died

in Constantinople, but William of Champlite was present, whose wife was of the Charny family to whom the Shroud was entrusted.

Godfrey I of Charny constructed the Collegiate Church of Lery in France and there with the authorization of the Papal Legate Cardinal Pietro di St. Susanna, the Sacred Linen was exposed to public veneration.

From Lery it passed to the Duchy of the House of Savoy (1453) at Chambery, where it underwent a fire in 1532 and had to be repaired by the Poor Clares of Chambery.

During the war between Charles V and Francis I the Shroud travelled to Nice, Vercelli, Turin (1535) and then returned for a short time to Chambery. In 1578 the Duke Emanuel Filiberto had the Sacred Relic taken to Turin in order to spare St. Charles Borromeo the journey to Chambery where it was to be found at that time. St. Charles Borromeo had made a vow to go on pilgrimage by foot to that city to venerate it.

In the Second World War therefore to protect it from air raids and the perils of war, the Holy Shroud was taken for a short time to the Sanctuary of Montevergine, near Naples, where it could be watched by Prof. Luigi Gedda.

The shroud was returned to Turin, in the marvellous Chapel of Guarini where he who writes has been able to celebrate Holy Mass many times, and to conduct historical and scientific studies.

Since 1931, new photographs having been taken, the study of the Shroud has been rekindled by the works of chemists (Scotti), doctors and surgeons (Barbet, Hynek, Judica, Romanese, Masera, Caselli, Gedda). The patient examination of the linen has revealed physiological pathological and anatomical details of such minute fineness that no one could have imagined. It must be observed that the imprints on the Shroud exclude the case of an ordinary

corpse, one sees in fact living blood and post-mortal blood.

The first photograph which revealed the marvels of the bloody imprints of the Redeemer on the Sacred Linen was that taken by Pia, by the order of King Umberto I.

An unexpected event struck the photographer during the development of the photographic plate: he did not see the usual negative, but instead a marvellous positive, most beautifully shaded, such as no artist would have known how to execute. Here one should state that some painters, amongst whom are Reffo and Cusseti, proved or tried to remount from the photograph to the construction of a negative, but with most unsuccessful outcome. The Man of the Shroud according to an anthropometical study by Prof. Gedda was 1.83 metres in height, the same height as that of Pius XII, of a most beautiful and harmonious physical form; scourged, crowned with thorns, and nailed to a cross with three nails; pierced to the heart by a Roman lance, death probably by suffocation, wrapped in the Shroud and then, after a short time, risen again. This Man could only be Jesus.

EXPLANATION OF THE LINEN

Recent researches were made on the "papyrous" of the Scripture, Coptic and Byzantine literatures, in regard to the material of the linen of the Holy Shroud of Turin.

There is no doubt that science enriches our study everyday. We can offer to the world the photographic proof of tissue used in the burial ritual of Jesus Christ.

Our study started in 1959 and has been corroborated by Mons. P. Savio of the Secret Archive of the Vatican, who made an "*excursus*" on "Oton" and "Sindon": that is the peculiar material used in Egypt and Palestine largely. The linen dates up to II century (A.D. 130-131) and archeology, and science would explain the quality and measure

of "oton-sindon" manufactural work as originating from the Orient, with particular reference to the Holy Shroud of Turin.

Through the scientific and archeological study, we possess the real authentic Image of Jesus Christ. He is the Lord, the Savior, the Crucified, the Redeemer.

In Old Testament, the usual pieces of the cuttings were about m. 30 x m. 1, therefore whoever wanted it would cut it according to need. And Joseph of Arimathea chose, with generosity, the long piece and the white one. Most of precious vestments in the cities of Tyre and Sydon were of different colors: Purple, white, sapphire, crimson, sea-water, green, etc.

Material, called "*oton*" and "*sindon*" used to be cultivated in Egypt and others of Orient. The linen was washed in hot water, then put into a loom, or frame chase. They used to wash it again and again with poppy heraclus that made it very candid.

The technics found in the recent researcher are the designs of linen likewise fish bone (spina di pesce) which can be visible also in the Holy Shroud of Turin. Egyptians had many qualities of those cuttings. There were stores in Palestine too; and according to the Gospel we can read of course what the rich man Joseph of Arimathea did for our dear Lord, buying an "oton" of "Sindon" of special measure to bury Jesus in the new tomb excavated in the rock. (Mc 15, 45).

The extra measure is also another peculiarity of this linen. As a matter of fact, the size of the Holy Shroud is m. 4, 36 x m. 1, 10. Consequently Jesus was covered up completely with one piece of cloth from the feet to the head.

THE NEGATIVE AND THE POSITIVE OF THE FACE OF JESUS ON THE HOLY SHROUD

Antiquity, whilst holding the Holy Shroud in great venera-

tion, did not have the joy of seeing there the Face of Jesus as it really was during earthly life.

The Shroud of Turin was and is still a mysterious and marvellous negative. We cannot read a negative, it is necessary to make it positive. The Face seems incomprehensible and without expression when it is seen by the naked eye on the Sacred Linen; after the development it is visible in a most wonderful manner and is seen as the most marvellous Holy Face it is possible to imagine.

The students of the Shroud are accustomed to say that the negative of the imprint presents itself as the photograph of the Face of Jesus Christ, that is His Face as it really was. This reasoning is exact when it is added that the photograph corresponds to the Face of Christ after the Passion and that is a Face partially but notably transformed by the maltreatment to which it had been subjected.

Therefore the study of the Sindon permits one to reconstruct with true verisimilitude, the Face of Our Lord Jesus Christ at the age of 33 years.

It is of a beauty without comparison, of a moving grandeur, of a surpassing photographic perfection. None of the Faces of Christ, modern critics have said, surpasses in majesty the Face of the Shroud; none of the Holy Faces owed to best brushes and pencils, not otherwise those carefully copied from the pictures of the Shroud, or those others partly or totally invented compares even from afar with the beauty and the expression of the Holy Face of the Shroud, hidden for so many centuries under the illegible lines of the printed negative.

In considering this Face we see a beauty composed and harmonious, ever more fascinating which results from the inspection of the simple photographic negative.

This Face awakes interest because it deals with an historical figure, the greatest who has appeared on earth, the Face of Jesus, the Man God, the Redeemer. What was the eager longing of Christians to fix their gaze on the adored

face of Jesus! Several will try to assuage this ardent desire, gazing on it in sculpture and in the pictures of our best artists, but they would not have the comfort of seeing the unrivalled photographic expression of the Shroud. Today this comfort has been given to us.

The Face of the Shroud shows itself on a light yellow foundation, well marked with reddish imprints, those of drops of blood. A more marked flow is noted in relation to the forehead and brow and bears a resemblance to the Greek letter epsilon (ε) whilst other drippings of blood for the most part follow the same direction as the hair on the sides of the face.

Jesus has his eyes closed, as if asleep. The imprint has all the signs of the martyrdom and of the Crucifixion, minutely described by the Four Evangelists. It would be well to refer to the words of the Sacred Text.

St. Matthew says: "And spitting on Him, they took a reed and struck Him on the Head" (Matthew 27, 30).

St. Mark adds: "And they struck Him on the Head with a reed, spitting on Him, and bowing the knee, worshipped Him" (Mark 15, 19).

St. Luke also says: "The men meanwhile who held Jesus scoffed at Him and struck Him and bowing before Him, they gave Him slaps, saying: 'Guess who it was that struck Thee?'" (Luke 22, 63-64).

St. John finally makes it known that the Sacred Face of Jesus was especially insulted, writing: "At these words one of the servants gave Jesus a blow on the face saying: 'Answerest thou the High Priest thus?' And Jesus replied: 'If I have spoken ill, show me; but if I have spoken well, why persecutest thou me?'" (John 18, 22-23).

The narrative of the Evangelists states that Christ was struck with blows and that these were especially slaps on the Face and blows on the Head with a cane or reed. Where exactly these blows struck the Head of Christ we do not learn from the Evangelists. But on its own account the

Shroud shows very much the result of the blows of the face of the man in which it was wrapped. On the Shroud the Face of Jesus is the most interesting because it synthetizes the human physiognomy of the Redeemer.

On examining it carefully it agrees or shows clearly that the multiplied blows described by the Evangelists were inflicted for the most part on His adorable Face, in which everyone can see the swellings.

1. The very evident swelling of the nasal region.
2. The swelling of the cheek or cheekbone.
3. The swelling of the lower cheek.
4. The swelling of the upper lip.
5. The swelling in the region of the jawbone.

Impressive are the peculiarities of this divine Face, covered with bruises and with blood. The forehead shows many clear signs of the Crown of Thorns which has wounded it. The nose (long and slightly aquiline of the Oriental races) must have received a violent blow in the upper third part, producing a violent swelling to the left. The left cheek is swollen, the left cheekbone bruised; the moustache, the beard and the hair are all disordered and bespattered with drops of clotted blood.

The eyes are half-shut, as of one who waits and listens. A large thread of linen weft spoils somewhat the most beautiful design of the left eye; the right eye is scarred and not very easy to recognize. The mouth is well marked: the lower lip is drooping—perhaps by reason of the bowing of His Head on His Chest when Jesus gave up His Spirit: "Et inclinato capite emisit spiritum" and without doubt it remained in that position until the descent from the Cross, when Joseph of Arimathea and Nicodemus took the Body of Jesus and wrapped it in cloths with the spices, as the manner of the Jews is for burial (John 19, 38-40).

Yet more moving is the reading of the emotions which are inspired by this mysterious Face.

However lacking in general design, vague and shadowy in colours, evanescent in contours, shaded in yellow sepia-reddish, the marvellous Holy Face of the Shroud has on he who wishes to meditate on it, a wonderful effect.

In the first place a sense of profound sorrow envelops this mysterious visage: sadness accompanied by an ineffable sense of sweetness and resignation, ennobled by a gentle expression of serenity, majesty and grandeur. The mouth, well marked with the prominent lower lip, seems to be still murmuring a prayer and behind the closed eyelids, one can suppose an interior life with a profound meditative activity, scarcely veiled in the religious calm of a sleep which does not seem to be that of death.

This Face is consequently the authentic portrait of Our Divine Saviour, definite archetype of Jesus of the Passion and of Calvary, which we should prefer above all others as the one which faithfully represents the lineaments of Jesus and from which all artists should henceforth draw their inspirations. No human work would ever have been able to render the expression of the Divine Face of the Shroud with its many and seemingly opposing expressions: sweetness, force and resignation, nobility and humanity; serenity and sorrow: infinitely the interior life under the appearance of death.

The Christ Shroud is not the despairing Christ of the greater number of our Crucifixes, who dies like a common criminal, with face twisted with agony. He is not the Christ dead without hope of a tomorrow like that of so many Pietas or that of the celebrated tryptych of Quentin Matsys and of other most celebrated artists.

Nothing whatever of the rigid and expressionless Christ of the Byzantine school; nothing of the solemn and impossible Christ of the Flemish school, neither of the determined and indifferent Christ of the German school, nor of the Nietzchian Superman Christ, like that of Munkaczy which is very beautiful to see: "Christ before Pilate", noth-

ing of the mawkish and enfeebled Christ of an infinite number of modern pictures and paintings, where with great labour an extremely short phase in His Life and Death is expressed.

Instead the Image of the Shroud shows Christ living and dead; full of the majesty of the judge, of the force of the Apostle, the grief of the expiatory victim, the heroism of the martyr, the sweetness of the Friend and the Saviour. This is the Jesus triumphant over death, the Jesus of love, mercy, and eternal life.

The importance of this fact did not escape the clear-sightedness of the great Pope Leo XIII, who remarked thereon: "a means adapted to favour religious sentiment at the present time".

Neither did it escape the critical notice of Pius XI, who often spoke of it with great feeling, recalling having seen it in person during the Exposition of 1898 and recommended the devotion.

Celebrated are the words pronounced by the Pontiff himself to a gathering of youths to whom he distributed the picture of the Holy Face, taken from the Holy Shroud. "They are pictures of the Divine Son of Mary. They come in fact from that object known as the Holy Shroud of Turin. Still mysterious but certainly not the work of any human hand. This, one can now say is demonstrated—we said mysterious because this sacred object involves many problems, but certainly it is more sacred perhaps than any other, and as is now established in the most positive manner, even apart from all idea of faith and Christian piety, it is certainly not a human work."

Artists will try and try to represent it but this will not ever succeed. Jesus had photographed Himself on the Holy Shroud with the tints of His precious Blood and with the light and shade of His deep wounds.

Gazing at this Face we can also have an idea of how beautiful must have been the beauty of the face of His

Virgin Mother, which because of her maternity must have resembled in every respect that of Her Son, "She," said Alighieri, "is the Face which most resembles Christ" (Par. XXXII, 85). And St. John calls her: "The Woman robed with the Sun" that light of the Sun which in the Gospel is called the splendour of the Face on Tabor and of the Face of Mary in glory. "Thou clothest Him and He clothes Thee," said St. Bernard. "Et vestis Eum et vestiris ab Eo." Thou clothest the Sun with a cloud, and the Sun clothes Thee with its light.

How lovely must have been that Face if one day amongst His audience a woman called out, "Blessed is the womb that bore Thee and the breasts that gave Thee suck."

The revelation of the Shroud of Turin has shown to the world the singular beauties of the Son of God made Man. Fixing our eyes on His Face, we can scarcely refrain from exclaiming with the lover of the Canticle:

> "I will arise and go about the city,
> by the streets and through the market places,
> I wish to search for my heart's love,
> My beloved in white and ruddy,
> Famous above the thousands.
> His head is of pure gold,
> His locks are as the palms, black like crow.
> His eyes are as doves on the rivers of water—
> His cheeks are as balsam—
> His lips are as lilies—
> His aspect is like a cedar of Lebanon —
> He is all delight."

Like insatiable tourists, who travel through the streets of the world even so have we sought for the Lover of our Soul—we have sought Him in the greatest paintings, in sculpture galleries, in tapestries, in museums. And we will go on searching. Neither shall we ever weary until we shall see him where it is no more given to believe and hope. Since

the Face of the Shroud moves our heart with the same burning ardour which the Disciples of Emmaus would have had in seeing Him and not recognizing Him: "Did not our heart burn within us, whilst He was speaking on the way?" (Luke 24, 32).

THE CULT OF THE HOLY SHROUD

The cult of the Shroud was practised since Apostolic times and was kept alive by the Greek and Latin Fathers and in the different Liturgies, amongst them the Coptic Liturgy and the Mozarabic Rite.

We know on the other hand that the Shroud came to be exposed to the public veneration of the faithful in the collegiate church of Lery: that in the progress of time the Popes Paul II, Sixtus IV, Julius II, Leo X, Clement VII, and Gregory XIII would concede indulgences and spiritual favours to the Holy Chapel and to everybody who should venerate the Sacred Relics. One ought to recognize that the repeated prayers of the Dukes of the House of Savoy co-operated in the growth and diffusion of this devotion.

Amongst the Pontifical Acts the "Bull" of Julius II, 9th May 1506, should be especially noted, with which the office and Mass was definitely approved still kept. The liturgy of the Sindon, as will be seen as follows, has been taken from the writings of St. Anselm of Aosta and St. Thomas Aquinas, and compiled by the pious and learned Dominican P. Pennet.

The other Pontifical Act is that of Gregory XIII, with which a Plenary Indulgence was conceded to the faithful who shall be present at the Exposition of the Holy Shroud. The Pope ordered besides that the feast of the Holy Shroud only celebrated in the domain of the Duke of Savoy and in the mountains beyond on 4th May may come to be celebrated on the same day even on this side of the mountains, conceding a Plenary Indulgence to the faithful, who would

on that day visit the church where the Holy Shroud was kept. With the act of this Pope, the cult of the Holy Shroud received its definite form from the Holy See.

Certain Saints and Blessed manifested a special devotion which it will be useful to record. Amongst them, the great Archbishop of Milan, St. Charles Borromeo, who went on foot to Turin to venerate the Most Precious Relic; Blessed Amedio of Savoy, St. Francis de Sales, St. Jane Frances de Chantal, the Holy Pope Pius VII, who on 21st May 1815 caused the Holy Shroud to be exhibited at the Palazzo Madama, during his journey to Turin. All the Saints, men and women of Turin followed, such as Cottolengo, Cafasso, Don Bosco, Dominic Savio, Mazzarello, and still more others.

To complete the documents on the cult of the Sacred Shroud, we will give below some texts of the liturgy of the Mass and the Divine Office, taking notice how often there emerges the significance of the Holy Face of Jesus, which is therefore the most prominent object and the greatest attraction of Saints, and the object which we are forced to study.

CONCLUSION

The Face of Christ reconstructed on the marks of the Shroud of Turin is of supreme beauty and sweetness.

Sacred Scripture, says Cardinal Schuster, many, many times expresses the desire of the Church to contemplate the Divine Face of the Redeemer, so that from ancient times the Fathers and ecclesiastical writers would ponder the question whether there existed an authentic portrait of Jesus Christ. The negative reply seemed to be confirmed by fact, so that even if such contemporary pictures, as that procured from the Emorroissa of the Gospel, might be able to be considered authentic, they are nevertheless not to be reached by us.

Divine Providence would seem instead to have made good this lack in history by leaving the imprint of the Most Sacred Body of the Redeemer on the Holy Shroud of Turin.

In these last years faith and science have accurately scrutinized this Sacred Shroud and from this it is not too much to say, that it is as it were another text on the Passion of Our Lord, which confirms in a marvellous way that of the Holy Evangelists.

The Face of Jesus then has been the subject of the special studies of Maestro Cav. Giuseppe Bruner, Papal photographer, a specialist in these matters, who from the faint traces on the Shroud with absolute scientific tests, has produced as a kind of revelation the Divine Majesty, the delicacy of the Jewish type from the Royal Line of David, the sorrow and love which suffuses the Face cause the simple to say with St. John when it is shown to them: "Dominus est: It is the Lord."

PART II

Chapter V

The Holy Face in Mediaeval Mysticism and in the writings of contemporary Saints

THE DEVOTION OF THE SAINTS TO THE HOLY FACE

Mediaeval piety had a distinctive character of its own, which may be found in the great Benedictine, Dominican, Franciscan and Augustinian Religious Orders. The tendency that is to say to contemplation and the mystical union with God through the Sacred Humanity of Jesus Christ.

There had never flourished in the Church so deep and profound a feeling of love and compassion for the beloved Lord. Bernard had given the way, supporting spiritual action on theological doctrine, and calling Jesus the "Spouse of the holy soul".

The Mediaeval Saints felt very deeply and were very deeply under St. Bernard's influence.

ST. FRANCIS OF ASSISI

Amongst them St. Francis of Assisi must be mentioned (1181-1226). The Saint who had so deeply loved all Creation: the luminous and beautiful world, light and fire, water, useful and ornamental, flowers and birds, meadows and rivers, mountains and valleys, calling all brothers. Brother Son, Sister Death; see him now at the evening of his life.

We are on Mount La Verna, where he, the poor man, received the stigmata on hands, feet and side. He contem-

plates with ecstasy the Face of the Crucified and thence he writes on parchment to Fra Leo that which he will always carry on his heart, the patriarchal benediction of the Old Testament, inscribed in large letters:

"The Lord bless thee and keep thee. The Lord make His Face to shine upon thee and have mercy on thee. The Lord reveal His Countenance to thee and give thee peace." These words being written, Francis paused a moment and then added underneath, "The Lord bless thee, Fra Leo". Then at the bottom he signed the cross of the Old Testament, not his name, the letter *T* (tau) placed above, a human skull on the hill of Golgotha like a picture of Christ's victorious death.

The fact is very significant if one considers that before dying Francis invokes the Holy Face, the blessing of the Lord's Countenance on all his sons, represented in that moment by the faithful and inseparable Fra Leo.

ST. GERTRUDE

In the second half of the twelfth century there lived in the abbey of Helfta in Saxony, several nuns who were favoured with extraordinary spiritual graces. Amongst them Gertrude and Matilda are the best known. Gertrude entered therein at the age of five years in 1261 and progressed so greatly in virtue and learning that she was soon nominated Abbess, governing the Community in a wise and holy manner. She died in 1302. Although ignored by many, Gertrude's works occupied an honoured position both in history and in spirituality. We wish to quote them here on the grounds of her great devotion to the Divine Face and because of her contribution through her works to the devotions towards the Holy Face of Jesus.

On 25th March, Holy Thursday, acting under the impulse of the Holy Spirit, she began the narrative of the

divine communications she had received from 1281 thenceforward.

After a great outburst of her soul on the Humanity of the Redeemer, she expressed herself thus: "At the end of this life, I shall see the most refulgent light of Thy excellent divinity, where Thy most sweet Face with its rosy beauty shall comfort me with its regal aspect."

She had been professed for a year; she was therefore disposed to commemorate this anniversary; she placed herself at the Crucified, and heard the voice: *Voice of Christ*: "Gaze at me, O my dove, see who I am—I am of the land of the angels, beautiful in aspect, I am the selfsame splendour of the divine son."

Gertrude was delighted with Jesus' words to which she responded in a sublime prayer: "Illuminate with the rays from Thy Face so that my shadows may become as noonday in Thy sight." Therefore with a style all her own she was called the strong woman. Listen to her absorption in the beauty of that Divine Face:

"Wrap me in the shroud of the dear redemption, embalm me with the aroma of Thy precious death, conceal me in the marble tomb of Thy Heart, hide me under the stone of Thy Face's sweet gaze. Show me Thy Countenance and make me contemplate Thy beauty. Behold, Thy Face is grave and seemly, irradiated with the beautiful dawn of Divinity. In Thy cheeks blooms in a miraculous manner Alpha and Omega. In Thine Eyes burns inextinguishably the heights of eternity. There the salvation of my God shines to me as a lamp. There with luminous chastity shines beautiful charity. Milk and honey are distilled upon me from Thy Mouth."

In Book V Gertrude minutely describes Our Lord's Passion. One day whilst she was meditating on the words: "And, bowing His Head, He gave up the ghost", Our Lord, not being able to scarcely bear the weight of love

which He bore, was constrained to bow His Head towards Thee, so that then Thou mightest pass and with His Hands widespread, to the Heart above Thee. Gertrude then asked to kiss Jesus' mouth. This kiss was meant not only to make reparation for the insult received at the Tribunals but also for that of Judas which was one of trechery and deceit.

Only he, St. Bernard has said, who has received that divine kiss can possibly describe its inexpressible sweetness. "O most blessed kiss, in which not only does one recognize God but also loves a tender Father."

Gertrude used to read the works of the holy Abbot of Clairaux precisely three different kisses of the contemplative soul in the Word Incarnate are distinguished that of the feet which Jesus grants to converted souls, that of the hands, to which are admitted those souls which are advancing towards perfection and that of the mouth, privilege of the perfect.

Contemplating the Crucified Gertrude explains that the "Wounds of the Body of Christ are the blemishes of the Church, whilst the Face says much more, since to gaze once at His Face teaches everything". For that reason, after having looked at the Image she used to sing with the Church: "Rex Christe factor omnium".

In Book IV she describes the infancy of Jesus. She sees the Infant intimately united to the Virgin Mother of a most beautiful appearance, "such as no one can possibly resemble—the Spouse of most joyous beauty." She seemed to be in the Lord's presence, with a kind of garment adorned with the splendour of virtue, as of shining stars. Thus appears the Humanity and Benignity of the Lord God.

The "Contemplations" of St. Gertrude often have the Holy Face as their subject. "Thy loving glance," she says, "exceedingly benign and gracious, deigns to arrange and dispose the manner of my nuptials.... Then call me with

Thy clear and harmonious voice, like unto sweet music . . . Behold, the spouse cometh, open and unite thyself to Him more intimately . . ."

These are the moments in which the Adorable Face enraptures her, thenceforward the Saint is seized with the ardent desire to see the reality and to soar further on high to embrace the whole wonderful panorama. "O dulcis Facies, de te me quando saties? O sweet Face, whence shall I be fully satisfied by Thee? When, shall I in very truth contemplate the loving and most desirable Face of my Jesus, Whose beauty my soul has desired for so long? Thence I shall certainly be fully satisfied with the torrent of delights which now for a long time have been hidden from me in the depths of the Divinity. Thence I shall enter into the wonderful shrine where the eye perceives God. Oh when shall I be full of joy through Thy Face?"

Gertrude, in her life's grievous path, always more pressing, seems as if to compel the adorable Face of her Spouse with the sublime splendour of her prayer.

"My God and my King—my love and my joy. True and living God, fount of eternal light, Whose Face has impressed light on me unworthily (cujus mellifluae *Faciei* lumen super me indignam est signatum.) When wilt Thou delight me with Thy Face, and grant me that which my soul desires so greatly? Who can possibly be satiated with the sight of Thy splendour? How the eye will be needed to see and the ear to hear before the admiration which Thy glorious Face will arouse?

Gertrude has now given vent to her heart's fullness; she has said that which she so greatly longs to see and contemplate: the Face of Christ! But from her tender and poetical soul she wishes to dedicate a poem to the Holy Face which she writes in Latin in her own handwriting. Here it is in the original Latin.

"O Felix quae sitit Caritas
The fontem vitae veritas!

Beati valde oculi
Te speculantis populi
Dives pauper effectus es:
Pro nobis crucifixus es
Lavans e tuo latere
Nos munda vita vetere."

JULIAN OF NORWICH

Gertrude's works were translated in the Monasteries of the Order where they were read with avidity and were proposed for meditation to souls initiated into the spiritual life; they had a vast following and sequence, a pleiad of privileged souls who identified themselves with the life of the Crucified and who chose for preference the heart and the Face of the Divine Redeemer as a subject of inspiration and elevation, followed behind.

We cannot omit here from mentioning how much the influence of this school acted on another great Benedictine, Julian of Norwich.

Her Revelations of Divine Love which have been published recently in beautiful letterpress type, contain the highest mystical elevations, after the luminous way of Gertrude. "I saw," says Julian, "the sweet Face, emaciated and blodless, with the pallor of death. And afterwards I saw It even more pale, languishing and without life. More livid, more wan, in this way I saw His life abandon His Body."

The Vision of the Holy Face made her humble and was for her a motive of compassion and mortification. The revelations began in fact in 1372, when, that is, she will enter and share in the Redeemer's divine mysteries. "The Passion of Jesus," she writes, "manifests itself to me especially through His Blessed Face, and above all through His Mouth." Julian often used these expressions: "Blessed Face, Sweet Face" words will pass from mouth to mouth by way

of ejaculatory prayer, and will heal the weak and inspire the just.

ST. CATHERINE OF SIENA (1347-1380)

She is known in her inmost soul through the declarations of her Confessor and biographer Blessed Raymond of Capua, as well as for her marvellous public work for the Church.

Her love for the Passion of Jesus is great. She remained ecstatic during meditation of the Crucified; at other times she used to notice that the Face of Jesus moved neither eyes nor mouth, whilst she was praying and entreating.

In her friend Alessia's house she was almost continually immersed in ecstasies; one understood that she was conversing with her Heavenly Spouse and she used to repeat: "My Love, my Spouse, Most Beautiful Youth! Most Loving Youth—O Love, Love. Thou art the sweetest being that may be! O eternal beauty for how many centuries hast Thou remained in the world hidden and unknown!"

SISTER MARY ST. PETER

We have interesting information about the life of Sister Mary St. Peter in a publication dated 1958.

Her life and revelations have an eminently ascetic character and agree with the principal foundations of the faith; on the merit of which however the Church has not yet pronounced.

A brief life of thirty years, spent in the love of God and of the Virgin, and in propagating the devotion to the Most Holy Face of Jesus.

She was born on 14th October 1816, and became an orphan at the age of twelve. She was on the point of being led astray by the world, but having to prepare herself for a feast of Our Lady, she made a retreat in which she decided to give herself to Our Lord. At first vespers on 13th

November 1839 she crossed the threshold of the Tours Carmel, being then twenty-three years old.[1]

Pierina, that being her name in the world, took some remnants of worldliness into Carmel with her. She was of frail health and a somewhat difficult temperament. In Carmel her soul will be whetted towards the most beautiful virtues of Faith. France was then in the power of atheistic blasphemy through the theories of Strauss, Renan, Lochory, Enrich de Rochefort and others and she became very grieved and sensitive to the offences committed against Our Lord.

One day, whilst she was praying, she heard Jesus lament, when He asked for reparation for so much evil. She revealed this to her Superior and to her Confessor, and redoubled prayers and penitence. She was wont to make the Way of the Cross, kissing the ground at each Station. Once, being absorbed in prayer, she seemed to hear the Lord's voice: "I search for Veronicas to wipe and honuor My Face, which has few adorers". Jesus made her understand that the wicked renew the actual blasphemies, outrages and injuries inflicted on His Most August Face. She asked her Confessor to tell this to the Archbishop of Tours, then Monsieur Morlot, who came to the Carmel on 17th June 1845 and had a long colloquy with the humble religious.

The Holy Face began to reveal the divine secrets. She writes:

"This marvellous Face is the mirror of the perfections

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[1] The Monastery of Tours is one of the oldest of the Teresian Reform established in France. It was founded in 1608 by the Venerable Mother Anne of St. Bartholomew, one of the daughters of the Saint Reformer of Carmel. During the Revolution the Tours Carmelites were expelled from their monastery and taken to prison. When peace returned to France, they were clothed anew in the habit of Carmel, and re-entered their monastery. When Pierina entered, the terror had passed and they were at the beginning of spiritual renewal.

contained in the Most Holy Name of God. I understood also that as the Sacred Heart of Jesus is the sensible object offered to our adoration to represent His immense love in the Most Holy Sacrament of the Altar, so in the work of reparation the Face of Our Lord is the sensible object offered to the adoration of members in order to make reparation for the outrages of blasphemers which offend the Divinity of which it is the image, the mirror and the expression. In virtue of this Venerable Face presented to the Eternal Father we can placate His just wrath and obtain the conversion of blasphemers and the wicked."

The Face of Jesus is a coveted gift for generous souls who sacrifice themselves for Him.

Jesus gave it in the name of His Divine Father and by means of Mary, His Mother. The Face is a precious gift; with this we shall work great wonder. "We shall wipe the Face of our Divine Master; we shall convert sinners. We shall make reparation to His Divine Face disfigured by blasphemies and He will mend ours disfigured by sin."

"Oh! If thou wert able to see the beauty of My Face! But, thine eyes are too weak. It is like the seal of the Divinity which has the power of imprinting the image of God on the souls which contemplate It."

Sister Mary St. Peter is the favourite of the Holy Face as Margaret Alacoque is of the Sacred Heart.

After nine years spent in the holy enclosure of Carmel, absorbed in the love and revelations of the Holy Face of Jesus; animated by a spirit which knew no bounds in order to repair the continuous offences offered to God.

The devotion, most ancient in Christian tradition, thus rekindled, began to spread from the Carmel of Tours in the whole world, through speech, through print, above all through the love of souls who see the sufferings of the Church in the grief of Christ's Face.

It is owing to this soul that Leo XIII would erect the Archconfraternity of the Holy Face in the city of Tours

on 1st October 1885, attaching to it most rich indulgences and privileges.

THE SERVANT OF GOD LEON DUPONT

Leon Dupont is rightly called "the friend of the Holy Face", he who gave vent to his devotion in France, and whose name is known today in every part of the world, precisely because of the miracles of the Holy Face.

He was born on 22nd January 1797 in Martinique, the principal island of the French Antilles in Central America. He studied as a youth in the United States; then he went to Paris where he took his degree in jurisprudence and entered the magistracy. At the age of twenty he enrolled in the Congregation of the Blessed Virgin and was about to enter the St. Sulpice Seminary. One day, having heard of the misery of a father burdened with debt, he said: "Take my horse and carriage, sell them and pay."

In 1827 he married the pious lady Audifredi, by whom he had a daughter whom he loved intensely, who died very young.

"Oh how good is God for having taken my daughter from the world in the flower of her youth."

Remaining alone, Dupont moved to Tours where he devoted himself exclusively to the search for perfection. He used to communicate often. He was devoted to the Church, he accompanied the Viaticum to the sick; followed the procession of "Corpus Domini", carried the large candle in those of the Confraternity of the Sacred Heart and of the Blessed Virgin.

It was whilst he was frequenting the Carmel for works of charity that he came to know the portress Sister Mary St. Peter, the favourite of the Most Holy Face of Jesus. From her Dupont received information about the devotion of reparation and received also the beautiful picture of the Holy Face which he hung on the wall of his drawing

room. This salon was later transformed into a chapel, consecrated by the Archbishop of Tours.

The ancient abominations of blasphemy and profanation of feasts were very present to Leon Dupont, as a separate part of the work, as a result of the meditations of the good Sister and her instigation. He sought co-operation everywhere and was amongst the first members of the Archconfraternity of Reparation, approved by Gregory XVI.

Meanwhile the Picture, before which a lamp burned day and night, began to be an object of great piety to the faithful who used to come in great numbers to pray before it, and who were wont to receive signal graces.

Dupont used to mortify himself and to hide himself from the crowd and used to implore the journalists not to reveal anything of what took place. To satisfy the desire of many, he began to distribute the oil of this lamp. And oh, wonderful and inexplicable prodigy from God: this oil cured many illnesses, so far as to be called miraculous.

On 2nd December, he writes: "I dispensed 8,000 little bottles of oil." Every day the number of visitors grew. Some Saturdays there were more than 300. The fact that this was the work of grace was proved by the many people who came willingly to attend novenas, pray and to go to confession and communion.

This influx diminished momentarily on account of political reasons, in the countryside around, and then increased again in a marvellous manner.

"God permitted it thus," he used to say, "because if the crowd had still come as before, I would not have had the strength to receive it."

On the other hand the end was achieved and beyond all his hopes. Thanks to him and under the influence of Sister Mary St. Peter, the devotion to the Holy Face, not

entirely new in the Church, but adapted to the needs of the moment, has been in a sense popularized by this new event and thus renewed for the faithful of our days.

How many Christians, pious families, ecclesiastics of all ranks, religious, both men and women of every order, profess and practice today devotion in honour of the Face of Our Lord, having had since then the idea from him!

How many fervent prayers, acts of faith and reparation have been made in consequence! And, in future, who can predict and calculate from the point of view of reparation the happy consequences of the exceptional mission which the pious Dupont carried on, for so long a time and in such a holy manner in our midst?

Today after the distance of more than a century we ought to acknowledge that the Holy Face was pleased with His Servant and blessed him. Indeed on 21st June 1939 the Congregation of Rites introduced the cause of Beatification of the good and faithful servant, whilst the devotion to the Holy Face continues to spread itself rapidly in the whole world.

TERESA OF THE CHILD JESUS AND OF THE HOLY FACE

St. Teresa of the Child Jesus wrote a great deal about the Holy Face of Our Lord Jesus Christ. She loved Him intensely and has revealed the deepest secrets. Teresa lived but a short time in this world: twenty-four years. She called these few days "Days of grace given by the Lord to His little spouse."[2]

"Born: 2nd January 1873; First Communion and

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[2] St. Teresa, *Autobiography of a Soul*, L.I.C.E., Turin 1943, "Devotion to the Holy Face" in Autobiographical Manuscripts of St. Teresa. French version by Luciana Segreto-Amodei, Ed. Ancora, Milan 1857.

Audience with Leo XIII, 20th November 1887; Profession, 8th September 1890; Offering of herself to Love 9th June 1895."

On the page opposite she reads: "Explanation of coat of arms. The little Orphan of Beresina has become: Teresa of the Child Jesus and the Holy Face."

These are her titles of nobility, her riches, her hope. The vineshoot of life which divides the coat of arms into two represents Him Who has deigned to say of Himself: "I am the vine, you are the branches, I desire that you may bear much fruit."

The two vine branches which encircle the one, the Holy Face and the other Jesu Bambino, represent Teresa who has no other desire here below; to offer herself as a bunch of grapes to refresh the Infant Jesus, amuse Him, let herself be pressed by Him according to His wishes and thus to be able to quench the ardent thirst which He felt during His Passion. The Harp represents Teresa who wishes to sing without ceasing melodies of love to Jesus.

The picture of the Holy Face was often to be found on Carmel's walls; there was one indicated in the Church upon the monumental Cross of the High Altar, in the place of the Crucified. But Teresa desired to have one in her cell as well. A picture of the Holy Face which she dearly loved was placed near the Saint's bed in order to celebrate the Feast of the Transfiguration on 6th August.

"Our Lord has done well," she used to say, "in giving us His portrait with the eyes downcast. Indeed, since the eyes are the mirror of the soul, if we had caught a glimpse of His Soul, we would have died of joy. Oh, how much good the Holy Face has done me during my life. While I was composing the poem 'To live by love' He aided me to do so with great facility." During the three-quarters of an hour of the Late Silence she wrote from memory the fifteen stanzas composed during the day. On that day having just composed the stanza 'To live of love and dry Thy Face's

Tears and to ask mercy for the sinner'. Passing before the picture she repeated this with much love—gazing to Him, weeping with love. The Saints used to pass before the picture of the Holy Face whilst passing from the choir to the refectory. She wrote these verses for the feast of the Transfiguration because she paid special honour to the Holy Face on that feast.

"My devotion to the Holy Face," she wrote, "or rather that is to say my whole piety was founded on the words of Isaiah: 'He has neither beauty nor splendour. We have seen Him, and He has no outward appearance. Despised and the least amongst men, a Man of Sorrows and acquainted with grief. His Face was as it were hidden and He was despised, whence we made Him no accout.' I also have discovered to be without splendour and beauty, alone the wine of the winepress, unknown to everyone."

She loved the Holy Face, but she did not comprehend the motives, she had not then understood the depth of the treasures hidden in the Holy Face. "It was my little Mother," she said, "who taught me to discover them."

As her three sisters had preceded her to Carmel, thus for the first time she penetrates the mysteries of love hidden in the Face of Our Spouse. "Then I discovered it and I understood. Understood better than ever what is the true glory—He, Whose reign is not of this world, showed me that the sole glory to be envied consists in desiring to be ignored, esteemed as nothing and in placing real joy in scorn of oneself. Oh, how I ardently desire that my face might be like that of Jesus, hidden from everyone's glances, so that no one here below might recognize me. I have a thirst to suffer and to be forbidden."

The Holy Face was a continual call to her to suffer so that she might resemble Jesus. The first time she alludes to the Holy Face is in a vision in which she saw her father left alone in the house. "That which God had shown me across the years showed the sign of his great trial on his

white head and venerable face." In 1888, Mons. Martin was struck with several attacks of paralysis and for three years had to be looked after by strangers. Teresa saw him in grief and loneliness, without being able to help him. With a sublime act of courage, she thought of another Face and said, "As the adorable Face of Jesus was veiled during His Passion, so the face of His faithful servant had to be veiled in the days of his humiliation, so that he might be shown with greater glory in heaven."

Jesus had become the Master of her little life. See how she turned aside to explain to the Novices why she had assumed the name of Sister Teresa of the Child Jesus of the Holy Face. "The glories of earthly unions," she said, "are poor compaired to the titles received as gifts from Her Divine Spouse."

The princes of the earth get by nature or fortune the titles of an undertaking, from stretches of country or from earthly symbols. Teresa derived them from the birth of her Spouse Jesus; from the sweet Face in Bethlehem's crib and from the sorrowful Face on the height of Golgotha.

Teresa had therefore now penetrated the mysteries of that adorable Face; she was full and overflowing, as a vase filled with perfume. She felt thus the need to spread, to notify, to communicate, to write. And Teresa wrote letters, prayers, and poetry about the Holy Face.

On 23rd October she wrote to her sister Celine: "I sent thee a picture of the Holy Face because it seems to me that this divine subject will lead the true little sister of my soul to so much good. Oh, that she may be another Veronica who wipes away the blood and tears of Jesus, the only Beloved; that she may give Him souls, to open a way through the soldiers, that is to say through the world, to arrive at Jesus. Soon my dear little Veronica, certainly tomorrow, the Beloved will give you a new Sacrifice a new refreshment for your thirst, but let us go to die with Him."

In another letter dated 18th July 1890, she says to the

same sister: "I send thee a passage of Isaiah which will console thee. Notice: So much time has passed as if the soul of the prophet was already immersed in the beauty of the Holy Face, just as our soul. There are centuries! Oh, I ask myself what is time! Time is but as a mirage, a dream. I understand then why one must suffer. His Face is hidden and unfortunately even now, no one understands His tears. Open to Me, My Sister, My Spouse, He says, because My Body is bathed in dew and My Locks bathed with the damp of the night. Yes, it is this which Jesus repeats to our souls when He is abandoned and forgotten. Oblivion! It seems to me that it may be that which causes Him to suffer the most."

The little Saint of Lisieux is therefore already in the contemplative state; Teresa Jesus' little betrothed, loved Him for Himself alone. She did not desire to see the Face of her Beloved, except to take advantage of the tears which enraptured her with their secret attractions. These tears which she wished to wipe away, she would gather as diamonds of inestimable value in order to adorn her nuptial robe therewith.

She saw all round the lowered gaze of Jesus' Face a light which spreads in an unusual way. She repeated: "Jesus! I would love Him, love Him so much, love Him as He has never been loved. At all cost I must gather Agnes' palm; and if this may not be possible with blood, it must needs be with love."

Teresa of Lisieux has very many allusions to the Holy Face in her different poems. Some in fact are dedicated completely to the Most Holy Face of Jesus Christ.

In the poem "My song for today" she says:

> "O let me hide Lord in Thy Face;
> Where I shall hear no more the world's vain noise—
>
> I wish to see my Jesus without cloud and veil

Even though it may be yet on earth—
He will not be hidden from me,
No that adorable Face will not be thus today."

And she repeats this melodious refrain:

"Give me Thy smile—only this today!"

In the poem "To live by love" we have seen how some stanzas were inspired by that Picture of the Holy Face hung on the wall between the choir and refectory.

In this hymn there are some sublime verses which above all bring to the mind her approach to God.

"To live of love is to wipe Thy Face
And to ask mercy for the sinner—

Let us quote here the most significant stanzas of an entire poem which St. Teresa dedicated to the Holy Face, naming it:

"Song of the Holy Face"

"Thine ineffable Divine gaze
is the star which guides me, O Jesus,
Thou knowest well, Thy most sweet Face
is truly heaven for me here below.

Thy Face is my sole homeland,
my joy, my reign of love,
the sweet poetry of my days, my Sun
which shines with heat—

This is repose, the enchanting dream—
my pure melodious lyre—
Thy Face, my sweet Saviour
is the divine bunch of odorous myrrh
which I would wish to hold always on my heart!

Thy Face is my sole wealth

I am happy and ask nothing more
to be hidden from all—all days
so that I may resemble thee, O my Jesus!"

Other lyrics of St. Teresa have the Face of the Divine Infant in the Crib as their theme. The poem is called:

"The Angel of the Holy Face"

"Divine Jesus, how Thy beautiful Face
inundates the weeping of Thy Life
in the first dawn,
Sob of love, on the Blessed Face
I shall glance to the end of grief...

Under the veil of blood I shall soon
find the attractions of Thy Divine Face,
the remembered splendour of
Thine Infant Face, O my Lord."

In the Last Judgement, Teresa recognizes Jesus, the Divine Judge, by His Face. The just will recognize Him not only by the Cross symbol of salvation, which will precede His Coming, but more exactly, by the Face, which will shine in that last day.

"Thy Eyes which were veiled with
blood and tears will shine with
an ineffable light—
Oh, we shall see it, that adorable Face
shining with superhuman radiance."

Teresa enumerates in a poem called "That which I love" all the things which had found a place in her little heart; amongst them the Face is not absent:

"Mine is Thy Heart, Thine Adorable Face
I have the kiss of Thy Sacred Mouth
wounded by Thy dart—I love Thee,
I ask and desire nothing

else here below—Jesus."

St. Teresa also composed prayers to the Adorable Face of the Lord, bearing a profound theological and dogmatic sense. The Father is the origin of Creation, the providential fount which all good derives here below through His Divine Son: "Per Christum Dominum Nostrum". Therefore Teresa in her autobiography, in a prayer directed to the Eternal Father, written by a Sister in Religion, Sister Mary of St. Peter, puts an explanation about this doctrine who in her turn had had it directly from Jesus Himself.

"As in a kingdom, He said, you can procure whatever you wish through the effigy of the Prince, so it is with the precious money of My Sacred Humanity that is My Adorable Face, thou canst obtain whatever thou canst desire."

Teresa, therefore prayed thus:

"Eternal Father, because Thou hast made me the heir of the Adorable Face of your Divine Son, I offer you and in exchange for that infinitely preciuos coin, I ask you to be willing to forget the ingratitude of souls consecrated to you and to grant pardon to poor sinners."

In another prayer, directed to Jesus she says:

"O Adorable Face of Jesus, sole beauty which ravishes my heart, deign to imprint in me Thy Divine Likeness whence it may not be possible to keep the soul of your little spouse from contemplating you alone. O My Beloved for love of Thee I accept not to see here below the ineffable kiss of Thy Mouth, but I beg Thee to inflame me with Thy love, so that it may rapidly consume me and bring me rapidly before Thee—Teresa of the Holy Face."

This final inscription without interruption, placed at the end of her letters, poetry and prayers, is to be noted with a certain frequency in the last days of her life. The reason is that her contemplative soul contemplated so often the sufferings of Christ's Humanity in the Divine Face, so

as to be the sole object of her writings and her thought; thus she writes "Teresa of the Holy Face".

We quote in entirety the "Consecration to the Holy Face" composed for the Novitiate. This says:

"O Adorable Face of Jesus! Because Thou has deigned to select our souls to give ourselves to Thee in an especial way, here we come to consecrate ourselves to you.

It seems, O Jesus, we hear Thee repeat: "Open to me Sisters, My beloved spouses, because My Head is full of dew and My Locks are bathed with the damp of night." Our souls understand your language of love, we desire to wipe your sweet Face, console you for the forgetfulness of the impious. In Your Eyes we shall be as if hidden and as an object of contempt.

O Face more beautiful than the lilies and the roses of spring, do not remain hidden from our eyes!

The tears which dim Your Divine glance are as precious diamonds which we desire to gather up in order to redeem with their infinite value the souls of our brothers.

We have heard the sorrowful lament of Your Adorable Lips, and understanding well that the thirst which consumes Thee is a thirst of love, we would wish to have an infinite love in order to satisfy it!

O Beloved Spouse of our souls! If we had the love of all hearts that love and would be for you—therefore give us such love and then come to satisfy yourself in your little spouses.

We desire souls, O Lord, souls! Above all the souls of apostles and martyrs, in order to be able to inflame the multitude of poor sinners with Your Love!

O Adorable Face, we well know how to obtain this grace from you. Forgetting our exile, besides the banks of the river of Babylon, we shall sing the song sweetest to your ears. Therefore you are the true and only homeland of our souls, the hymns which will not be sung in a strange land.

O Beloved Face of God! In expectation of that happy day, in which it shall be given us to contemplate Your Infinite Glory, our sole desire is to delight in Your Divine glance even whilst hiding our own faces, so that no one below may be able to recognize... Your veiled glance, this is our Heaven, O Jesus."

Our Lord had said to Sister Mary St. Peter: "I seek for Veronicas to soothe and honour My Divine Face, which has but few adorers." The Carmel of Lisieux responded magnificently to this appeal, giving to the Carmel St. Teresa of the Child Jesus and the Holy Face.

CONCLUSION

Although up to the twelfth century there was not yet the flowing of devotion to the Image of the Holy Face of Christ, which then found its centre in St. Peter, principally by means of the famous Reliquary of the Holy Face called the Veronica, the cult of the Holy Face of Our Lord Jesus Christ found its proof in tradition to which ecclesiastical documents alluded. Indeed in these is made clear the Church's intention to recognize the cult which the centuries had had.

The Primitive Church showed the beginning of the cult in the Images of Jesus Christ, with the interest of the Holy Fathers in the commentary of Psalm 43, 3, and the Prophet Isaiah 53, 2 about the beauty and the sufferings of Christ. We may therefore say that almost all the Fathers have said something about the Holy Face: We will say further: They were not only devout to it, they have preached about it sublimely.

Chapter VI

Art about and around the Holy Face

MONUMENTS AND ART

The faithful who ponder and meditate on the face of the Son of God love to picture to themselves the Divine Master, tall, beautiful, serene and majestic in His physical perfection, adorned with all virtues. "Puer autem crescebat, et confortabatur aetate apud deum et homines, plenus sapient, et gratia dei erat in illo." "The child grew in wisdom and stature and in grace before God and the grace of God was on Him." His beauty grew and shone in His whole Body until He was 33 years old, when He was crucified, taken down from the Cross and wrapped in the Holy Shroud, on which He left to humanity in a marvellous manner His Face, imprinted with blood.

Innumerable artists throughout the centuries have sought to represent the likeness of Jesus.

The artist, whosoever he might be, and to whatever profession of faith he might belong, could not, in representing Christ, leave tradition out of consideration. Therefore, for that reason, the Face of Christ in the catacombs, in the mosaics of the first Basilicas, in Byzantine art in mediaeval frescoes, in the magnificent paintings of the Renaissance and in the pictures of the modern age has always a required cast of face; His characteristics are thus and cannot be changed, they are those of tradition, which are derived from the Holy Shroud of Turin, from which, we believe, all the icons and likenesses held as true and reverenced in great veneration in the Eastern and Western churches depend.

We cannot describe all the likenesses of the Holy Face. We will give a balanced summary of the most noted which are held to be old, miraculous and artistic.

Amongst them are: The Likeness of Edessa preserved in the Church of St. George of the Armenians of Genoa (third century) in the Byzantine style, the Holy Face was transported from Constantinople to Genoa in the fourteenth century. The ten little panels applied on the gold lining in the finest filigree contain scenes of Mandilion's legends L'Acherotipa (not made by human hands) picture on a walnut table of the fifth-sixth century kept in Rome on the Holy Stairs. Under Innocent II a covering of silver was added. This icon was already much venerated in the eighth century; in 752 it was carried in procession by Pope Stephen II and from that time the custom began that the Pope should carry it in the Procession in the visit to St. Mary Major. It seems that it may be a copy of the Veronica in St. Peter's.

The Holy Face of St. Veronica "dressed in mourning". Miniature sustained of the "Golden Book", executed by Luigi di Laval (1480) Paris Biblioteca Nazionale.

The Holy Face or showing of Veronica in St. Peter's. Incision inserted in Mirabilia Romae, Rome, by the example of Stefano Planck, 20th November 1489.

The Veronica, reproduced on the ceiling of the Church of Harnevi (Switzerland) picture in tempera attributed to Albertus Pictur (1480).

The Holy Face of Badge with the Veronica, placed on the headgear of a pilgrim. Head in stone from the beginning of the fifteenth century, preserved in the Museum at Eureux.

The Face of the Veronica, in the Sacristy of the Church of St. Benedict of Fabriano, an eighteenth century painting by an unknown artist, depicting St. Silvester Abbot in contemplation, whilst an angel shows him the Veil of Veronica.

The Face of Veronica in the central dome overhanging the principal altar of Santa Maria sopra Minerva in Rome; eighteenth century picture.

The Face of Veronica sustained by Angels in the chapel of the Most Holy Crucified in the Basilica of St. Paul's outside the walls in Rome.

A copy of the likeness of Edessa preserved in St. Lorenzo in the Escorial in Spain, fifteenth century.

The Holy Table engraved in 1705 after the original of Biagio Puttini and now in the National Library of Paris.

The Holy Face of Montreuil, venerated in the Cathedral of Laon, in the Byzantine style with an inscription in Oriental languages.

The Holy Face after the "Veronica" in St. Peter's in Rome, carved in the seventeenth century, and now in the National Library in Paris.

Copy of the Holy Face of the "Veronica" executed during the Pontificate of Gregory XV in 1621; now kept by the Jesuits, in the Church of the Gesù in Rome.

The Holy Face designed in 1704 by the Friar Hallebey and preserved in the Vatican.

The Holy Face, called that of Tours, in the homonymic Sanctuary in France.

The Holy Face of Veronica, artistic picture of the eighteenth century executed on alabaster and in the possession of the Silvestrine Monks, in the Sanctuary of the Holy Face at Clifton, New Jersey, USA.

Pictorial copy of the Holy Face of the Shroud executed by the Dominican Sister Imelda, O.P.

The Holy Face, delineated after the photograph of the Shroud, by the painter Labaudere.

Copy of the Holy Face of the Shroud, executed by Celine Martin, sister of Saint Teresa of the Child Jesus.

Authentic copy of the Holy Shroud of Turin, executed perhaps by a Sister, and given to the Minorite Father Ippolito Righi, authenticated by the Bishop of Alba, Fr.

Paolo Brisi, venerated in the Church of St. Catherine of Fabriano; one of the most ancient and without doubt of artistic importance.

The Holy Face called "Of the Emerald", the Face of which corresponds to the description in Pilate's apocryphal letter. The inscription states that the Emerald was amongst the treasures of the Sultan of the Turks in Constantinople, and given to Pope Innocent VII (1484-1492) as a price for the ransome of his own brother, prisoner of the Christians.

The Face of Christ of the Shroud, photographic reproduction of the papal photographer G. Brener.

The Likeness, today more universally known and more generally distributed on which the Holy Father Pope Pius XII has deigned to append his autograph.

Copy of the Holy Face of the Shroud made in the workshop of the Vatican Mosaics, for the chapel of the Monastery of the Holy Face at Clifton, New Jersey, USA, acting for the Benedictine Silvestrine Fathers. The Mosaic is a real work of art; it was blessed by the Supreme Pontiff Pius XII on the occasion of the Marian Year (1954) in his palace at Castelgandolfo.

We call to mind the valued works in painting and sculpture by Prof. Lorenzo Ferri, painter, sculptor, student of anatomy and passionate sindonologist, who in twenty-five years with patient observation and concurrent studies of anthropology, comparative anatomy and history, has achieved the greatest approximation possible, in the reconstruction of the Face of Christ, from which he has been able to trace the likeness to the Face of the Most Holy Virgin.

The Effigy of the Face of Veronica henceforth from the thirteenth century, is found reproduced on papal coins, on candelabras and finely engraved on the base of chalices, marked on lead, on chests for sacred vestments and on

golden urns or reposoirs for the Exposition of the Blessed Sacrament on Maundy Thursdy, one of the three church bells of the Loggia of Relics or of Veronica, in St. Peter's which Nicholas V had made in 1450.

Similarly the Holy Face of Lucca is found impressed on the city's seals, on the silver money, on gold in bulk and gold florins with the words "Holy Face of Lucca".

Of particular interest is the "Cornice of the Veronica" belonging to the Treasury of St. Peter's Roman art and perhaps of the fourteenth century—quadrangular cornice, with two thick crystal shanks, behind which is kept the famous Relic of the Face of Christ.

In some places there are present fragments of a silver vestment, which repeat traditional motifs of the thirteenth and fourteenth centuries.

Finally the art which comprises the entire harmony of the pillar called "The Veronica" in the basilica of St. Peter's, the most famous pillar of Michelangelo, is wholly dedicated to the Most Holy Face of Jesus. From the top to the bottom of the recognition of "Our Veronica" as Dante used to call her. At the bottom, one admires the gigantic statue of Veronica by the sculptor Mochi (1700) which shows the Veil with the Face of Jesus on which the very marble seems to flutter.

Half way up the pillar one may read the marble inscription, placed in memory of the Jubilee Year 1625 in which Pope Urban VIII transferred purposely into the church built by Bernini, the most precious Relic.

Above the baldacchino, a beautiful angel in bas relief shows the Holy Face of Jesus. Above again, a marble wreath inscribed with angels on which is written: "Vultum Tuum deprecabuntur".

This fleeting review of subjects concerned with the Holy Face seems sufficient to show the existence of the cult in past and present times.

By now we are centuries from that artistic loggia called still "Loggia of Relics".

The faithful praying in the interior of the Basilica, in the years fixed solemnities, asking on bended knee the blessing of that Divine Face Whose glances only the sinless sons of Heaven dare to understand, where to understand only the sinless sons of Heaven dare to see.[1]

[1] Manzoni A., In the hymn of the Passion.

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