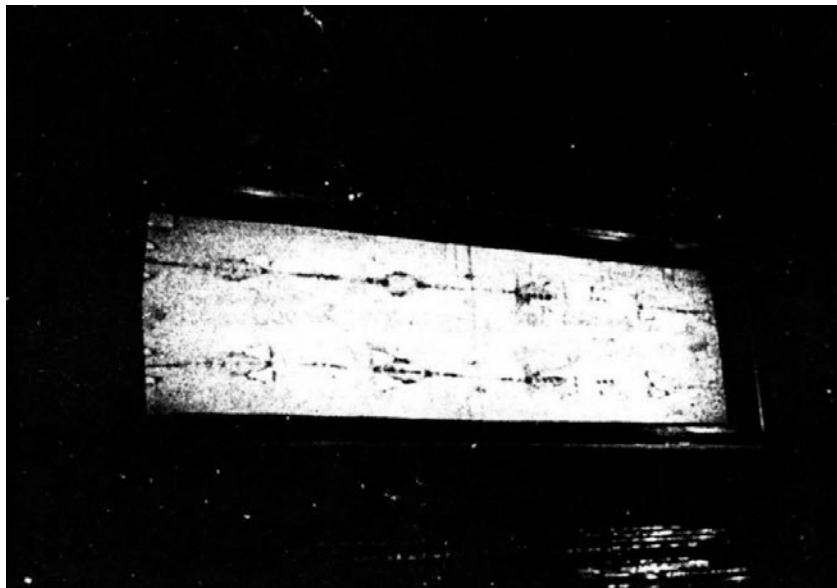


ISSUE No. 50
December 1988

A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
edited by REX MORGAN
Author of PERPETUAL MIRACLE and SHROUD GUIDE

THE 50th ISSUE



**The Shroud of Turin on display at Turin Cathedral, 26th
August 1978 [photo: Rex Morgan]**

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EDITORIAL

Jewish history reminds us in Leviticus 25:2 that "A jubilee shall that fiftieth year be." In the fiftieth year the Hebrews celebrated the passing of seven sabbaths of years, forty-nine, by resting from their tilling of the land and by restoring all properties to their original owners or heirs; all bondsmen were liberated and it is believed that all debts were cancelled.

JUBILEE

The word jubilee, as it has come to us from the Middle English, is applied nowadays to a number of significant celebrations of chronology, particularly for the fiftieth, as a "golden jubilee". This fiftieth edition of *Shroud News* is, then, the golden jubilee issue. Strangely its appearance does not follow the tradition of the Hebrew jubilee in Leviticus for it virtually reverses all those matters mentioned there. Those of us in the Shroud Crowd will not rest from our tilling of the land but rather have we been inspired to dig deeper into the productive depths of the mystery of the Shroud, now made even greater by the combined hand of science and the Church in October this year. We are unable to restore the Shroud to its original owners for there have been so many of them and so speculative are their identities through its recorded history over about 2000 years. Those of us who are bondsmen in the service of trying to solve or at least illumine the mystery of the Shroud and of disseminating knowledge concerning it are hardly likely to be liberated at this time in its history but rather to become more committed. And anyone associated with the study of this remarkable object is far more prone to plunge into greater personal debt rather than have his debts cancelled as the quest continues with greater fervour than ever before.

INITIAL STIMULUS

It is difficult to believe that more than eight years ago, in September 1980, I wrote the first issue of *Shroud News* and that it has persisted and grown so remarkably over that space of time, its format to be copied, indeed, by at least four other similar publications over the years. It is equally interesting to reflect upon the initial stimulus for that original publication. I have never had much faith in the media in general, as one who in his early professional life had a great deal to do with newspaper reporters and radio and television interviewers. The widespread deterioration in the quality of the media of the world has accelerated rapidly in the last few years, perhaps as a manifestation of multi-media ownership, and with virtual dictatorship of policy the media of the world can now create the result of national government elections and determine when they will occur, can dismiss elected leaders when it thinks fit, can bring to millions of people misery and distress they would otherwise have been spared by forever suggesting to them that the material aspects of twentieth century life are there for the taking by everyone

EDITORIAL (cont'd)

thus falsely raising their expectations irrespective of their commitment to responsibility or earning privilege as a result of plain hard work. Governments and the media have become the pawns of trendy minority groups whose often ill-conceived views and ill-founded ideas are increasingly loudly and rabidly peddled to a decreasingly literate readership whose opinions are ready-made for them chiefly, in "civilised" countries, through watching television programmes controlled and smugly presented by immature personalities in their twenties and with little experience of life or responsibility or example-setting or of those problems and burdens upon public and private shoulders which they choose to present to their audiences with their apparently innate lust for scandal and their total disrespect (except in totalitarian or military regimes) for everyone whether a great leader or the poor victim of some personal tragedy.

SENSIBLE DISCUSSION

Thus it is that serious matters of study and interest like the Holy Shroud of Turin received scant attention in the media before 1978 and, indeed, when, in September 1980, a private lecture to the British Society for the Turin Shroud, given by micro-analyst Dr Walter McCrone, was, contrary to agreement at the time, widely publicised throughout the tabloid world as claiming that the Shroud was no more than a medieval painting, it seemed to me then that another small contribution to the sensible discussion and propagation of Shroud matters was due and particularly in Australia where knowledge of the Shroud was very sparse.

FULL TURNING OF CIRCLE

In a sense, today's landmark in the history of *Shroud News* could be interpreted as the full turning of a circle. Its first issue was spawned as a result of and reaction to wide publicity claiming the Shroud to be a fake, on the slenderest of evidence and the opinion of one man, whose views have, in any event, subsequently been totally discredited, and here at the fiftieth issue the world has again been belaboured about the ears and eyes and intellect with the news, purported even to have the blessing of the Church, its owner, that science has "proved the Shroud to be a fake". It is strangely significant, too, that a long-time collaborator of McCrone, Revd David Sox, was at the very heart of the recent carbon-14 scandal since he is the one who obtained access, improperly it would seem, to the early results of the Zurich laboratory and by his own admission, I understand, initiated the "leaks" to the press of the "medieval date" long before the laboratories had submitted their reports either to the British Museum or to the Shroud officials at Turin or in the Vatican. It has even been suggested that this was a carefully orchestrated ploy to place the Church in the position of having little

EDITORIAL (cont'd)

alternative but to suggest that all three laboratories should collude to produce a medieval result to save face for itself in a generally sceptical age or that the laboratories might have done so to save face for themselves at a time when the credibility for an as yet unproven scientific process and considerable dependence on more business and handouts to keep them employed is quite significant in their corporate thinking. I am quite convinced, as are numerous Shroud experts throughout the world, that we are a long way from hearing the end of this matter and that when the truth is known about the protocol, the procedures, the politics and perhaps even the payola of the whole carbon-14 exercise, there will be a very different story from the "Science proves Shroud a Fake" illogicality which was trumpeted worldwide by a gloating and misinformed media.

INTERESTING AND CHALLENGING

As I said in Issue 49 I am willing to be convinced that the Shroud is a medieval painting or anything else but my knowledge of the subject makes it perfectly clear that it simply cannot be. Thus the search for the answer to the mystery continues for me, and, it appears, for every other sindonologist in the world. The fact that a great number of the general public, whose knowledge of the Shroud was sharply increased after 1978, have taken precisely the same view, despite the newspapers they have read and the television programmes they have inhaled since October, suggests that the Shroud will not be put down lightly and that the October announcements are simply another interesting and challenging stage in the development of the knowledge of this remarkable piece of cloth.

SHROUD ODYSSEY

Shroud News grew in size and content during its first years and became the vehicle for disseminating various aspects of the subject, never claiming to be a thoroughly researched prestigious publication like, for example, *Shroud Spectrum International*, or the longest standing learned journal *Sindon* (which one hopes to see again one day). *Shroud News* was and still is just one man's gathering of information from many aspects and many sources, some more, some less academic. But tied in with the development of the newsletter has been my own Shroud Odyssey as I have described it from time to time. There is enough in my journey with the subject over twelve years to be able to write an autobiography simply of Shroud matters as they have affected me.

WORLDWIDE VEHICLE

I am astonished to see how the number of contributors has increased as *Shroud News* has become accepted as a worldwide vehicle. There have been numerous articles by other people from many standpoints and I have always tried, given that

EDITORIAL (cont'd)

I have had the material, to cover history, science, religion, art, photography, medicine, mysticism and the numerous other headings under which one might place this or that paper or article.

As my own knowledge of the subject has increased over the years so have the opportunities for writing for journals, making radio and television shows and interviews, giving public lectures and speaking at seminars and conferences. Over this period I have had the privilege of making many hundreds of broadcasts and telecasts and of speaking in a dozen different countries about the Shroud.

DIRECT INTERCHANGE

One of the most important breakthroughs in my own Shroud involvement came in April 1981 when I was invited to attend the Opening of the Exhibition of Photography of the Shroud at the Brooks Institute in Santa Barbara, California. Not only did this become, as both Brooks and I were later to discover, the beginning of a great venture in bringing the exhibition to the Far East, but it also gave me the opportunity to meet a number of the members of the STURP team and many other sindonologists. And from there, since I have the opportunity to travel quite extensively each year, I was able to build up a large network of Shroud contacts throughout the world by seeking them out and meeting them personally. It is this direct interchange which brings a great deal of sharp focus onto the views and fields of expertise of individuals. I had thought of cataloguing all the acknowledged Shroud experts I have met but this would, I suspect, be a boring exercise for the reader and look like a name-dropping glad-handing show.

A KIND OF FREEMASONRY

I have to remember though, and acknowledge, that it was Father Adam Otterbein, the president of the Holy Shroud Guild of the USA, who led me to Santa Barbara and initiated me into the Shroud Crowd in person. From that day there followed personal meetings and friendships with numerous men and women in many countries which have deepened not only my appreciation of their work and commitment but have also led to some very important collaborations. And this is a very significant aspect of Shroud study: that there is a kind of freemasonry (if my numerous Catholic friends will not object to that term) amongst sindonologists just as there is, I suppose, with any other world-encircling group of people interested in the same discipline.

SUCCESSORS

One of the very serious aspects of Shroud study which has exercised my mind, particularly over recent times, is the need for every single Shroud scholar to make sure he or she has a successor. I have met several who did and several who did

EDITORIAL (cont'd)

not who have departed this life. One thinks, for example, of Max Frei and although he had no successor to continue his work at the time of his death I am now aware that his lifework and material is in safe hands. One thinks of Father Paul de Gail whose French organisation, Les Amis de La Sainte Face, died with him and his work simply stopped. All that remains of it is a few damp cartons of material rotting in a cellar. Professor Francis Filas, whose work, like many great researchers and authors, has come to be accepted widely by his peers and fellow-workers only after his death, fortunately had his materials gathered up by the Holy Shroud Guild for posterity. But so many of the Shroud greats are now quite elderly and I certainly hope that they are making provision for their effects and papers to be passed on to younger researchers when they finally join what must by now be a very high-powered international celestial Shroud group.

600,000 PEOPLE

The bringing of the Brooks Exhibit and its later enhancement by the addition of further material has allowed me to display the story of the Shroud to more than 600,000 people in Australia, New Zealand, Hong Kong, Macau and Canada since 1983, all of which exhibitions and tours have been comprehensively reported in *Shroud News* and now to have set up the South East Asia Research Centre for the Holy Shroud (SEARCH) which will, ere long, have a permanent home in Sydney, Australia.

INVOLVEMENT

Amongst the many highlights in my personal Shroud odyssey have been my involvement in the expedition to Jerusalem for the Environmental Study of the Shroud in an ancient Jewish tomb, my appointment to the board of the Association of Scholars and Scientists for the Shroud of Turin (ASSIST), my rediscovery (sic) of the artistic work of Thomas Heaphy in the British Museum, a special and very rare private showing (for my benefit) of the famous Lier copy of the Shroud attributed to Durer, not to mention being in Turin cathedral on 26th August 1978 at the world press conference the day before the last exposition of the Shroud opened to the public, and not to mention the meetings and discussions with so many of the world's foremost sindonologists.

THE FARCE

Recent editions of *Shroud News* have tended to concentrate on such issues as the Templecombe panel which, as my readers know, is a source of great interest to me since the publication of my article "Was the Holy Shroud in England?" The other major problem to be addressed has, of course, been the carbon-14 test. This has certainly become a major issue in the minds of all sindonologists and the

EDITORIAL (cont'd)

public over the past year. And this 50th issue of *Shroud News* indicates the significance of that test, or rather the significance of the unsatisfactory nature of that test. My own appraisal of the situation, in *Shroud News* 49, as a farce has been very kindly received by a wide circle of people and the fact is that most of the contributed articles in this special 50th issue take up the same criticisms of the C-14 test from different points of view but have a major consensus of opinion that the tests were inadequate, inefficient and totally over-rated in the light of the tremendous evidence for the Shroud's being more likely a first century item rather than a medieval one and the basic fact that no-one can yet demonstrate or explain or reproduce the nature of the image. Until this is done satisfactorily we cannot take for granted any other single test of its age. Indeed the exploration of the myriad other avenues of research which have yet to be done takes on a new and special significance, particularly, I believe, the historical aspects. The more we can discover now about the actual history of the Shroud, the more of the gaps we can fill in the excellent historical chronology proposed (and still not refuted on good grounds) by Ian Wilson more than ten years ago, the more compelling becomes the case for the Shroud's being precisely what so many have believed and still believe it to be: namely the burial Shroud of Christ.

Those of us who know a lot about the subject also know that the Shroud simply cannot be, is not, medieval, whatever else it might one day be shown to be. In the late twentieth century the Holy Shroud of Turin continues to draw people, fascinated, mystified, inspired, to its remarkable image and I have no doubt it will continue to do so for the rest of time. And in what short space of the rest of time I might be allotted, *Shroud News*, my books on the subject, SEARCH, and the global friendships I have made will be continued to the best of my ability.

DEDICATION

If there is one person in this world to whom millions of Shroud enthusiasts and sceptics alike owe an enormous debt of gratitude for a lifetime of work in relation to the Shroud it is Father Peter M. Rinaldi of Turin and New York. This great scholar and pastor, who has been dubbed the Grand Old Man of the Shroud, publicly and privately, has done more for its current state of knowledge than perhaps any other person living or dead, and without his prior consent, I should like to dedicate this 50th edition of *Shroud News* to him.

To all the authors of contributions to this special publication and to all who have contributed to the 816 pages of the past forty-nine, and to all my readers and therefore friends, who are also all, by proxy, Father Peter Rinaldi's friends, I offer my sincere thanks for their support and encouragement of *Shroud News*.

REX MORGAN

Dear Mr Morgan

The publication of the fiftieth issue of *Shroud News* is an occurrence that simply cannot and must not be ignored. Your excellent Newsletter is proof of your outstanding work on behalf of the Shroud's cause, a work that has been nothing short of extraordinary.

It has been my privilege to have personally followed your varied Shroud activities, and I doubt if, during the past decade, the Turin relic has had a more dedicated and enlightened promoter than you. The fifty issues of *Shroud News* published thus far, constitute an unusual contribution to Sindonology, and should be treasured as such by Shroud students and admirers throughout the world.

Significantly, the fiftieth issue of *Shroud News* follows the publication of the results of the carbon-14 test on the Shroud, thus opening a new phase in the study and research of the Turin Cloth. I note with pleasure that the October 1988 issue, number 49, is entirely dedicated to those results. It is, I must say, a remarkable commentary on what the carbon-14 did not achieve when it purportedly proved that the Shroud is a medieval forgery.

Aside from the fact that serious questions have been raised by experts on the procedural validity of the test, the truth is that, in dating the Cloth approximately to the 14th century A.D., the radiocarbon test in no way solved the mystery of the Shroud's incomparable portrait of Christ. That portrait is at the very core of the Shroud's enigma. I for one, and I believe millions of people with me, will not be persuaded to accept the results of the carbon-14 test until the experts will demonstrate beyond all question how a medieval forger produced so extraordinary an image as that of the Shroud.

Let me congratulate you, dear Mr Morgan, not only on your past accomplishments, so remarkably exemplified by *Shroud News*, but on the spirited way in which you propose to pursue your quest on the mystery of the Shroud's image, an image so unique and impressive that it will continue to haunt and inspire millions of people for years to come. Best wishes!

Father Peter M. Rinaldi, S.D.B.
Vice-President
Holy Shroud Guild
New York, NY
Turin, Italy



THE FIFTIETH ISSUE OF SHROUD NEWS

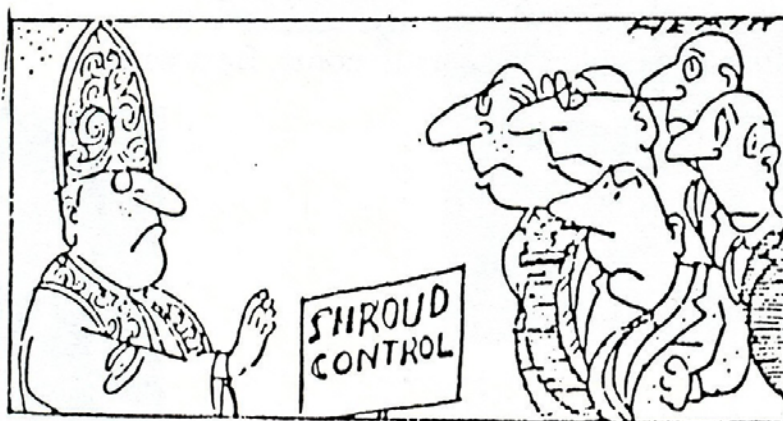
Since 1978 Rex Morgan has made an extraordinary contribution in bringing to Australian people acknowledge of the Shroud of Turin. In that time he has written three books on the subject - one of which *The Holy Shroud and the Earliest Paintings of Christ* is an entirely original piece of research.

As well as his writings Rex Morgan has travelled to Palestine to take part in on-location experiments to see how body images might be transferred to cloth. His enquiring mind has brought to light new information on the 13th century painting at Templecombe as well as other investigations in Europe. Added to this he has found time to tour Australia, New Zealand and Asia with the Brooks Photographic Exhibition of the Shroud.

All this represented an enormous contribution to sindonology in Australia. Yet I would consider that Rex Morgan's greatest contribution has been the publication of *Shroud News*. To publish a Newsletter, largely unaided, for fifty issues is quite an achievement. More importantly it has meant bringing together and retaining the interest of those who are concerned with a more serious study of the Shroud. Thus, while *Shroud News* goes to only a fraction of those who have seen the photographic exhibition or read the books it represents a more significant contribution to the Shroud scene. May it continue to do so.

Paul Smith
Melbourne, Australia

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Dear Rex

Congratulations on your recent (No 49) issue of *Shroud News*. Its cogency and completeness exceeded only by your escritorial competence in expressing same. I was especially thankful for your evaluation of "almost all media writers and their editors" (p.3) and "Reporters who write with their self-decreed authority on this and every other subject" (p.16). Truly you have woven a masterful "cloth" of reportage from the vast array of factual warp and weft threads which constitute this unhappy "circus" (p.13).

The Church cannot be excused for its all-too-quick bowing of the knee to the false "gods" of the radiocarbon community. It is almost as though, fearing that they would be charged with "covering up" the "medieval" (sic) date leaked on 3 July 1988 or, even worse, that in the 20th Century they might once again damage their international reputation by sallying forth against the modern Gallileos, they had decided that it was "better that one relic should die than that the Church should perish by endangering the immortal souls of the faithful by permitting them to believe in a false" (sic) Shroud. All this despite the fact that about 23 different Popes have pronounced their "personal" belief in its authenticity and that liturgically there is even a date on the calendar for the Feast of the Holy Shroud and both a special Mass and Office for same.

Your quote from Dr Anna Hulbert was a "jewel". Also your quick retort to Teddy Hall's "Flat Earth Society" was another "pearl of great price". And finally your excerpt from Riggi's *Rapporto Sindone* was another "gem". There are those known to us both who believe that both this book and the "secret" protocol written by him for the taking of the samples on 21 April 1988 will, instead of providing "glory for STURP ITALIA", produce the very evidence which will be used by the "prosecution" to convict those involved in the process of gross, non-empirical malfeasance. The sad part of it is that it was all so unnecessary. Had Gonella listened to the caveats proffered by Adler, Meacham and all in October of 1986 and/or spent any time digesting Maloney's excellent paper prior to the January 1988 meeting in London, all this could have been avoided.

When it is all over, 13 October 1988, the 681st anniversary of the dawn raids on the Templars by Philip the Fair, will pale into insignificance when a future "Easter" proclamation informs the world that the announcement of the Shroud's "death" was not only premature; but that further analysis of the alleged "medieval" (sic) date has been proven to be as "empty" as the Tomb which once tried to contain the Risen Lord.

I look forward to your 50th edition.

Revd Fr Albert R. Dreisbach Jr
Executive Director
International Center for the Shroud of Turin , Atlanta, USA

Dear Rex

I would like to place on record my congratulations on the 50th printing of the *Shroud News*, and my deep appreciation for the outstanding role your publication has played in keeping people informed on that complex, and intriguing subject ... The Shroud of Turin.

Obviously many of your readers will know of the Brooks Institute Visual Data Exhibit, which resulted from the historic 1978 investigation into the Shroud. I was privileged to be a member of the photographic team headed by the Chairman of Brooks Institute of Photography's Industrial/Scientific Department, Professor Vernon Miller.

It was indeed fortunate that you attended the opening of the exhibit at Brooks Institute in Santa Barbara in 1981. Subsequently you worked closely with our Public Relations Director Peter Skinner, a fellow Australian, on having the exhibit brought to Australia. Mr Skinner and I were honoured to be your guests at the opening of the exhibit in Sydney when it started its tour of Australasia.

Over the years your publications - the *Shroud News* and your books have been an invaluable source of information and it was largely in recognition of your contributions that we donated the entire Brooks Institute Visual Data Exhibit to your Sydney based non-profit organization SEARCH. Since then we have been gratified to see the exhibit brought, free of charge, to hundreds of thousands of people in many countries.

Your readers might not know that Brooks Institute is a university of photography - with about 600 students from many countries completing our Bachelor of Arts degree in Professional Photography. However, on occasion we do participate in exciting projects and expeditions, providing our expertise to complement other disciplines.

Science, including our craft of photography, has been attempting to unravel the mystery of the Shroud for many years and while the true mystery - Who is the Man of the Shroud? - might never be solved, I feel fortunate to have been involved in some small way in working on this amazing and controversial religious relic.

Again, our sincere congratulations on this, the 50th *Shroud News*, and on your dedication to keeping people worldwide informed on the Shroud of Turin.

Ernest H. Brooks II
President
Brooks Institute of Photography, Santa Barbara, California



Ernest Brooks II with Rex Morgan in California, 1981. First discussion of the Photographic Exhibit visiting the Far East



December 1983, Ernest Brooks talks to schoolchildren at the opening of the Brooks Exhibit in Sydney, Australia. More than 600,000 people have now seen the exhibit since it left California

Dear Rex,

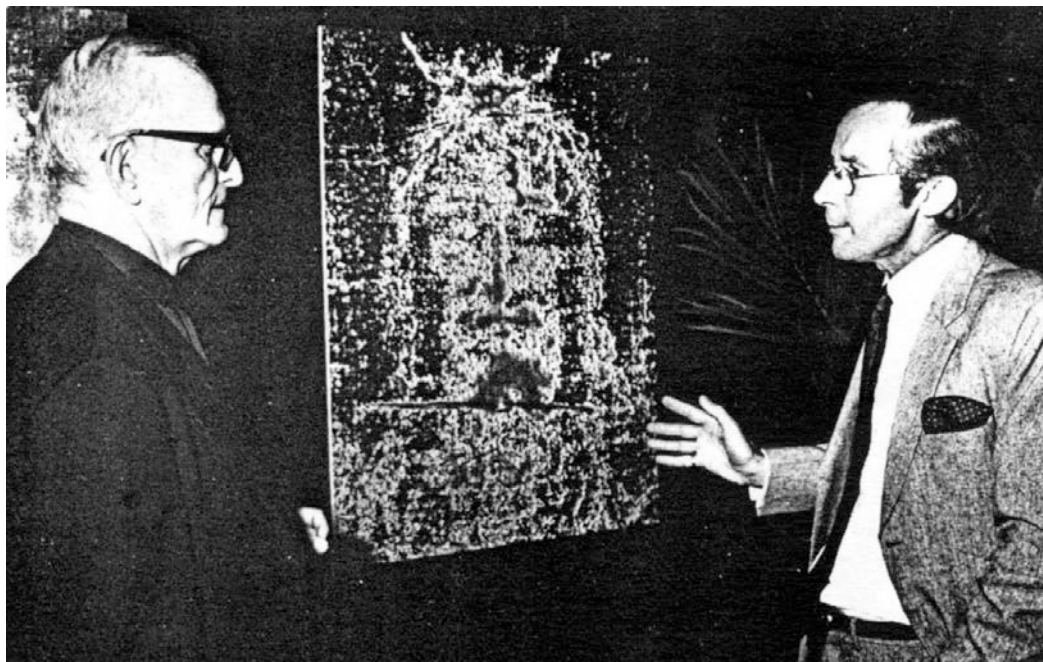
In Issue No. 1 of *Shroud News* (24 Sept. 1980) you wrote: "I have felt that a newsletter would be a useful vehicle for keeping people in Australia up to date with new developments in the study of the Shroud, examination of press reports and the reporting of information as it comes to hand from various sources throughout the world."

That was a concise and comprehensive statement of the editorial policy of *Shroud News*. Your interest in Shroud news has been unlimited, and your "various sources throughout the world" continue to amaze me. I do not know any sindonologist, who has made as many personal contacts throughout the world as you, and the response of your sources is evidence of your interest and enthusiasm.

I want to thank you especially for one change in the editorial policy as stated above. *Shroud News* was not restricted to Australia. May it continue to circle the globe for many more decades!

Rev. Adam J. Otterbein, C.S.S.R.
Pres., Holy Shroud Guild, U.S.A.

* * * * *



Father Adam Otterbein, President of the Holy Shroud Guild with Rex Morgan at the Official Opening of the Brooks Photographic Exhibition in April 1981

Dear Rex

Thanks firstly for *Shroud News* No 49. It was , as we have come to expect, thoroughly researched, factual and most importantly, commonsense. As you have correctly shown in this issue and in previous bulletins, the whole carbon-dating issue is a farce.

I would like to congratulate you very sincerely on the forthcoming 50th Issue of *Shroud News*. Although we have not yet met I feel I know you very well and your dedication and commitment to the Shroud has been an inspiration to me. Had it not been for you I would not have read *Portrait of Jesus?* or viewed *The Silent Witness*. You have done more for Shroud enthusiasts in this part of the world than anyone else, and I hope Issue No 50 will be seen as a fitting acknowledgement of your very loyal services to us subscribers. You are, in my view, a leader in Shroud studies and your humane, courteous and friendly approach to persons like myself (who are quite without real knowledge of the subject) has enhanced my interest in the Shroud immensely.

I began reading about the Shroud some 15 years ago. My interest developed further after reading Wilson's first book. Since then, and particularly since your New Zealand visit, I have, unashamedly, become "addicted". Most of my friends think I am potty but the Shroud has an overwhelming influence on me and my life. It has undoubtedly strengthened my faith in God and Jesus Christ. I am 100% convinced that the image on the Shroud is Jesus and it is as though there had been someone in the tomb 2000 years ago with a camera. My belief in the image will remain, even if the cloth does not carbon-date to the first century. With many of the faithful wavering in their indoctrinated beliefs, the Shroud provides the extra proof which some of us need to keep us on the right track.

I am honoured to write in this manner to someone like yourself who has done so much already in the Shroud world, is so highly regarded and respected, and yet can still find time to communicate with me and encourage my understanding of this amazing legacy Jesus has left us.

Rod Devlin
Upper Hutt, New Zealand

Distinguished Dr Rex Morgan

I look forward enthusiastically to the excellent material which the magazine will contain next December: the 50th issue!

What fine articles you have written in this period of time! And not only articles but outstanding books which have disseminated knowledge of the Shroud to a very large number of people, and not only in Australia.

Now I wish that the enterprising founder and director of *Shroud News* will be able to gather together even more of this eagerly sought-after material.

I extend my good wishes to your collaborators and to the loyal readers who, I like to think, are becoming more numerous.

Discussion about the Shroud is endless but the many aspects of the study must lead to greater knowledge of Our Lord whose death and resurrection are the origin of and way to our salvation.

Therefore I participate heartily in your joy over the excellent information gathered together, and encourage you most warmly in your quest to reach ever more ardently desired goals.

With great cordiality I declare myself to be,

Yours,

Don Luigi Fossati, SDB
San Benigno, Turin, Italy

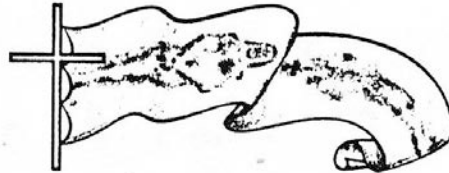


Hearty congratulations to *Shroud News* on reaching this 50th milestone. Buoyantly it has touched down in every nest and cubby where two or three are gathered together in the name of the Turin Shroud, thus widening communications amongst all. It has told us of the astounding travels of the Brooks Photographic Exposition, and news of conferences. And so we salute the man who modestly styles himself the Editor of *Shroud News*, Rex Morgan, who has canalized his energy and initiative and zeal for the Holy Shroud into a path as original as it is effectual and has traced an itinerary of friendships around the globe. Best wishes for the future from

SHROUD SPECTRUM INTERNATIONAL

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SHROUD SPECTRUM INTERNATIONAL



SHROUD SPECTRUM INTERNATIONAL is published quarterly by the Indiana Center for Shroud Studies, R. 3, Box 557, Nashville, Indiana 47448, U.S.A.

Dear Rex

Your recent edition of *Shroud News* came as a powerful morale-booster after all the ill-considered and precipitate judgements on the Shroud we have been hearing. I feel sure the Good Lord will bring good out of all the present confusion! When more reliable tests reveal the truth, even greater world-wide attention will be focussed on the Shroud and also, Please God, on the sufferings which Christ bore to redeem us. May the Good Lord continue to bless your marvellous work.

Revd Fr Denis Martin,
Macau via Hong Kong

* * * * *

Dear Rex

The carbon dating was disappointing, but we feel, as you do, that it cannot be accurate. Giotto was the most naturalistic painter of the 13th Century - and his lovely work is certainly not in the same category as the Shroud, for realism. I am most interested in your comments in *Shroud News* No 49, for which thanks.

Audrey Dymock-Herdsman,
Templecombe, England

* * * * *

Dear Mr Morgan

The immense input you have given this research and your numerous "it is not good enough"s in *Shroud News* No 49 keep the Shroud the mystery it always was. Everything external is a mystery but hope springs eternal too and you have given us hope.

James Gair,
Sydney, Australia

* * * * *

Dear Mr Morgan

Your latest issue of *Shroud News* (no 49) is the very best work you have ever done! Congratulations also on the forthcoming edition (no 50) which I eagerly await. God bless you!

Harold B. Nelson
Director, Corpus Christi Holy Shroud Memorial
Texas, USA

Dear Rex,

Congratulations on a fine piece of work in *Shroud News* No 49, re your summing up of the case against the recent tests and your strong personal stand in support of the Shroud. I felt that you have expressed very well the new situation, namely, that the sceptics and the lukewarm will have shrugged it all off ("it said in the papers ...") and those with insight and faith will go on without fanfare treasuring the Shroud, as a miraculous gift of the crucified Lord of History to his followers in this Age of Science.

In this respect, it follows the paradoxical pattern that we find in the Bible and above all in the New Testament. The acclaim of the crowds for Jesus' wonder-working and their desertion of him when his message runs contrary to nationalistic hopes etc. Or the scepticism of the leaders of the Jews despite all the evidence offered (but not thrust upon them) by our Lord's public life. How well then, the history of the Shroud bears witness to the inner core of the meaning of the Crucifixion, derision by the masses, and fidelity of the few.

As you said so well "the mystery of the Shroud has only just begun for those of us who are interested. Nothing has happened.

God bless you and reward you for your continued work for the Shroud.

Revd John Conliss
Tajimi, Japan

* * * * *

I was indeed very honoured when Rex Morgan asked me to contribute to this jubilee number. Rex started his *Shroud News* after he witnessed the 1978 exhibition in Turin followed by the famous examinations of the Shroud. What Rex Morgan achieved in Australia and the whole world will remain unique. *Shroud News* is only a small, but very important, part of the Shroud activities of this dynamic man who is, by his own word, "not driven by any religious force."

I had the opportunity to meet Rex several times when he passed through Belgium on some of his world trips. He helped the Belgian Lijkwadegenootschap to start its own travelling exhibition. In the same unpretentious way he gives Shroud enthusiasts his very own *Shroud News* which many of us hope to receive for many years to come.

Remi Van Haelst,
Antwerp, Belgium

FROM EMERITUS PROFESSOR GILBERT RAES

Dear Mr Morgan

I have read with great interest issue No 49 of *Shroud News* devoted to the results of the Carbon-14 determinations. I fully agree with you that it has not been conclusively proved that the Turin Shroud is of the 13th-14th century and for me it is clear that, as long as it has not been scientifically explained how the negative image on the Turin Shroud has been formed, the Shroud of Turin remains a mystery. We should not forget that the notion of negativity was not even known in the Middle Ages.

I am not competent in Carbon-14 dating, so it is not possible for me to appreciate the value of the test conducted or the value of the designated laboratories. But many questions arise concerning these tests. Why was the number of designated laboratories reduced to three? What is the exact place from which the samples were taken? From the photograph on page 9 of *Shroud News* (No 49) it seems it was about at the same place that my sample was taken. Also, at this place a piece of about 7 cm width of cloth was added, probably to centralise the image. There is no evidence that this piece of cloth is of the same age as the remaining part of the Shroud, and may have been added centuries afterwards.

Another question is the possible influence of the Chambery fire on the results of a Carbon-14 dating. Here again I am not competent to answer this question but we may suppose that the authorities have put the question to the designated laboratories and that they have received satisfactory answers. To me it seems evident that before communicating their results to Turin the laboratories contacted each other in order to avoid too much difference between their results. Indeed, big differences would contribute to doubts about the credibility of the laboratories and it is logical that the three laboratories tried to avoid such a possibility.

Many other questions may be put, on which we will probably never receive a satisfactory answer.

Concerning my personal contribution to the study of the Shroud I should like to make a small rectification about the last line of the 2nd paragraph of page 6 (in *Shroud News* No 49) "...for examination by Prof Raes in 1973 (which examination concluded that the cloth was of Palestinian origin and probably 2000 years old)". This is not entirely correct. I simply stated in my report that the traces of cotton fibres found in the Shroud were from the variety of *Gossypium herbaceum* and that was the cotton variety cultivated in the Middle East. I concluded that there was no objection to suppose that the cloth had come from the

FROM EMERITUS PROFESSOR GILBERT RAES (cont'd)

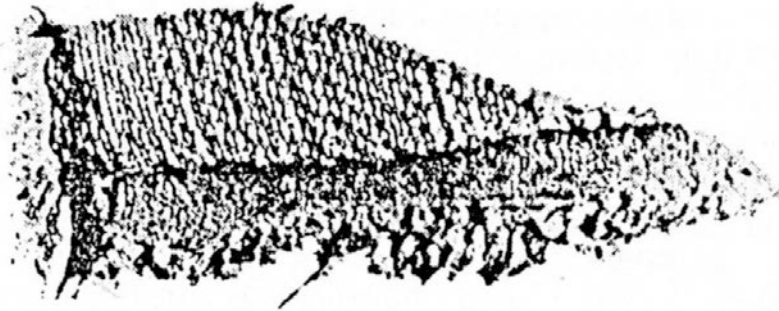
Middle East, but I did not state in my report that it was probably 2000 years old. This rectification is however of minor importance compared to the discussions about the validity of the Carbon-14 results.

A few days ago I received a visit from Mr Holger Kersten of Frieburg. He is highly interested in the Turin Shroud and has visited many countries such as India, Afghanistan, Turkey, Iran and Israel in order to gain more information about the historical personality of Christ. He wrote a book entitled *Jesus Lived in India*. Mr Kersten is also of the opinion that the three laboratories were manipulated and that they were asked to give the Middle Ages as the age of the Shroud.

I remember often your visit to Ghent some years ago and I was very sorry not to be able to join you a few years ago during your visit to Lier at the invitation of Mr Remi Van Haelst.

Dear Mr Morgan, this letter gives me the opportunity to send best wishes for your very interesting publication, *Shroud News*.

Professor Emeritus Gilbert Raes
Gent, Belgium



The piece of the Shroud examined by Professor Gilbert Raes in 1973

THE PLACE OF *SHROUD NEWS* IN SINDONOLOGY

by PAUL SMITH, Melbourne, Australia

The fiftieth issue of *Shroud News*, which also marks its entry into its ninth year of publication, carries with it a deeper significance that can only be appreciated by considering the events associated with the Shroud in the last ninety years.

By the year 1898 the onslaught of nationalism was being widely felt on the continent of Europe. Atheists and agnostics were well to the fore in the intellectual circles of the day so it was of little surprise that a battered and patched piece of fire-stained cloth bearing the outline of a man should be widely rejected as the burial cloth of Our Saviour.

The Shroud of Turin, for that was the cloth in question, became the target of Catholic intellectuals who seemed anxious to present to the world a modern, enlightened and reasonable outlook. Canon Ulysse Chevalier produced his *Etude Critique Sur L'Origine du St-Suaire*. His attack on the Shroud was based on the statement of Pierre D'Arcis, Bishop of Troyes, who claimed he had evidence that the Shroud had been cleverly painted by an artist who had confessed this to D'Arcis.

This argument was taken up across the channel in England by the respected scholar and historian, the Rev. Fr Herbert Thurston S.J. All this was very convincing and ever so reasonable. It might have ended there except for the fact that King Umberto I of the House of Savoy and owner of the Shroud, gave permission in 1898 for the Shroud to be photographed. As all those familiar with the story know, when Secondo Pia developed his negatives, he revealed, for the first time, the image of a man who had been scourged with a Roman flagrum, crowned with thorns and suffered death by crucifixion.

So impressive was the evidence brought to light by these photographs that Yves Delage, Professor of Comparative Anatomy at the Sorbonne in the year 1902 delivered a half-hour lecture entitled *The Image of Christ Visible on the Holy Shroud of Turin* to the Paris Academy of Sciences. One can imagine the calculated furore this lecture created in an Academy dominated by rationalists and freethinkers especially when it is realized that Delage had long been recognized for his agnosticism.

Through Pia's photographs of 1898 science had entered into the debate on the Shroud. Although, in 1900, Canon Chevalier was awarded a gold medal and 8000 francs by the rationalists and others of the Academie des Inscriptions et Belles Lettres. Yet, despite this Chevalier seems to have faded from the scene.

Meanwhile in England events were taking place that were to have a bearing on the founding of *Shroud News* nearly eighty years later. *Nature*, the prestigious scientific journal, published a report of Delage's findings along with an extensive quote from the letter the learned Jesuit, Father Thurston, wrote to *The Times*

THE PLACE OF SHROUD NEWS IN SINDONOLOGY (cont'd)

quoting from M. L'abbe Chevalier whom he describes as a scholar of distinction. More attacks on the Shroud at the pen of Father Thurston followed in the Jesuit publication *The Month*.

Thurston wrote, "I am not a scientist and I may easily be mistaken but it seems to me ... " However, that he might have been mistaken was never conceded by Thurston. With regard to Paul Vignon, who had led Professor Delage to the study of the Shroud photographs he wrote " ... with regard to many of the minute details concerning blood-clots and lacerations upon which Mr Vignon dwells, it may be said at once that I, in common with other opponents of the authenticity have failed to detect what Mr Vignon sees so clearly." This attitude on the part of Thurston persisted. In 1930 he wrote describing those who accepted the authenticity of the Shroud as conservatives and claimed that a list of names supporting that view did not include any who had won recognition in the field of hagiology or medieval history.

Thus in England Thurston was able to exclude debate on the Shroud on scientific grounds. This has been helped by the fact that Volume 13 of the *Catholic Encyclopaedia* published in 1912 under the entry, *The Holy Shroud*, contained an article by Thurston which was to set a seal on the standing of the Shroud in the English speaking world. That opinion was still being quoted in Addis and Arnold's *Catholic Dictionary* published by *Nature* in 1955.

Before Rex Morgan's books on the Shroud only two books, as far as I know, had been published in Australia. The first of these *The Death Image of Christ* by Fr W.V. McEvoy, a Dominican, resulted from a series of articles he wrote for the *Holy Name Monthly*. It is interesting to note that the bibliography in this book acknowledges ten different sources from which he drew his information. Of these only one is English, two are Italian and the remainder are French.

Unfortunately the other book, *The Winding Sheet of Christ* by Fr W. Frean C.S.S.R. does not include a bibliography.

Although *The Death Image of Christ* did run to a fifth edition sometime in the 1970's it had not really been revised to include new material that had become available since its first appearance during the war years.

Thus when Rex Morgan returned from the 1978 exhibition of the Shroud which preceded the STURP team's scientific examination of the Shroud, he perceived this gap in knowledge and literature. The response was twofold! In the years that followed there were the books, *Perpetual Miracle*, *Shroud Guide* and *The Holy Shroud and the Earliest Paintings of Christ and Shroud News*.

In the last forty nine issues *Shroud News* has been able to report the latest

THE PLACE OF SHROUD NEWS IN SINDONOLOGY (cont'd)

research and discoveries concerning the Shroud. With these reports direct from where the discoveries have been made a balanced scientific appraisal of the unique nature of the image has, for instance, been presented.

For myself I wonder if Fr Thurston were still alive and reading *Shroud News* would he be able to see now those things that Mr Vignon saw so long ago. While it can be argued that today's evidence does not prove beyond all doubt, the authenticity of the Shroud, it is certainly not an ordinary or even a clever painting.



FROM AGENCE FRANCE PRESSE - COMMENTS BY WILLIAM MEACHAM

Preparations for the dating process that led to the Shroud of Turin being branded a medieval fake were all wrong according to an archaeologist at the University of Hong Kong.

Mr William Meacham, who was involved in the initial stages of the project, said an earlier, secret test conducted in 1982 at the University of California gave different readings.

Mr Meacham said he was one of the 22 experts who participated in a 1986 conference the Vatican organised in Turin on the programme for dating the Shroud, which many Christians revere as the cloth Christ was buried in.

"The lab work on the Shroud was very sophisticated," said Mr Meacham, "but the planning and sampling methodology was very shabby."

Carbon-14 tests conducted independently at three separate laboratories, placing the age of the Shroud at some time between 1260 and 1390, were questionable because all three laboratories used identical samples, he said.

"The samples were taken from a repaired corner which had been scorched in a fire in 1532," he said. "The C-14 date may reflect the influence of the 1532 fire rather than the actual age of the linen".

He said the damaged portions of the Shroud had certainly been subject to temperatures above 300 degrees Celsius when molten silver dripped onto the relic during the 16th century fire at the castle of Chambery in France.

Resulting modifications in the composition of the linen would have affected the C-14 reading, he said.

Samples should have been taken from other parts of the Shroud - including undamaged areas, badly charred portions and patches covering them that are known to date from the Middle Ages - to get a more precise reading, said Mr Meacham.

But the Vatican strongly opposed this, he said, because it wanted damage to the relic kept to a minimum, although "a very small amount, one centimetre by one centimetre or less, would have been enough".

The two secret tests in California were conducted with the techniques identical to those whose results were announced on Thursday, on separate halves of a thread taken from a piece removed in 1973 and known by Shroud experts as the "Raes sample".

One half of the thread was dated at 200 AD and the other at 1000 AD, Mr Meacham said. The results were never announced because the test was conducted without the permission of the Turin church authorities.

He said errors in carbon dating were frequent - sometimes even giving readings into the future - because of contamination.

C -14 AND THE SHROUD OF TURIN

Compiled by Professor DANIEL C. SCAVONE, Evansville, USA

Science is normally done in the glare of peer review where other members of the scientific community study the planning and are able to offer insight into that planning. The C-14 procedure as performed on the Shroud was abnormal in the extreme. Meetings of C -14 people were in fact held, insights were offered, indeed a complete protocol was established. It was largely because two techniques, Accelerator Mass Spectrometry (AMS) and Small Proportional Counter (SPC), were to be used as cross-checks that the project for dating the Shroud gained wide acceptance among C -14 experts. BUT STRANGELY, THE TESTING WENT ON UNDER GREATEST SECRECY AND AGAINST EVERY BEST ADVICE FROM THE C-14 COMMUNITY. SPC WAS EXCLUDED. On January 27, 1988, Dr Harry Gove, INVENTOR of the AMS method which was used on the Shroud, wrote to the Director of the British Museum, which certified the results as a notary (but otherwise had no scientific involvement in the procedure), "I am astonished you would permit the British Museum to risk having its reputation called into question in what has become a SHODDY enterprise."

In brief, the Shroud was "dated" as follows: Three postage stamp-sized pieces were removed from an edge 2-3 cms from a seam sewn on at an unknown date, a site easily seen to be the most contaminated area of the Shroud since it was handled there to show the Shroud to the public numerous times over six centuries. Three labs used the same solvent to remove these impurities from the samples, though no determination was made of the specific nature of the contamination. The acceptability of the C-14 date derives from the fact that the three labs retrieved a tight group of dates; but this was inevitable from using the same area and the same solvent.

It is known that Shroud contamination includes oil, wax, tears, incense, and the smoke from a fire in 1532, when an abundance of carbon of that date thoroughly saturated the Shroud and water was poured onto it in its melting silver reliquary (900+ degrees) so as to explode into a super-heated vapour. This renders the Shroud unique in all the history of C-14 dating.

Also STRANGE is the supine acceptance of the date by the Vatican and its science advisor. For elementary textbooks of archaeology and geology as well as specialist papers universally warn against too great a reliance on C-14. Some opinions of the C-14 community:

"Removal of contaminants from pores, spaces and fissures is almost impossible".
(Stuckenrath, *Archaeology* 18.1965, 279)

C-14 AND THE SHROUD OF TURIN (cont'd)

Excavated samples are "liable to absorb humic matter from the solutions that pass through them (causing) contamination by carbon compounds of an age younger than its own ... there is also possibility of exchange of carbon isotopes under such conditions ... and (that) other pitfalls are involved in this method is obvious enough". (Zeuner, *Dating the Past*, 1970, 341-6)

"Over the years we have learned that radiocarbon dating is not quite the alchemist's stone we once hoped it might be." (Wonnington, *Early Man in the New World*, 1983, 191)

*** "No historian would ... point to a radiocarbon date (or even a whole series of C-14 dates) and assert that this type of data provides ultimate proof of the reliability of a certain point of contention: (Barnard, *Radiocarbon Dates and their Significance in the Chinese Archaeological Scene*, 1980, 34)

*** "One or two dates should never be used by themselves to establish a site's chronology. So many dates have proven to be useless because of contamination and other causes that one can only establish a radiocarbon chronology with some degree of confidence if several dates from the same site fall into a consistent pattern that agrees with the stratigraphic sequence." (Betancourt et al, *Archaeometry* 20(2), 200-3)

"For C-14 the challenge of high precision has not yet been met, though each AMS conference shows progress." (Dr James Arnold, former colleague of Dr Willard Libby, 1947 Inventor of C-14 dating, *Nuclear Instruments and Methods in Physics Research*, B29, Nov 1987, 193-5) [NB: Arnold was referring to C-14 in geophysics, where the sample size is tens of grams; the Shroud samples were in milligrams.)

"Despite the euphoria ... directed for a decade at the AMS technique, it remains to prove fully its capabilities in terms of accuracy and affinity for small samples." (Scott et al, *Radiocarbon* 28.1, 1986, 167-9)

"At least 1 in 5 dates are (sic) contrary to expectation." (Batten et al, *Radiocarbon* 28.2A, 1986, 571-7, quoting Oxford University List #3. Oxford also reported that a major source of error in their dating procedure was in ... their methods of pretreatment of samples, i.e., in removing contamination. [Although Oxford had little experience in dating cloth, Oxford "dated" the Shroud,])

C-14 AND THE SHROUD OF TURIN (cont'd)

"Before AMS is accepted as the final arbiter of chronology, criteria are needed to decide if and when the AMS date is unacceptable." (Dennell, "Review of Archaeological Results from Accelerator Dating ... By the Oxford Radiocarbon Accelerator", Oxford, 1987 in *Archaeometry* 61.231, March 1987, 137f.)

*** "One single date is no date." "For the particular case discussed here [i.e., Egyptian cloth] it is obvious that the number of 64 (sic) investigated samples is still too small to properly understand the observed disparity between the radiocarbon dates and historical chronology." (Wolfli, *Nuclear Instruments and Methods in Physics Research*, B29, 1987 1-13. Dr Wolfli is the University of Zurich C-14 expert who was 1000 years off in dating Egyptian linen but who "dated" the Shroud with a single 40 mg sample of the Shroud.)

COMMENT. The source of Wolfli's confidence in his Shroud date, as of Teddy Hall's of Oxford, must be counted as yet another of the mysteries of the Shroud.

"Every radiocarbon lab stresses the proper handling of excavated samples to avoid contamination additional to what may already have been deposited. The sample should be dried out immediately upon excavation to avoid mold growth, it should not be handled in a CLOUD OF CIGARETTE SMOKE or taken back from the field in a lunch box, it should not be placed in contact with a paper label ... contamination is a real danger for any C-14 material ... the Shroud has had a backing cloth for 450 years." (Meacham, "Radiocarbon Measurement and the Age of the Turin Shroud: Possibilities and Uncertainties," *Proceedings of Shroud Symposium*, Hong Kong, March, 1986)

Raaen (*Carbon-14*, 1968, 70) states that exchange reactions involving carbon atoms of the carboxyl group [one of the compounds produced by oxidation reactions in cellulose and present in quantity on the Shroud, indeed the very nature of the image] can occur with certain substances at temperatures of 300-400 degrees. [Recall the 960 degrees of the fire of 1532. The Shroud is thus an extremely unusual instance in which much later substances have been in contact with the sample at elevated temperatures; in this and in being handled for 600 years it is immensely different from objects retrieved from the ground of an archaeological dig which have been untouched for centuries.]

C-14 AND THE SHROUD OF TURIN (cont't)

To conclude, the general weaknesses of C-14 are significant. When one adds the specific additional and not-to-be-minimised complications provided by the Shroud's known history over 600 years there is ample reason to doubt the efficacy of the C-14 testing of the Shroud.



Dr Daniel Scavone, Professor of History, University of Southern Indiana

AN OPEN LETTER FROM FATHER PETER RINALDI

Turin, Italy, October 5, 1988

Dear Friends

It has been a long time since you heard from me. Bear with me, please. They have been busy months for me. Difficult, too! I doubt if the cause of the Shroud ever went through more trying times than it did during the past year.

Surely you must know by now that scientists, using the ultimate test, the carbon-14 analysis, have dated the origin of the Shroud to the 14th century A.D. This would mean, of course, that the Shroud is not the burial cloth of Christ.

Let me say, first of all, that not all the experts accept the results of the test. Some of them are actually calling for a new test on good scientific grounds. I was intrigued by what one of them told me: "Valid or not, the results of the carbon-14 test in no way solve the mystery of Christ's image on that cloth. The test has not said the last word on the Shroud."

The position of the Church

The Church, which for centuries has venerated the Turin Shroud much as it did other sacred icons, never officially stated that the Shroud is actually the burial cloth of Jesus. It could hardly have done so without the support of historical and scientific proofs. It was exactly in order to determine the true origin of the Shroud that Church authorities agreed it should be examined by a group of scientists.

Now that the verdict of the carbon-14 test is in, the Church will not question the results. Any disagreement among the experts on their validity will have to be settled by them.

Whatever the scientists' decision, the Shroud will continue to be a highly revered object. It is unquestionably the most impressive visual representation of Christ's sufferings, the only one of its kind in fact known to exist. Renowned art experts and pathologists refuse to believe it could be the work of a medieval forger. As one of them said: "I find it much easier to believe it is the actual burial cloth of Christ than to believe it is a 14th century artifact."

There is no question in my mind that the Shroud image will come again under the most intensive scrutiny by the experts. A Turin Shroud official told me: "No stones will be left unturned to solve the mystery of that incredible portrait."

The Church has nothing to fear from the truth

Shortly after the results of the carbon-14 test were announced, a friend met me in front of the Turin Cathedral. Placing his hand on my shoulder, he said mournfully: "I feel terribly sorry for the Church and for you."

"You can't be serious," I told him. "Do you really think the Church will fall apart because the Shroud may not be what many of us supposed it to be? The

AN OPEN LETTER FROM FATHER PETER RINALDI (cont'd)

Church has nothing to fear from the truth, provided, of course, it is backed by solid facts. For one thing, in the case of the Shroud, it was the Church that took the initiative to find out the truth. Besides, my friend, what makes you think the carbon-14 test marks the end for the Shroud? I might be persuaded to accept the results of the test only when someone will demonstrate beyond all question, how a medieval artist produced so extraordinary an image as that of the Shroud."

A silent witness to Christ's death and resurrection

People constantly ask me how I reacted to the news that the Shroud could be a medieval forgery. Had the carbon-14 test placed the origin of the Shroud in the 1st century A.D., I probably would have burst in a joyous "Alleluia!" But the fact is that, aside from what the experts have said or may yet say about the Shroud, it will continue to be, in the words of Pope John Paul II, "a unique and mysterious object, its image a silent witness to the passion, death and resurrection of Christ."

Doubtless, that incomparable portrait, which no artist could have produced, will outlive all the scientists' tests, and will continue to touch the minds and hearts of countless people for ages to come. As for me, as often as I glance at the image of the Man of the Shroud, my heart still says: "It is the Lord!"

A sign of our faith and hope in Christ

One thing does trouble me: the thought that the simple faith of many good people may be somewhat shaken by this turn of events. This could be due to an exaggerated notion they have of the importance of the Shroud in the scheme of our Christian faith. When lecturing on the Shroud, I often reminded my listeners that for us Christians, it is the Lord that matters, not the Shroud. If the Shroud does have a meaning, it is because it speaks to us of His sufferings as no other image does. But, at best, the Shroud is only a sign of our faith and hope in Christ. He and He alone is our greatest and dearest possession, the supreme gift of the love of the Father to us.

If I am grateful the Shroud came into my life, it is because it has brought me closer to Him and, too, because millions of people, through the Shroud, were given a new and deeper awareness of Him who said: "Crucified, I will draw all men to me."

With my best regards, a promise to keep in touch with you on all future Shroud developments. Pray for me!

Cordially in Christ,

Peter M. Rinaldi, SDB

HAS SCIENCE JUDGED THE SHROUD OF TURIN TO BE A FAKE?

by Frank C. Tribbe, Virginia, USA

A re-evaluation of the Shroud of Turin in the wake of the radiocarbon dating of the cloth in 1988. This three-and-a-half by fourteen foot linen cloth bears the mysterious images (head to head) of the front and back views of a crucified and badly beaten man, accurately bearing all the marks of the passion of Jesus of Nazareth.

No! Quite the contrary - the provisional judgment of Shroud science points in the opposite direction on all facets of the matter. But the scientific evaluation - similar to the historical evaluation - is quite complex, and in some areas unclear.

Yet, on October 13, 1988, Cardinal Anastasio Ballestrero, the archbishop of Turin, Italy, publicly announced that three laboratories that were using the latest radiocarbon measurement techniques - in Arizona, England, and Switzerland - had dated the Shroud cloth to the period, A.D. 1260 to 1390; thus, the mid-point would be A.D. 1325. So, has there been dishonesty or intentional improprieties on the part of the technical staffs involved in the recent radio-carbon (Carbon-14) testing of the cloth? Almost certainly not; there is no reason to impugn the integrity of anyone on the basis of present knowledge - not any of the three laboratories nor the British Museum, who monitored the exercise, should be faulted.

But it is important to note that a scientific procedure which was touted through the news media as "blind testing" turns out not to have been that at all: documentation now demonstrates first, that the laboratory scientists requested and were granted a viewing of the Shroud in connection with the sample-taking, and, second, that (along with their three cloth samples) each was given a certificate signed by the archbishop and the British Museum representative, Michael Tite, **stating** that the "control" samples were a "first century cloth" and an "eleventh century [cloth]"; thus, the laboratories clearly knew which sample was the Shroud (with its distinctive weave) and knew in advance the exact dates of the control samples; the control samples, incidentally, were also of distinctive weave, the earlier one being a typical, plain-weave, Egyptian mummy cloth, and the later one a textile from Qasr Ibrim in Lower Nubia.

Now, if the reported conclusion is wrong (of which I am fully satisfied, based on formal opinions of scientific experts in Shroud studies), and yet the technical staffs cannot be faulted, how do I explain this report that the Shroud is a fourteenth century cloth? - how could such a result have occurred? **One**, by the testing of contaminated samples; **Two**, by poor judgment in Turin, in that advice of the scientific experts was not followed; and **Three**, by news media failure to

HAS SCIENCE JUDGED THE SHROUD OF TURIN TO BE A FAKE? (cont'd)

present a full picture of the situation. Are the Church authorities (who were involved) beyond reproach? From the standpoint of honesty and good intentions they probably cannot be faulted, but this is an area that must be seriously questioned.

The Shroud-dating fiasco we witnessed in the Fall of 1988 is cruelly hurtful to sincere religionists of all faiths and grossly misleading to the general public. As ultimately conducted, this so-called "scientific" exercise was a farce that was ill-conceived, and was flawed in execution, while utilizing a new and largely untested procedure. According to scientists and researchers closest to the Turin activity, it seems likely that Cardinal Ballestrero (archbishop of Turin) was the victim of bad advice. This operation likely tells us much more about weaknesses of a new and little-tested scientific technique, and about church politics, than it does about the Shroud and its images.

In 1978, more than thirty-five highly qualified scientists (mostly Americans) examined and tested and recorded data concerning the Shroud in an exhaustive exercise lasting 120 hours, and utilizing the eight tons of sophisticated equipment they had brought. Their more than forty multi-disciplinary and peer-reviewed reports disclose many new mysteries, but in no respect do they question a first century origin of the cloth and its mystical images - rather, those reports tend to support such a date. But it is useful to note the situation in Turin in 1978. Then, the Shroud was owned by the House of Savoy, whose titular head, the deposed Umberto II, living in exile in Portugal, believed fully in the integrity of the Shroud and was willing for science to delve for its provenance. Liaison with Umberto on behalf of the scientists was largely conducted by Shroud enthusiast Fr Peter Rinaldi, born and now living in Turin, but whose clerical assignments had been mostly in New York. Ballestrero represented Umberto in Shroud matters and at most gave pro-forma acquiescence in the ex-monarch's decision to co-operate with science, as in the best interest of the Church and the Shroud.

Today the climate seems different. Upon Umberto's death in 1983, his Will passed ownership of the Shroud to the Holy See. Ballestrero, ten years older and in very poor health, has not recently seemed an ardent supporter of Shroud research, if he ever was. Moreover, one cannot know what cautions and concerns may have reached him from the Vatican on behalf of the new owner of the Shroud. Also, he may be unhappy with the hype, hoopla and intense scrutiny of Shroud research that the news media has brought to this relic now put under his direct responsibility by the Vatican, and is consequently reluctant to become personally involved.

HAS SCIENCE JUDGED THE SHROUD OF TURIN TO BE A FAKE? (cont'd)

In any event, Ballestrero appears to be relying exclusively on his science advisor, Professor Luigi Gonella of the Turin Polytechnic, who, almost single-handedly has managed every facet of the recent radiocarbon exercise. Although some sindonologists and Shroud scientists have expressed doubts about his qualifications, no one has suggested dishonesty or impropriety on Gonella's part. And again, we cannot know what informal suggestions may have been urged on him, especially from the Vatican; but, acting alone, he took the following unfortunate steps and has given no public explanation for them:

a. He ignored the protocol agreed upon by the world's experts on radiocarbon-dating, first at a Congress in Trondheim, Norway, in August 1985, and more specifically in September 1986 in Turin, which planned a multiple-dating project by seven laboratories using both the revised Libby technique of the 1940s and the more recent accelerator technique - and without consultation he selected the three laboratories who use only the accelerator method (which was just conceived in 1977 and has been in operation but a short time) - thus, forty-five years of experience with the older method was lost to this project.

b. He selected the cloth samples from only one location on the Shroud instead of three to five locations as recommended in the Turin protocol.

c. He selected a location on or adjacent to a "side panel" which is controversial and may in fact be an added strip, not a part of the original Shroud.

d. This location for cutting the sample was bordering on a scorched area and the 850-plus degrees centigrade heat in 1532 may have altered the Carbon-14 isotopes in that part of the cloth (it was molten silver that burned the Shroud). Incidentally, one researcher queried forty carbon-dating laboratories, world-wide, and learned that not one of them had ever dated pieces of cloth that once had been burned. Moreover, **if** this was Jesus' shroud, we must consider the effect of the Resurrection on the cloth. The S.T.U.R.P. scientists coined the term "flash photolysis" to describe the unknown image-making process. Accordingly, the "Science Correspondent" of the London *Sunday Times* on August 7, 1988, suggested that the burst of energy creating the image at the Resurrection arguably could have irradiated the cloth, making its Carbon-14 date younger than its true age. Dr Douglas Dean, professor of chemistry, agrees: "The 'flash' of Christ's Resurrection created the image, dematerialized his body, and also altered the proportion of C-14 to C-12." And finally, Bryan Kelly's letter to the *New Scientist* (British) of September 22, 1988, notes that in radiocarbon work "there is a fundamental assumption that the Carbon-14 got there by natural processes ...

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(but) if there was any extra carbon-14 present due to a Resurrection energy release, this would give the appearance that the Shroud was younger than it really is." And he goes on to postulate that "if energy release in the Resurrection process activated an extra eighteen percent of carbon-14 compared to that present naturally in the cloth, the Shroud, although being 2000 years old, would appear to be only 650 years old, and it is certainly possible to produce that amount of carbon-14 via a short burst of high energy." Radiocarbon laboratories admit that this explanation is theoretically possible, as does Prof. E. Lindner, author/scientist of Karlsruhe, West Germany.

e. More than half of the fabric sample taken from that location may have been made of rewoven threads used in repairing damage from the 1532 fire, according to some experts.

f. Gonella permitted no sindonologist or archaeologist to be present to consult or observe the sample taking.

g. When the medieval date was received from the three laboratories, he did not consult with the experts on the advisability of re-running the tests before a public announcement was made, or on the wording of the conclusions contained in the announcement.

In fairness to him, it seems obvious that Gonella, as a matter of conscience and religious commitment and without persuasion from any source, may have decided to take the smallest quantity of cloth possible from the least noticeable area, in order to save the sacred relic from significant harm. But it should be noted that radiocarbon experts estimated for full participation of all seven laboratories using both the older ("proportional-counting") technique and the new AMS method ("accelerated mass spectrometer") would have required an aggregate of cloth equal to no more than the size of three large postage stamps - while Gonella probably took about one-third to one-half that much; considering the size and number of patches and darns now on the Shroud, such a saving seems insignificant. In any event, we must recognize that the fiasco of October may set Shroud research back several decades, as well as souring public and Church attitudes toward the Shroud images to an incalculable degree. Gonella was present when the Turin protocol was agreed upon, yet gave no indication he would ignore it. Why did he leave the experts to assume he would follow the protocol?

What is radiocarbon-dating (known also as carbon-14 dating) and how reliable is it? By scientifically measuring the extent to which any organic material (be it wood, bone, or linen cloth) has lost the very weak natural radioactivity it had during its life, we carbon-date it, to give us - in the case of linen - the date at

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which the flax from which it was made, "died" - thus, the approximate year is determined in which the thread was spun from the flax and the linen cloth was woven from the thread.

So, let us go back to basics: carbon-dating is, at best, but one tool among many for dating an artifact; it is complicated and sensitive, but not infallible. An archaeologist will use it **only** along with every other technique and data available. Also, in using the new AMS technique they **must** have a pure sample, and so must overcome the bugaboo of contamination; consequently, sample-taking **in the field** is conducted under rigorous conditions, with sterile tools and containers, to avoid contamination. But, has the Shroud been contaminated? Repeatedly! - for centuries, and perhaps two millennia - by candle-smoke, wax, oils, fungi, insect debris, pollen, dust, soap, paints, molten silver, ointments, open wounds, saliva, sweat, direct sunshine, rain, etc., all as clearly recorded in the course of various ceremonies and activities. So, how can the AMS technique be used to carbon-date contaminated cloth? - it is accomplished chemically by a "purifying" process called pre-treatment. And does that always work? No! In preparing for the exercise of 1988, the British Museum conducted a "dry run" in 1986 with six laboratories using cloth of known age (known to the Museum); unfortunately, the Zurich AMS laboratory (one of the three involved in the final work of 1988) missed by some one thousand years - admittedly because of faulty pre-treatment - sometimes they throw out the baby with the bathwater, because the action of purifying the sample with chemicals may jeopardize the integrity of the total process. So, the C-14 results of 1988 may be speaking to an event or events in the life of the Shroud, rather than to its origin. The three laboratories may have come up with an "accurate" date, but of what? - not of the Shroud!

If carbon-dating is just one tool among many for dating the Shroud, what else can we look to? The many factors that historians and researchers have been pointing to for ten years or more; some of these point to first century and the area of the Holy Lands; some point to an early period in the Near East; some show the **impossibility** of a human artist, a natural causation, a west European creation, a fourteenth century creation:

1. The group of American scientists known as S.T.U.R.P. (Shroud of Turin Research Project) is unanimous in stating that: "Our conclusion that the image on the cloth is not the result of applied materials, but rather is due to an oxidation of the cellulose molecules that make up the flax, is still valid and correct." This means the image was not painted, and that an unknown event of oxidation selectively darkened certain surface fibrils of the threads so as to make a superficial image of a man with accurate details valid when magnified more than a thousand times.

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2. The image is a photographic negative, but photography was not invented until the 19th century; how could a brilliant 14th century artist have anticipated that technique? - and how could he have reversed the lights and darks in order to check the accuracy of his work?
3. The cloth-to-body distance correlates so precisely that the image encapsulates three-dimensional data perfectly and N.A.S.A. electronic equipment can convert it into a "relief-map" of the Man, and into a statue-in-the-round; no other image, drawing, painting or photograph has this quality - everything else distorts in 3-D.
4. Scalp punctures and blood rivulets from them, especially on the forehead, have both the characteristic **and** location proper for both venous and arterial blood-flow, and yet circulation of blood was undiscovered until 1593.
5. Blood rivulets down the forearms angled and dripped, tracing perfectly the true reaction to gravity of such flows, yet gravity was not discovered until 1666.
6. Most of the pollen on the Shroud came from the Near East, as did the Z-twist thread and three-to-one herring-bone twill weave; why would an artist of Europe go there to buy the cloth when none of his peers would know the difference?
7. Microscopes were invented 1590 to 1610, and yet scientists find meaningful data in the Shroud image by magnifications up to 1200 times; how could an artist of the 1300s make such detail?
8. The feet of the Man of the Shroud have smudges of actual dirt, and it is "travertine aragonite," a rare form of calcium which **matches** the spectral properties of this limestone substance found in caves near Jerusalem's Damascus Gate, and no other source in Palestine or elsewhere is known.
9. If this is a 14th century artist's production, regardless of how produced, what did the dozen or so **real** artists of the sixth to thirteenth centuries copy to make their faces of Jesus, which we now find by superimposition to be identical to the Shroud Face?
10. Dr Pierre Barbet wrote in 1950 that coagulation of blood was not at all understood by doctors in the 14th century, much less by artists - yet it is perfectly depicted on the Shroud, as is blood separation at death.
11. Even today, all Bible versions tell us Jesus was nailed in the "hands" - but the Shroud image shows us a medical truth: it was the wrist; an optional translation, though erroneous in this case, is the explanation; Shroud scholars did not make this point until a 1598 writing in Bologna. So, how could a medieval artist have anticipated it?

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12. A spike through the "space of Destot" in the wrist will lacerate the median nerve, causing the thumb to flex sharply into the palm; the Man of the Shroud has no thumbs, but how could that artist have anticipated such?

13. From A.D. 944, for some 350 years, several observers in Constantinople and Greece reported, with detail, a **full** image on the Shroud, as we know it today; five or six of them seem most certain.

14. There is no scientific explanation for the method and timing of the Man's early departure from his Shroud; the Turin Shroud bears no stains of putrefaction (as do thousands of other shrouds in the museums of the world - indicating that his departure was within three or four days of his burial); the Shroud was not lifted off him, because the bloodstains on the Shroud would have smeared if wet, and the crusted blood into the weave would have broken if dry; neither happened - it was as if the body dematerialized in place **without removal** of the Shroud.

15. And how resolve the visual anomaly? - the image is invisible to the viewer closer than six feet or farther than fifteen feet; how would a painter work on an image he couldn't see, unless his arms were more than six feet long?

16. Modern scientists are certain the images were made **through space**, even though there was indeed some contact of cloth with body - that it was made by an **image-making** process which some of them have named "Flash photolysis" - and that the images are not pressure sensitive in that the dorsal and frontal images have the same shading and lack of saturation characteristics.

And there are numerous other scientific enigmas the experts cannot explain, including, (17) real blood on the Shroud shielded the image-making process - hence, it was there first; (18) rigor mortis details prove death occurred **on** the cross; (19) he had been crowned by a cap, not a wreath, of thorns - correct for Orientals of Judea; (20) pollen grains from the Shroud are **not** covered with a collagen binder or pigment as would be true of a painted image; (21) the paradox of a criminal's death and a wealthy man's burial; (22) the real bloodstains are photographically positive, not negative as is the body image; (23) the natural drape of the cloth around the body has not varied or distorted the borders of the body image; (24) no residue of paint, stain, ink or dye is found - which must be present if there is an image made by an additive (such as paint); (25) no one, scientist, artist, researcher or critic, has been able to suggest a cause or technique by which such an image could be made, even today.

Should these "other factors" outweigh the C-14 dating results of 1988? Yes. Shroud historian/researcher Ian Wilson says:

"Any carbon-dating achieved cannot be, and should not be, the final arbiter on

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the issue. Whether seven or three laboratories happened uniformly to indicate a fourteenth century date, I would still want unequivocal independent evidence of the hand of an artist. Conversely, whether seven or three laboratories happened uniformly to indicate a first century date, I am sure those who believe the Shroud to be the work of a forger would justifiably want some more conclusive evidence of exactly how, if not by paint, the image might have been created."

So, why has this side of the matter not been told by the news media? It could have been. Promptly after the Turin announcement, press releases from senior Shroud research spokesmen attempted to put the radiocarbon results in perspective; these statements came from Rev. Albert R. Dreisbach, Jr., director of the Atlanta Shroud of Turin Center; Dr Alan D. Whanger, Duke University; Prof. William Meacham, Hong Kong University; and Paul C. Maloney, director of A.S.S.I.S.T. (Association of Scientists and Scholars International for the Shroud of Turin). But major news publications and broadcasters have not mentioned them; why not? Because if it's not negative, it's not news!

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THE SHROUD: A FORGERY?**Remarks on the Results of the Radiocarbon-Dating****by Prof. Dr EBERHARD LINDNER, Karlsruhe, Germany**

On Thursday, October 13, 1988, Cardinal Ballestrero (Archbishop of Turin) published the results of the radiocarbon-analysis of the shroud: the linen was to be only about 600 years old. But in my opinion, it is too early to say that this consequence is clear, because the higher level of C 14 which has been measured can be the result of two different circumstances:

- 1) The Shroud was made in the 14th century and not 2000 years old; therefore it must be a forgery.
- 2) The radioactivity of the original material was higher, and therefore, it is today still so high that it simulates the shorter age of 600 years; then it is indeed 2000 years old, and the true Shroud of Jesus Christ.

A higher radioactivity cannot be caused by the normal (natural) content of C 14, because we have significant results by comparing the dendrochronological dating with the radiocarbon dating [1]. A higher initial amount of C 14 may be possible, if we assume a neutron-radiation during the event of the resurrection of Jesus Christ, i.e. during the disappearance of the material which formed the corpse crucified: this must have been a radiation which turned the isotopes C 12 and C 13 into C 14. It is possible to explain this theory in the following manner:

Surely it was necessary that the material which formed the corpse of Jesus Christ disappeared from existence, so that the message of the resurrection could spread: It was not possible to preach the gospel of the resurrection in Jerusalem if the cadaver was putrefying in the tomb.

By what Manner could a radiation of neutrons occur? Here is a possible theory: During the disappearance of the corpse of Jesus Christ into the "nothingness", there disappeared the matter for ever (in the opposite direction to God having created the matter from the "nothingness" at the beginning of the world), and during this event (only in a small amount of these atoms) on the surface of the corpse only the protons disappeared. In this way, the electrons of the atoms gave a directed "electron-radiation" which caused the traces of the body-image (which are today known by many investigations as a degradation of cellulose) [2]; we can see the same effect by simulation-experiments which are investigated with x-rays [3].

THE SHROUD - A FORGERY? (cont'd)

On the other hand this could be caused by electrical discharge of the traces of coins (placed on the eyelids) which belong to the time of Caesar Tiberius [4]. Finally, the remaining neutrons are captured by other atoms; and in this way the C14 is built up from C12 and C13. It is possible to test this theory by isotope-analysis in the cellulose of the Shroud: The atoms of oxygen and hydrogen of the cellulose then must be also transformed into higher isotopes, into O17, O18 and H2. If one can find a higher amount of these isotopes in the Shroud than we find normally, this would be a remarkable verification not only for the theory given here, but it would also give new and unexpected stimulus to interpret the historical resurrection of Jesus Christ. The amount of C14, O17, O18 and H2 then also would be higher in the proximity of the body-image than it would be in the border of the Shroud. What an excellent possibility to verify this theory!

A statement that, as a result of the radiocarbon-analysis, the Shroud is from the 14th century, and therefore, is a forgery, is a premature conclusion which is in disagreement with more than twenty other pieces of evidences for the possible authenticity of the Shroud. It is therefore not possible to disprove all the other results of investigations by only one research method, moreover with results that are ambiguous. The interpretation of the radiocarbon-results proposed here should be considered and its relevance should be tested by analysing the higher isotopes of oxygen (O17 and O18) and hydrogen (H2)

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BIBLICAL REFERENCE TO THE IMAGE?

A Comment by Dorothy Crispino, Indiana, USA

Editors Note: In the August *Shroud News* I raised the question, following a discussion with Shroud experts in the USA, about the translation of Galatians 3:1 perhaps referring to Paul having the Shroud in his possession *with the image on it*. That article also contains some comments by Sydney theologian, William Weston, and some random translations of the passage from various editions of the Bible. The following article by scholar, Dorothy Crispino, results from my invitation to readers to comment on the matter.

For the moment I just want to add some references to the Gal. 3:1 passage, in response to your mention in the August *Shroud News*, pp 16-17. I have had this question "under my hat" for four or five years, without finding any exegete willing to say, "Yes, *proegraphie* could very well mean the 'painted' image on the Shroud". So I am very happy that you have brought it to the attention of a large audience.

Please, though, let's not get carried away (as suggested by William Weston) and say that Paul was "carrying the Shroud on his own body", which is pure nonsense. Where did he put it when he was shipwrecked seven times, and the innumerable times he was scourged and stoned, and where did he put it while he was in prison?

As for the cloak Paul requests Timothy to bring him, the word in Latin is *paenultun* and in Greek *phelonym*, which is the name for the travelling cloak, which has a hood. To suggest it might be the Shroud is letting the imagination run off by itself instead of looking things up.

There is, instead, the venerable "Petrine tradition", dating back to early times. This claims that Peter had the Shroud with him in Antioch, where he was bishop for many years. And since Paul visited Peter and stayed there in Antioch for some time, IF it is true that Peter had the Shroud in Antioch, it is possible that when some of the Galatians came to confer with the two Apostles, it is logical to suppose that they were shown the Shroud; and this would be the basis for Paul's remark.

I am often arrested by a passage in the Apocalypse, 19:13 "and his garment was splattered with blood; and he is named Word of God." In Greek it says he was "wrapped around" with a *himation* splattered with blood. This "wrapped around" is not the same term that John uses when he describes the burial, but then, the Apocalypse is pushed several degrees beyond the earthly.

Below are some extracts from my notes on Gal. 3:1; the Gideon Bible translations are interesting:

BIBLICAL REFERENCE TO THE IMAGE? (cont'd)

gemalt = painted

peint = painted

Père Dubarle: *dépeint* = painted

Zerwick Greek Analysis: *depictus est* = painted

It seems that those authorities who want to translate literally whether they understand it or not, do use the word "painted".

Then there are always the translators who have to interpret, or explain for the poor ignorant public, what seems to them to be a vague or incorrect term used by the evangelists; and so the Gospel According to the Translator is what we get...

Notes:

Trilingual Gideon Bible:

O ihr unverständigen Galater! Wer hat euch bezaubert, denen doch Jesus Christus vor die Augen GEMALT was als der Gekreuzigte? (Trans by M. Luther)

O Galates dépourvus de sens! qui vous a fascinés, vous, aux yeux de qui Jesus-Christ a été PEINT comme crucifié? (Trans from Greek by Louis Segond, 1977)

Père Dubarle: O Galates... vous aux yeux de qui le Christ a été DEPEINT crucifié

Cramon Bible, trans. from Gr: vous qui avez eu sous les yeux L'IMAGE de Jésus-Christ crucifié

Revised Standard (Protestant): you before whose eyes Jesus Christ was publicly portrayed as crucified

Raymond Brown, SS, in Jerome Commentary: PORTRAYED crucified before your very eyes. Paul had preached Christ crucified (I Cor. 1:23 if) so eloquently as to "placard" him before the Galatians, perhaps like Moses with the serpent of bronze.

Zerwick, Analysis Phil.: DEPICTUS EST

Hickie, Greek-English Lexicon: to depict or portray openly

Merck, N.T. Graece et Latine: ante quorum oculos Jesus Christus praescriptus est

BIBLICAL REFERENCE TO THE IMAGE? (cont'd)

From Holzner: Paul de Tarse, p. 566

AD 42 - Paul founds church at Antioch

48-49 - argues with Peter at Antioch. Peter had "been there for some time"

49-52 - Paul's voyage in Galatia

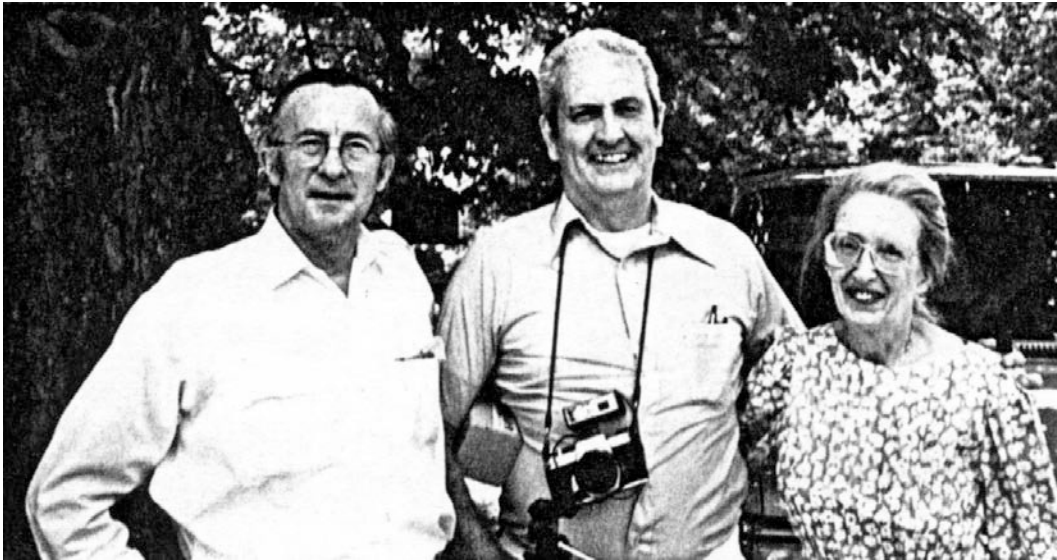
54-55 - Epistle to the Galatians

Maurus Green recalls the Petrine Tradition; that Peter had the Shroud while he was bishop at Antioch; he "wore it when he made ordinations"

* * * * *

Fr Peter Little of Sydney also comments:

Referring to your note in Shroud News No 48 that St Paul could be referring to the Shroud in Galatians, I have just looked up *Grimm's Greek-English Lexicon of the New Testament*. His entry under *proegraphie*: "before whose eyes was portrayed the picture of Jesus Christ crucified ... the attentive contemplation of which ought to have been a preventive against that bewitchment etc." How well that squares with the reference's being to the Shroud!



Rex Morgan with STURP member, Kevin Moran and Dorothy Crispino,
Editor of Shroud Spectrum International

THE MYSTICS AND THE MODESTY CLOTH

By Harold B. Nelson, Corpus Christi, Texas, USA

Editor's Note: In the interests of bringing information of every kind to readers we have, over the years, published several articles connected with the reportage of visions of various mystics. This is a further item in that debate and its connection with Shroud studies.

As sindonologists know, the study of the Holy Shroud is a continuous process. Interestingly enough, during a recent perusal of that great work: *The Mystical City of God* (The Divine History and life of the Virgin Mother of God), manifested to the 17th century contemplative, Sister Mary of Jesus (Agreda, Spain), this writer discovered a remarkable statement:

"668. To all these sufferings was added the confusion of being bereft of His garments in the presence of His most blessed Mother, of Her pious companions, and in full sight of the multitude gathered around (Calvary). By His Divine power He, however, reserved for Himself the nether garment which His Mother had wound around his loins in Egypt: for neither at the scourging, nor at the crucifixion could the executioners remove it, and He was laid in the sepulchre still covered with this cloth ..." (pp 645-646, Volume III, "The Transfixion")

This would confirm the previous reports of *Shroud News* (No 21, January 1984) on the Rev Fr Francis J. Filas, SJ's finding: "... A dark rectangular shape in the lower waist-to-knee area of the frontal image of the Shroud. Filas interprets this shadowy rectangle as evidence of a hitherto unsuspected 'modesty cloth' about 6 ½ inches wide and 9 inches long. It appears to rest on the inner thighs, covering the genital organs, and extends from the pubic bone at the base of the abdominal area to about 2 inches above the knees. A top corner of the 'modesty cloth' evidently touched the proximal joint of the little finger of the right hand and clearly left its imprint there as a right angle."

Then, in *Shroud News* (No 32, December 1985) there is a reprint of "The Holy Shroud" by Rev Fr Peter M. Rinaldi, SDB, published in June 1934 (*The Sign*, Passionist Missionaries, Union City, New Jersey, USA) containing the earlier discovery: "A cloth was quite certainly placed about the loins where the hands rested."

This affirmation of scientific and theological studies being in harmony is further proof of God's marvellous manifestations to all mankind.

**RECONCILING THE EVIDENCE:
THE SHROUD OF TURIN AND CARBON DATING**

by Sister Damian of the Cross, OCD (Dr Eugenia Nitowski), Utah, USA

To those unfamiliar with scientific method, and even less with its instrumentation, the newly released results of carbon dating would seem to dismiss the Shroud of Turin forever as a forgery. The three laboratories enlisted in the process have given a range in manufacture date between 1260 and 1390. However, this new evidence should not be accepted so quickly, and in no way as the final and complete solution. Carbon dating, at best, is one tool among many. It is complicated and sensitive, but not infallible. The very sensitivity of the test is not what makes it accurate, but in the case of the Shroud, that characteristic which invalidates it.

When a sample is taken in the field by an archaeologist for carbon dating, a number of precautions must be observed: no one in the area can be smoking; the sample must be removed by a sterile tool and not touched by the hand; it cannot be placed in a paper, cardboard, or any type of organic container, and it must be processed in the laboratory before too much time has passed since its removal. With so many possibilities for contamination which would destroy test accuracy, another procedure has been introduced to pre-treat or "scrub" samples to remove contamination which might be contracted. Much of the Shroud's history is unknown and the possibilities of its being contaminated by its surroundings are staggering. We do know that it has been touched by thousands of people, exposed to uncounted hours of candle smoke and direct sun, littered with fibers from many other types of fabrics, survived a major fire (1532) and dowsed with water, repeatedly pierced with a red-hot poker, and contained a human corpse which has coated the cloth with all the substances of death including blood, myrrh, aloes, and the calcium of the rock-cut tomb.

Even if all possible contamination could be accounted for and the Shroud fibers pre-treated removing every bit of contamination, another problem exists which the laboratories have not taken into account - the image process. In 1978 the Shroud of Turin Research Project concluded that the Shroud's image is the dehydration of the cellulose of the flax fibers. In its 1986 Jerusalem testing, the Environmental Study of the Shroud in Jerusalem found that dehydration to be caused by a chemical reaction between the acidic fluids of the body (blood and sweat) and the alkaline limestone of the tomb which was accelerated by the heat of the body causing a corrosion of the surface of the fibers, so that the heat of the body then mildly scorched (rapidly dehydrated) the cellulose of the fibers. The image on the Shroud resides within the fiber, it is not a coating caused by blood, myrrh, aloes, paint, or any type of pigment or stain. **Pre-treatment of fibers before carbon dating will only affect**

RECONCILING THE EVIDENCE (cont'd)

contaminating substances which have coated fibers. It cannot affect a process which has changed the cellulose itself.

In any form of inquiry or scientific discipline, it is the weight of evidence which must be considered conclusive. In archaeology, if there are ten lines of evidence, carbon dating being one of them, and it conflicts with the other nine, there is little hesitation to throw out the carbon date as inaccurate due to unforeseen contamination. The Shroud should not be given less than standard procedure. Clearly in this instance the carbon date is conflicting with the weight of evidence - a few examples will suffice:

1) Written records: Accounts exist which report the Shroud in Constantinople prior to that city's sack by Crusaders in 1204. This provides solid evidence outside the carbon date range beginning in 1260.

2) Artistic representation: The face on the Shroud was copied by early artists and can be identified without doubt in works such as Christ Pantocrator (mosaic) in the Greek Daphni Church from about 1100 and the mosaic of the Transfiguration in the Monastery of St Catherine dated to about A.D. 540. Again, both examples long before the carbon date of 1260.

3) Tradition: If a medieval forgery was created, to be accepted, it would not have challenged the traditional representations of the crucifixion, namely, placing the nail holes in the wrists rather than palms of the hands and using an entire cap of thorns instead of a single wreath.

4) Scientific analysis: Researchers have not only identified human blood, microscopic muscle fragments, and hair on the cloth, but also plant pollen from Judea, and even calcium particles from limestone found only in Jerusalem.

5) The medieval mind: No medieval forger would have considered all the details we now look for in the identification of faked art. The use of a real human corpse to produce an image, the exact distribution of calcium particles from the enshrouded body's contact with the bench in the tomb, the greatest concentration of calcium around the feet of the man from his walk to execution, the audacity to think that the traditional placement of the wounds could be ignored and an alternative accepted - all these things were not within the medieval scope.

The Shroud of Turin has weathered many attempts not only to discredit it, but even destroy it. This challenge is no different. Time and further research will vindicate the cloth's authenticity.

THE SHROUD, SCIENCE AND FAITH**by Br Justin Lodge*, (pseudonym), USA**

An article entitled "On the Physical Death of Jesus Christ" was published in the March 1986 issue of the *Journal of the American Medical Association* and suggested that, based on analyses of the Shroud of Turin as well as both Christian and non-Christian historical documents, Jesus was dead before he was taken down from the cross. The article produced the greatest correspondence the journal ever received on any topic. Most of it was negative and criticized the journal for delving into a "religious" subject. Australia's Rex Morgan, editor of *Shroud News* commented, "It is interesting to speculate again on why science seems to run scared when Christ is mentioned in the hallowed columns of scientific literature". [1]

It is not surprising that the Shroud enters into this question. The unmistakable link between the death of Jesus and the Shroud has often led to controversy. Since the beginning of its recorded history in 1357, it has caused much debate among religious, scientists, historians, and scholars. When the Shroud was exhibited publicly in 1389, it was alleged to be a painting by the bishop of the diocese, Pierre d'Arcis. Ironically, the Shroud was pronounced authentic by an agnostic scientist, Yves Delage, in a report to the famed French Academy of Science more than 500 years later, in 1902. The Academy, populated by many "free thinkers", derided Delage for having belied his position as an agnostic and accused him of having betrayed the spirit of science. Delage replied that he recognized Jesus as an historical person and saw no reason why anyone should be upset by the fact that material traces of his life still existed. He also added that problems were caused because a religious question had needlessly been injected into a scientific question.

While one must admire Delage for taking the stand that he did, one must question whether he was being realistic in trying to eliminate the religious question from the scientific question of the Shroud, which is similar to trying to separate the Jesus of history from the Christ of faith. This writer believes that neither can be done. Is there not an obvious correlation between the image of the man in the Shroud and the unique person of Jesus? Delage believed that the image was caused by a natural formation process (the "vaporgraph" theory), which has proven to be untenable. Shroud of Turin Research Project (STURP) scientists and European scientists who have studied the cloth have not been able to find a natural explanation that fits all the data. Even if they eventually discover a natural-formation process, it would not destroy the unmistakable correlation between the Shroud and Jesus. Perhaps Delage, like some scientists of today have done, would reconsider the religious question if he saw the current advanced stage of Shroud research, which still has not been able to totally solve

* Later self-revealed as Br. Joseph G. (Joe) Marino

THE SHROUD, SCIENCE AND FAITH (cont'd)

the mystery.

It is usually stated, and with good reason, that the Shroud is not necessary in Christian faith. Then why has it been so important to so many people for so long? What is it about the Shroud that makes so many people passionately involved, either in support of it or opposition to it?

Advocates who are believers seem to find an added dimension to their faith because of the Shroud. Even more powerfully, a look at the face on the Shroud has been for many people the decisive moment when they decided to commit their lives to Jesus. I say "advocates who are believers" because there are some advocates who are not believers, just as there are Christians who are not advocates. Delage is a good example of the fact that one can be an advocate of the Shroud but not be a Christian. D'Arcis is a good example of the fact that one can be a Christian and not be an advocate of the Shroud.

Skeptics who deny the authenticity of the Shroud are often atheists, and many of these atheists are in the forefront of Shroud opposition. They are not willing to acknowledge the possibility of the supernatural and find it safer to dismiss the Shroud as a forgery, even when it flies in the face of all the evidence. Quite simply, the reality of the Shroud and its possible ramifications scares them. They know that an authentic Shroud of Turin puts their atheism on shaky ground.

A comment by a bishop to one such skeptic really puts the whole significance of the Shroud in perspective. The bishop told him, "If the Shroud turned out to be 2,000 years old, it wouldn't really affect my faith, but it might affect yours". Thus in a real sense, the Shroud is more important for skeptics than it is for Christians. It penetrates to their deepest philosophical levels.

Christians and atheists both claim to be searching for the truth. Christians believe that the ultimate truth is a person, Jesus. The closest an atheist comes to having an ultimate truth is his almost unwavering belief that science can or will eventually be able to explain everything. Most reputable scientists realize that science is only a tool that can help us to explain some truths. The atheists would have everyone believe that a truly objective scientist must be an atheist or at least agnostic. They do not seem to realize that their atheism requires as much faith as the religious believer. It is foolish to restrict reality to the knowledge, especially that gained through experience that we physically perceive. Every person, whether atheistic or religious, works under certain pre-conceptions and assumptions. However, this does not mean that we cannot arrive at certain truths. Persons must acknowledge their own prejudices, be willing to change their opinions if the evidence warrants it, and let the search for truth be the main concern.

THE SHROUD, SCIENCE AND FAITH (cont'd)

Shroud skeptics usually have at least two things in common: they accuse STURP scientists of being religious zealots out to prove that the Shroud wrapped Jesus, and they often are arrogantly confident in their conclusions, despite the fact that they haven't examined the cloth first-hand (as the STURP scientists did) and despite the fact that they usually disagree among themselves on how the image was allegedly forged. Even though their charge that the STURP scientists are religious zealots is patently untrue, and the skeptics' conflicting solutions, like the 19th century Rationalists' attempts to explain the Resurrection, help to point out the weaknesses of their own positions, they may be helping to stimulate the thinking of STURP scientists and all Shroud advocates.

The skeptics' usual procedure is to push seemingly negative facts (all of which can be readily explained) while ignoring all other evidence that contradicts their positions. An example is their treatment of the famous d'Arcis memorandum, which they use to back their contention that the Shroud is a forgery. D'Arcis wrote a memo to the Anti-Pope Clement VII in Avignon, denouncing the exhibition in 1389, stating that an artist had admitted producing the Shroud image in the time of his predecessor. However, no name of the artist or any other information was given. It simply was an unsubstantiated allegation (and we only have a draft of the letter, not the actual letter itself). The skeptics never point out the fact that Clement imposed perpetual silence on d'Arcis about the matter, which suggests that his case was not strong, or that d'Arcis successor, Bishop Louis Raguier, maintained the Shroud's authenticity in three official documents.[2] Raguier is not to be believed at face value any more quickly than d'Arcis is, but if one is aiming for the truth, all important facts should be divulged, not just the ones favourable to one's position.

Skeptics continue to claim that the Shroud is a painting because of traces of artists' pigments found on the cloth. The maxim from mathematics, "necessary but not sufficient"[3], applies here. For the Shroud to be a painting, it is necessary to find paint on the Shroud, but it is not sufficient to prove that it is a painting. One must look for other reasons why paint may be on the Shroud. It is well known that many artists who made copies of the Shroud touched their copy to the Shroud to "sanctify" it. This is a more plausible explanation why there is paint on the Shroud than saying a medieval artist painted a negative, 3-dimensional, superficial image showing knowledge hundreds of years ahead of his time.

One must also consider the possibility that some skeptics crusade against the Shroud as a way of getting publicity for themselves; some have made quite a

THE SHROUD, SCIENCE AND FAITH (cont'd)

name for themselves by maintaining that the Shroud is a forgery. Indifference and hostility regarding the Shroud even from some Christians is not uncommon. One Christian evangelical magazine went so far as to solicit one of the foremost skeptics of the Shroud to write a negative article for them. Despite all this, one is almost surprised that there is not more opposition to the Shroud than there is. But perhaps there is more sinister opposition occurring; the Archbishop of Turin recently named eight new exorcists for the city.

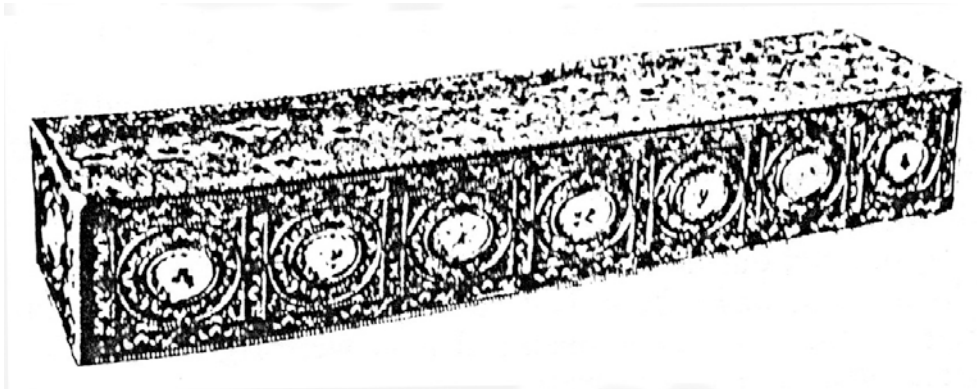
Advocates and skeptics alike often focus on the often-stated implication that the Shroud image points to the Resurrection of Jesus, which is admittedly an article of faith and beyond scientific proof. All Christians know that they must take some aspects of their beliefs on faith, which co-exists with their reason. Atheists rely on reason, and their faith is in their own conviction of their stance. Christianity could not stand without belief in the Resurrection. The Shroud possibly brings us face to face with the Resurrection and/or divinity of Jesus. When one realizes that on the Shroud, one may be looking at the man who said that our eternal destiny depends on our response to him, one can understand the emotionalism of the Shroud issue. Science can and should co-exist with religious faith. However, if science attempts to set itself up as the ultimate truth, it will continue to "run scared when Christ is mentioned".

NOTES

[1] Rex Morgan, "Editorial", *Shroud News*, Issue 35 (June 1986) : p.2.

[2] Clement J. McNaspy, "The Shroud of Turin", *Catholic Biblical Quarterly* 7 (1945) : 149.

[3] John Heller, *Report on the Shroud of Turin*, (Boston : Houghton Mifflin, 1983) p. 193.



THE SHROUD IN FLEMISH ART**by REMI VAN HAELST, Antwerp, Belgium**

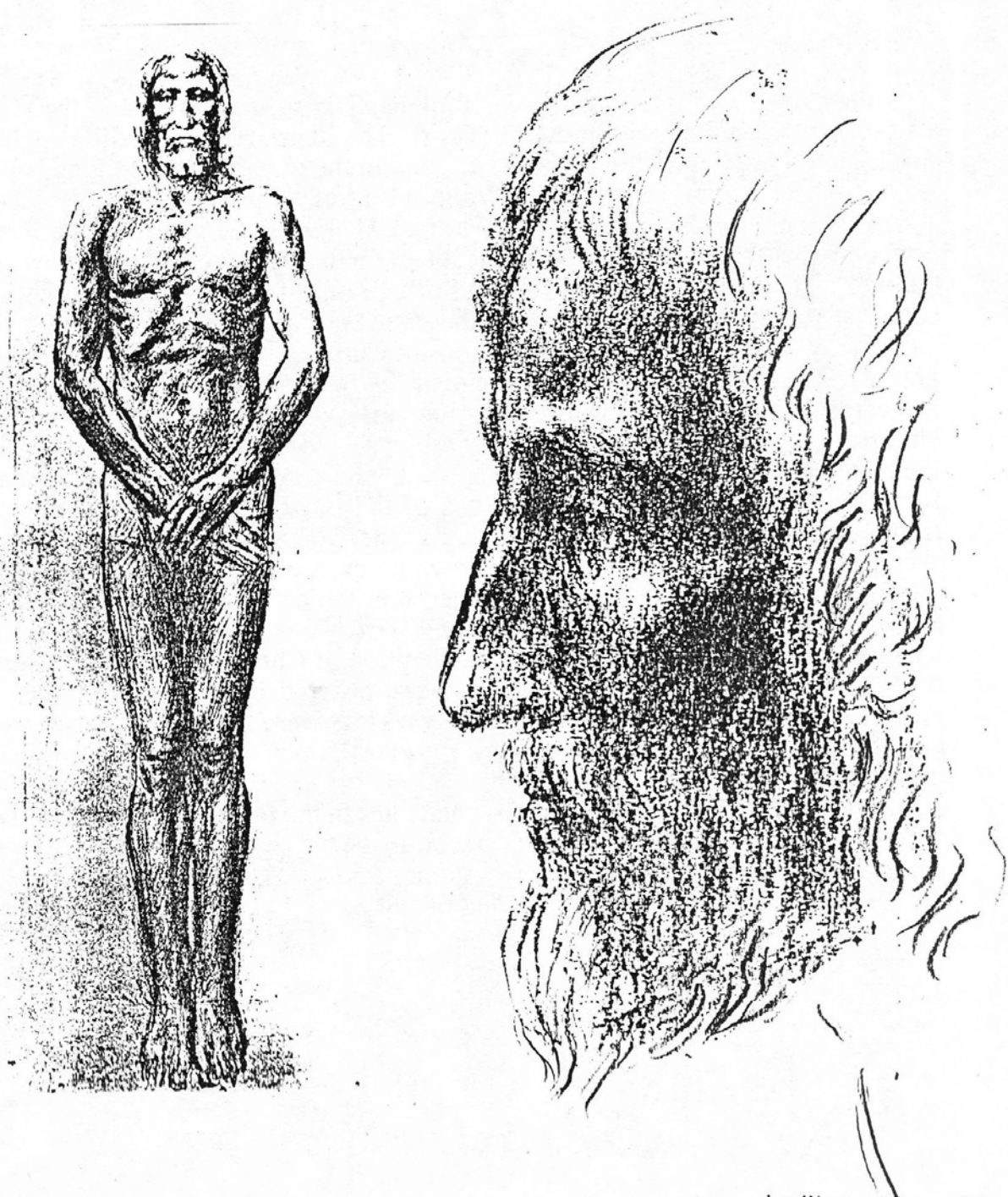
1929: A dream came true ... just accepted at the Royal Academy of Fine Arts of Antwerp, a young artist dreamed about eternal fame and Art with a capital A.

The very same day, his sister, working at the Flemish Opera House of Antwerp, received from her friend, a harpist of the orchestra, a small photo-reproduction of the Pia photos of the face of Christ as on the Shroud of Turin. The young lady was very impressed. Coincidentally both youngsters came home at the same time. The girl showed her photo to her brother.

The young artist, Jan Wouters, who became later one of the best Flemish glass painters, was so profoundly touched by the sight of the face of Christ, that he never forgot the emotions he felt that moment. This face of Christ became a source of inspiration for many of his works. As he wrote himself: "This Christ is more than a beautiful representation. He speaks more to me than the 'Beau Dieu d'Amiens' (the beautiful God of Amiens). He radiates more nobility and divine beauty than the paintings of Michelangelo, da Vinci, Van Eyck, Memlinc, Rubens, Van Dijck and many of the finest painters from all times. From my first looking upon the Face on the Shroud I never tired of looking at the divine beauty of His face."

Fate brought Jan Wouters in direct contact with the Shroud of Turin. Shortly after the publication of the new Enrie photographs of the Shroud the artist visited Paris to see the glass windows by the French artists selected to be placed in the Notre Dame Cathedral of Paris. The exhibition was held in the ex-papal stand at the Paris World Exhibition. Entering the exhibition hall, Jan Wouters noticed at once two life-size reproductions of the Shroud of Turin, made from magnificent negatives of Enrie. On the walls were several detailed photos and documents on the report of results of the experts on the Shroud of Turin made by the French "Commission of the Cardinal of Paris". This report contained the findings and opinions of some of the most distinguished Shroud experts such as Paul Vignon, Dr Barbet, Ir. Cordonnier and also the testimony given by Chief Inspector Chiappe of the Paris Police Force.

Wouters was not the only one to be moved by the profound divinity and serene beauty of the Enrie reproductions. World famous authors such as Paul Claude! and Francois Mauriac became champions of the beauty of the man in the Shroud. Mauriac revoked his own conception about the ugliness and the infirmity of Christ, pointed out in his book *Le Christ*. After having seen the photos of Enrie, Mauriac wrote his book *The Face of Christ*. In this he wrote: "The artists who represented Christ as a beautiful man were right after all. This is not a picture, but a presence ..."



Jan Wouters (Cat. nr. 83)

THE SHROUD IN FLEMISH ART (cont'd)

At that time Jan Wouters made a complete study of the stature and the face of Christ as presented on the Shroud of Turin. The likeness of his profile studies is similar to the representations of Christ found in the oldest Christian graves in the Roman catacombs. The studies of Wouters do indeed resemble very closely the sketches made by the British artist Thomas Heaphy who searched the Roman catacombs in 1830 - 1840. Because it is certain that Wouters did not know about the work of Heaphy, now kept in the Print Room of the British Museum, it is certain that both men did indeed draw the same person: Jesus Christ.

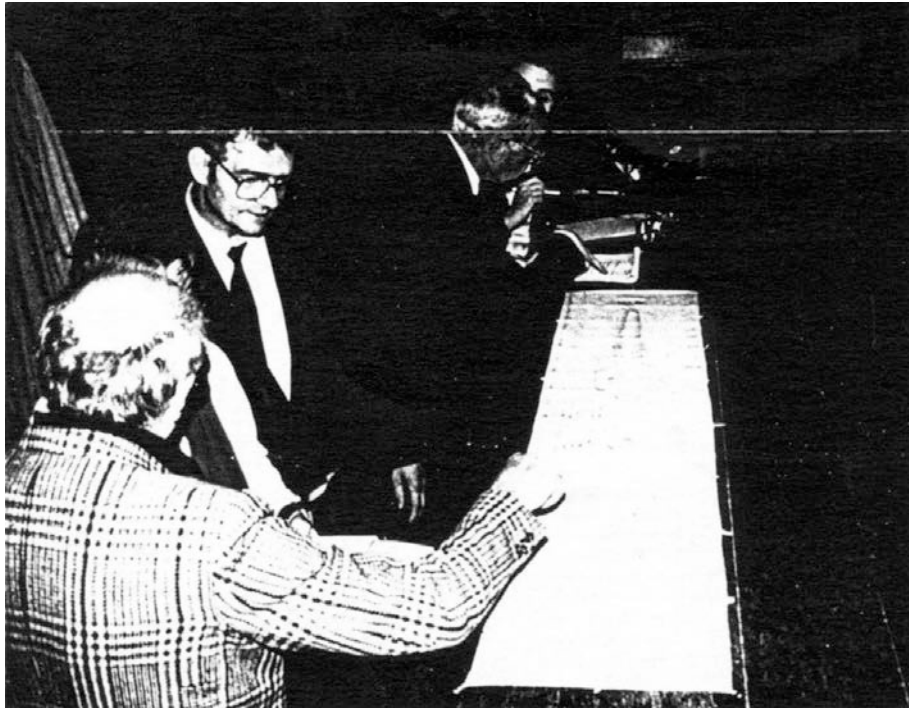
One may be sure that the representations of Christ found in the earliest Christian graves in the catacombs of Rome were made by men who had actually seen Christ in person or at least followed descriptions given by contemporaries of Christ. Unfortunately the paintings in the catacombs suffered greatly from the test of time: the breath of so many visitors and the touch of so many fingers became disastrous for many of the earliest representations of the Lord. Now only a very vague figure is left on the ceiling of the grave in the Domitillian catacombs. But the sketches of Thomas Heaphy, with his own notes, are still in good order, kept in the British Museum. Rex Morgan treated this subject in depth in his book *The Holy Shroud and the Earliest Paintings of Christ*.

Jan Wouters used several times his conception of Christ, following the Shroud of Turin in his glass paintings which were ordered by several churches and groups. The artist regrets that his results on glass were not always exactly what he intended them to be because work on glass is not very flexible for artistic impressions.

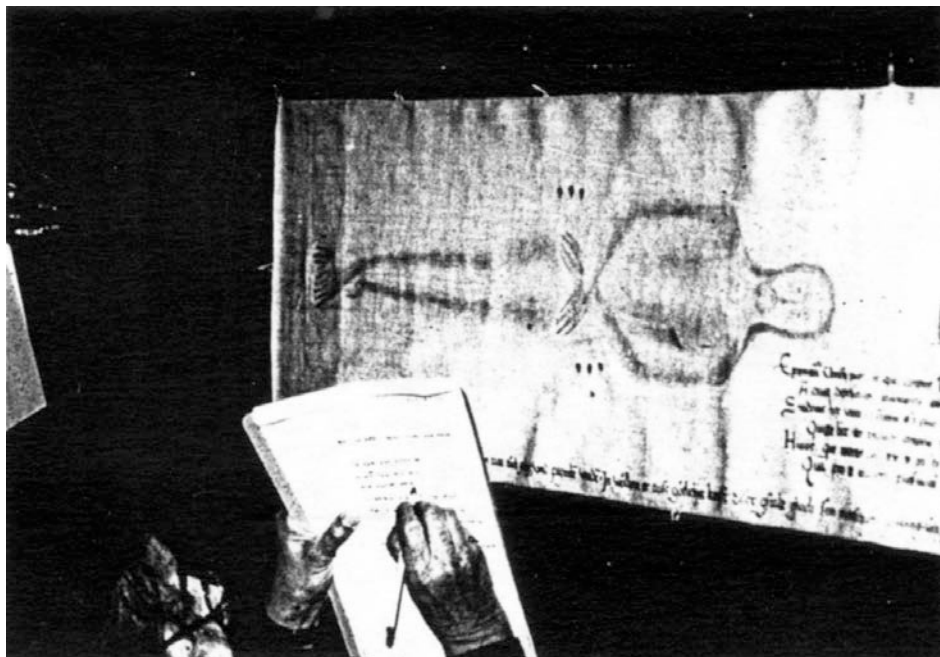
But the importance of the work of Wouters lies in the fact that an artist from our time did exactly the same as the oldest icon-makers did: representing the figure of Christ following the very first representation of the Lord, left by Himself for us on the Shroud we now know as the Shroud of Turin.

Reference:

Rex Morgan, *The Holy Shroud and the Earliest Paintings of Christ*, Runciman Press, Australia, 1986



Belgian author, Remi Van Haelst (facing camera) discusses the 1516 copy of the Shroud at Lier, Belgium, attributed to Durer



New mystery shrouds holy handkerchief

by PETER WATSON

AFTER the Turin Shroud, the Genoan handkerchief.

Now that the Turin relic has been officially declared a fake, Mr Ian Wilson, author of several books on the subject, is to call on the Roman Catholic Church to submit two *mandilions*, or kerchiefs, each believed to bear the likeness of Christ's face, taken when he was alive, to scientific examination.

One is kept in the Pope's study in Rome but the other, more celebrated one, is preserved at the convent of San Bartolommeo degli Armeni at Genoa. The *mandilion* is shown publicly once a year on Ascension Day and at other times is kept in a shrine which can only be opened with eight keys in possession of eight magistrates and noble families.

The story of the *mandilion* is much fuller than that for the shroud — because its first historical record dates back to AD544, when the Persians besieged Edessa.

According to Christian tradition, Abgarus, Prince of Edessa, wrote to Jesus, asking him to come and heal him. Jesus sent a portrait of himself, achieved by pressing his face to a kerchief. When this was shown to the prince he was cured and Abgarus was baptised with his people.

The Edessa kerchief vanished in 1204, only to reappear — in three different places. One appeared in the Sainte Capelle in Paris, erected in 1252; a second



The Genoan kerchief.

turned up at the Church of San Silvestro in Capite in Rome, from where it was transferred to the Vatican in 1870; and a third in Genoa.

The Paris kerchief was destroyed in the French Revolution in 1789 but the other two still exist. They have never been photographed and very few people have seen them close up. However, in the nineteenth century, Thomas Heaphy, a British artist, was permitted to sketch both likenesses. His drawings were purchased in 1870 by the British Museum. As shown here, the face has a dark colouring, a straight nose, and a somewhat austere expression.

Mr Wilson said yesterday: 'I feel that now is the time to have an authoritative analysis of these images. The likenesses of Christ occupy a special position and might contain important clues as to the early history of the church.'

DISCOVER 16/10/88

COMMENTS ON THE C-14 CARBON DATING RESULTS ON THE SHROUD OF TURIN**by Dr Alan and Mrs Mary Whanger, Carolina, USA - September 29, 1988**

The results of the long awaited carbon dating of the Shroud of Turin have been released after a series of rumors ever since the specimens were removed from the Shroud in April, 1988. The reports indicate that the three carbon dating laboratories found a fourteenth century date for the cloth, and the media has generally interpreted this to mean that the Shroud is a fake or a fraud. We feel there is no adequate basis for such an interpretation, for many reasons having to do with difficulties associated with carbon dating itself and with abundant historical, literary, artistic, and image analytic data which we have found during the past eleven years of extensive study which sharply date the Shroud by both internal and external evidence to between 29 and 31 A.D. The Shroud image was used as the prototype or model for many of the depictions of Jesus dating from the second or third century onward, was well known by the third century from Rome to India, and was used as the model for almost all depictions of Jesus in every artistic medium from the sixth century onward. Many of the early icons and images are so meticulously detailed in their agreement with the Shroud image that they could only have been produced by highly skilled artists looking directly at the Shroud itself or at a very good quality and highly accurate copy of it.

We wish to comment on the discrepant C-14 findings.

William Meacham, an archaeologist with considerable experience with carbon dating procedures and with a thorough knowledge of the Shroud of Turin, in articles published in 1983 and in 1986 on the use of radiocarbon measurements for dating the Shroud of Turin, pointed up the problem of the unwarranted tendency of many scientists and laity alike to assume that the C-14 testing will give an absolute date that will settle once and for all the issue of the date of the Shroud. Almost all sources of contamination of any object tend to introduce carbon which is more modern than the original carbon absorbed from the environment into the object itself while it was still living or being formed. This makes the resulting C-14 date later than would be the case if only the original carbon were being tested. This is as true for the Shroud of Turin as for any other object, and, as Meacham asserts, the carbon dating of the Shroud is an extraordinarily complex issue and the inclusion of all relevant expertise is highly important.

Since the first century the Shroud of Turin has been repeatedly exposed to a wide variety of environments and contaminants, many of which have been documented but others of which are unknown. It was enclosed in a wall for nearly 500 years; it was mounted in a wooden frame; it has been wrapped in a variety of cloths; it has been repeatedly exposed as artists, iconographers, and die cutters had

COMMENTS ON THE C-14 CARBON DATING RESULTS (cont'd)

access to it as a model for their works; it was booty in several wars. Meacham reports that since being displayed in France in 1356, when more accurate records were begun to be kept, it has been contacted by oils, wax, soap, paints, ointments, open wounds, saliva, sweat and smoke. It is possible that preservatives, starch, and image-enhancers may have been applied. It has been used as an altar cloth with candles and incense around it. At some point it may have been pierced by a poker with burning pitch on it as a test of authenticity. In 1532, it was in a fire which melted the silver casket in which it was kept wrapped in velvet and silk. This fire produced the obvious burn and scorch damage which is now partially covered with patches. It has been estimated, as Meacham reports, that the temperature within the relic casket may have reached 800 degrees Centigrade, producing various smoke and pyrolysis products from the modern wrapping cloths, "cracking" the various hydrocarbon contaminants and allowing isotopic ion exchanges to take place. A backing cloth and patches were sewn to the Shroud after that time. The Shroud has been repeatedly rolled and unrolled, each time entrapping various contaminants and hydrocarbons in the highly porous and absorbent cellulose structure of the linen. Heller reports that it was not unusual for over 90% of people with access to the Shroud to touch it, kiss it, or touch some object to it.

Many artists have made copies of the Shroud and its image over the centuries. A number of these artists have then laid their completed work directly on the Shroud, face to face and end to end, thus making the work a "brandum" or a "true copy", meaning that it had been in physical contact with the original. It is little wonder that various pigment particles have been found on the Shroud, but they are not the basis of the image.

The Shroud has also been contaminated by exposure to the polluted atmosphere of the heavily industrialized city of Turin, the Detroit of Italy. There are dust, ashes, fuel oil debris, and even copy machine toner particles on the Shroud.

In 1978, Marano reported that under the scanning electron microscope the Shroud fibers has a "filthy" appearance caused by "abundant deposit of extraneous pollutant material intimately connected with the individual fibers of the cloth."

While the pre-testing cleansing procedures would get rid of a substantial amount of the various contaminants, there is no way to get rid of all of them, as cited by various authorities such as Goude, Stuckenrath, Zeuner, Burleigh (1974), and Nelson. Meacham states that the divergence of the C-14 age from the historically dateable context is clearly the best and perhaps the only method of evaluating the effects of contamination. Also, the Shroud of Turin is a unique object: there is no other cloth which has an image which resembles that of the Shroud, and it can

COMMENTS ON THE C-14 CARBON DATING RESULTS (cont'd)

safely be said that there is no other ancient cloth that has had the various exposures and vicissitudes that the Shroud has had.

There are basically four approaches to take to these divergent findings on the Shroud of Turin. The first would be to ignore them. The second would be to assume that the C-14 studies are correct and that the Shroud is of 14th century origin. This, however, presents certain difficulties. It would mean that there had to be a 14th century artist to produce the image on the Shroud. Since the style and technique are unlike any other known work, the artist most likely was unknown and this incredible image may have been his or her only work.

Consider some of the things this artist would have had to do. One observer indicated that he would have had to work with a brush at least six feet long but with only a single bristle, since the image is of such low contrast that it cannot be clearly discerned when one gets close to it, and yet it has fine detail down to a fraction of a millimeter and is anatomically perfect. He would have had to use an unknown medium which has no pigment detectable by a battery of hundreds of modern chemical and physical tests designed to discern any known pigment. He would have had to paint the entire image in the negative, which gives a very bizarre appearance, and his skill could only be appreciated by himself or others hundreds of years later when photography was finally developed. He would have had to know enough physiology to put the nail holes in the wrists rather than through the palms where all previous artists had put them. He would have had to use the unusual technique of painting with human blood and serum to depict the multiple blood and serum stains all of which are correct for pre- and post-mortem bleeding, and even to arrange these stains so that he showed correct blood clot retraction which would be at least 24 hours old. He would have had to paint in the negative over the right eye the image of a Pontius Pilate lepton coin which almost perfectly matches and hence is a die mate of a known lepton which has Caesar misspelled on it. There is only one known lepton of this die striking, and it was not found until 1977. He would have had to include the totally unique idea of placing a Jewish phylactery (prayer box or *tefillin*) on the forehead, of adding a detail of mockery and desecration by showing it ripped open, and of making it highly congruent with the only known intact ancient head phylactery which dates from the first century, but which was not found until in 1968 at Qumran, as cited by Yadin. As a final touch, he also would have had to sprinkle on his artistic production pollen from about thirty plants and flowers that grow in Jerusalem and the Judean desert and that bloom in March and April, and that have been identified by Dr Max Frei.

If one cannot accept the existence of this hypothetical medieval artist, then as a

COMMENTS ON THE C-14 CARBON DATING RESULTS (cont'd)

third option one might attempt to explain the presence of a first century image on a fourteenth century cloth by assuming that some type of miracle had taken place.

Or one might choose the fourth option, what seems to us the most reasonable and parsimonious answer to this dilemma, and assume that the carbon dating of the cloth is in error. The testing results may, and presumably do, reflect the mixture of ancient, medieval and modern carbon that is deposited presently on and in the Shroud. We feel, however, that the Shroud tests the carbon dating much more than the carbon dating tests the Shroud, and that the current carbon dating has failed to give the true date of the fabric of the Shroud.

This is hardly the first problem of this remarkable object which countless people from the first century onward have felt bears the image of Jesus of Nazareth. We would hope that these challenges would lead to further detailed scientific and scholarly studies on the Shroud to learn why we get a 14th century dating for it as well as to discern more of the many other mysteries of this cloth and the crucified man whose image is imprinted on it by a process still unknown but felt by many to have been a massive burst of some type of radiant energy.

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COMMENTS ON THE C - 14 CARBON DATING RESULTS (cont'd)

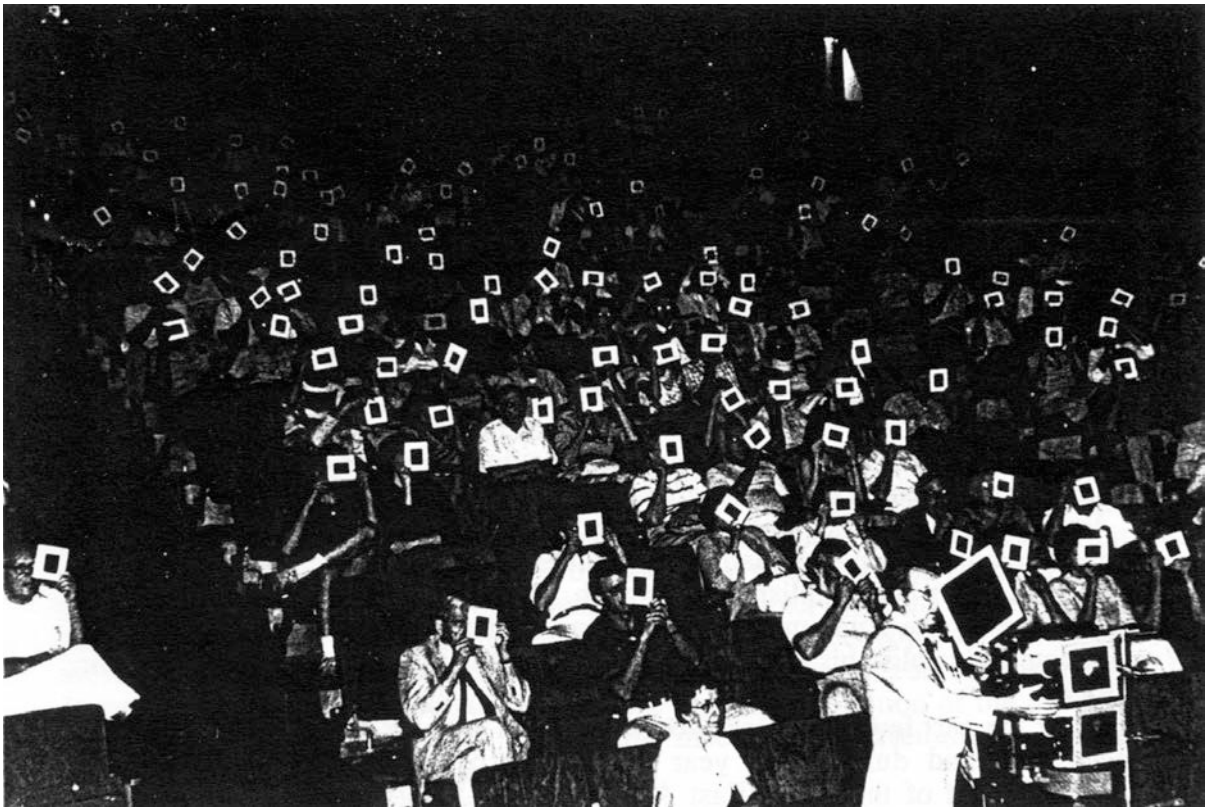
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Dr Alan Whanger demonstrates his polarized image overlay technique to a seminar audience at Duke University, Carolina

VOLCKRINGER PLANT DONATED TO S.E.A.R.C.H

Dr Jean Volckringer, born in Paris in 1906, after a distinguished career in pharmacy and biological chemistry, became Inspector General of Health for France in 1956. During his long career he was the recipient of many national honours including Officer of the Legion of Honour, Commander of the National Order of Merit, Officer of the Order d'Etoile Noire, Commander de la Sante Publique, Medal of Honour du Service de Sante Militaire, Laureate of the Academy of Medicine, Laureate of the Academy of Pharmacy and Knight of the Order des Palmes Academique.

During his days as a hospital professor of pharmacology he discovered an old book of pressed plants, botany being one of his hobbies. What struck Volckringer, who has always been interested in the Shroud of Turin, was that several of the plants in the book, dating back to the eighteen-forties, had produced images in positive and negative on succeeding pages which were very similar to the negative image on the Shroud.

In 1942 he published his book *Le Probleme des Empreintes devant la Science* in which he expounded his theory that there was a perfectly natural explanation for the nature of the Shroud image, namely, that it had been made by cellulose degradation of the fibrils of the cloth by the effect of vegetable matter and various chemicals which had been placed on or near the corpse. Thus Volckringer anticipated by forty years what STURP scientists concluded after the 1978 examination of the Shroud in Turin that the actual cause of discoloration on the Shroud image area is cellulose degradation.

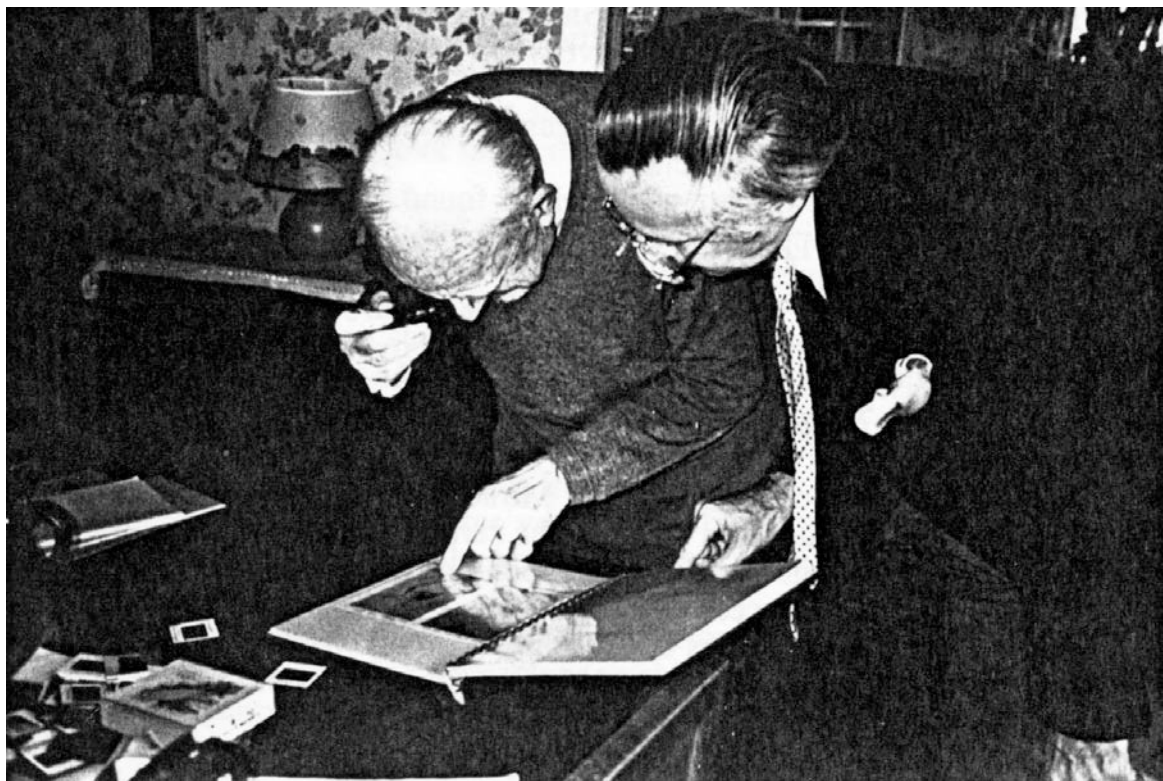
Volckringer's work is quoted and the photographs of his plants and their images appear in almost every standard work on the mystery of the Shroud although his book has never been published in English. As *Shroud News* readers have been made aware, the Runciman Press was given permission, some time ago, to translate and publish his work in English. It is hoped that this will be done during 1989.

Over the past few years Rex Morgan has met with Dr Volckringer on several occasions and during this year Dr Volckringer generously marked the establishment of the South East Asia Research Centre for the Holy Shroud (SEARCH) by donating his original plant, *Lysimachia*, which dates to 1847 and is still in perfect condition, together with the original pages from the book in which it was pressed, showing both the positive and negative images it produced.

This very valuable Shroud-connected item will be part of the permanent exhibition and resource material of SEARCH for which all future Shroud researchers will be extremely grateful in years to come.



PARIS 1988



NATIONAL CATHOLIC NEWS SERVICE November 1988**ROME: The Shroud of Turin continues to stir passions in Italy almost a month after test results announced the cloth is medieval in origin.**

The Archdiocese of Turin and the Italian Catholic newspaper *Avvenire* have been inundated by letters since the carbon-14 test results were announced by Turin Cardinal Anastasio Ballestrero.

In letters, columns and talk shows, Italians speculate on the possible flaws of the carbon-14 tests used to date the cloth and the questions science still has not answered about what some believe is the burial cloth of Christ.

The highly respected Jesuit journal *La Civiltà Cattolica* published a commentary by Jesuit Father Giovanni Marchesi titled "The Mystery of the Shroud Continues."

Father Marchesi recounted the story of the three laboratories that tested pieces of the Shroud and determined it to be from the 13th or 14th century.

He then raised a series of puzzles that he said science had still not been able to solve, including:

The three dimensional form of the Shroud figure.

Its similarity to a photograph negative

The traces of blood on the cloth

The "anatomical perfection" of the figure, a rendering not possible in the Middle Ages, according to Father Marchesi.

The traces of Middle Eastern plant pollens found in the cloth.

The traces of what appear to be ancient coins on the eyes of the figure, a Middle Eastern burial technique.

"Could a medieval artist have such a vast store" of "historical, chemical, anatomical and scientific knowledge which the most advanced modern science only recently discovered or has not yet deciphered?" Father Marchesi asked.

The newspaper published a full page of excerpts from the more than 100 letters it had received.

Some readers speculated that the Miracle of the Resurrection altered the chemistry of the Shroud, thus negating the carbon-14 tests.

Others questioned the accuracy of carbon-14 dating, citing a variety of reports that cast doubt on the process.

In light of previous studies done on the Shroud, wrote one Milan reader, the carbon-14 tests "should call into question not the authenticity of the relic, but the validity" of the tests.

One priest addressed his letter to Cardinal Ballestrero.

NATIONAL CATHOLIC NEWS SERVICE (cont'd)

"Do you know what I advise you, Eminence?" wrote Father Pietro Sganzzetta. "Put aside carbon-14, uranium and all the other modern pestilences.

"Keep the faith like a simple believer, tend to the substance, and on relics turn a blind eye.

"The supernatural eludes scientific investigation."

For some, the report on the Shroud has been a subject of pain.

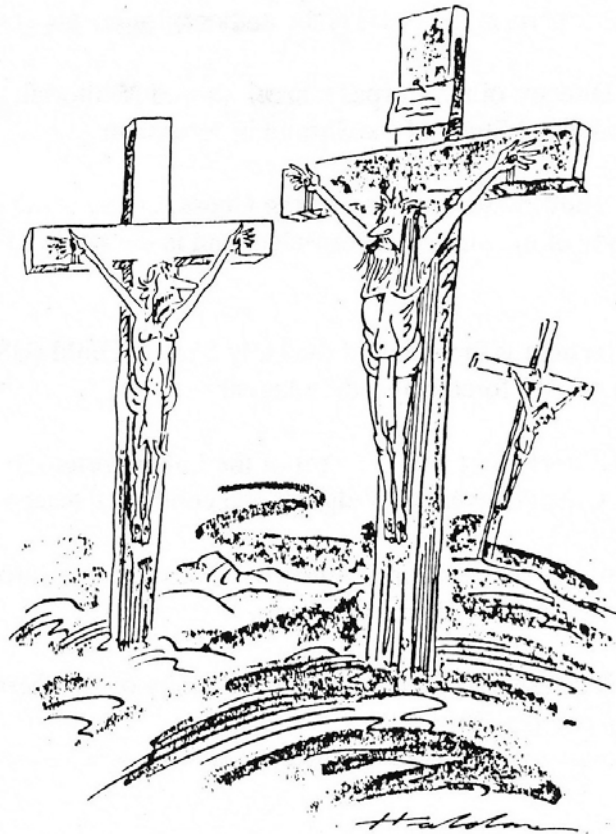
On an Italian television talk show dedicated solely to the Shroud, Italian writer Italo Chiusano spoke of his hurt.

"I suffered like a child who had never known the father and of this father had only one photograph," he said, "only to discover unexpectedly that it is false."

Chiusano concluded that God gave the proof of the false Shroud to a humanity that is still in its infancy and needs to become adult.

In an interview, Cardinal Ballestrero said it was up to science, not him, to evaluate the results of the carbon tests.

"We have said and repeated that the veneration of this sacred cloth continues and remains one of the treasures of our Church," he said.



"They're doing me for forging religious relics"

BRIEF NOTES ON SOME OF THE CONTRIBUTORS

Ernest H. Brooks II is President of Brooks Institute of Photography, Santa Barbara, California. He was one of the photographic team members of the STURP investigation in 1978

Dorothy Crispino is a classical scholar and Editor of *Shroud Spectrum International*

Rod Devlin is the New Zealand correspondent for *Shroud News*

Revd Fr Albert R. Dreisbach Jnr is an Episcopalian priest and Executive Director of the Atlanta Centre for the Holy Shroud

Don Luigi Fossati, of Turin, is the author of several Shroud books and is an expert on the cataloguing of all known artistic copies of the Shroud

Professor Eberhard Lindner is the author of *Evolution - Weltende - Freiheit*, Karlsruhe, Germany

William Meacham is an archaeologist at Hong Kong University and was a member of the C-14 advisory panel of experts in 1986. He is the author of many papers on the Shroud

Harold Nelson is the Director of the Corpus Christi Shroud Memorial, Texas, and was a member of the Environmental Study of the Shroud in Jerusalem

Dr Eugenia Nitowski (now Sister Damian of the Cross, OCD) is the Director of the Environmental Study of the Shroud in Jerusalem and is the world's foremost archaeologist of rolling stone tombs

Revd Fr Adam J. Otterbein is President of the Holy Shroud Guild (USA) and has been for many years one of the world's foremost sindonologists

Emeritus Professor Gilbert Raes was Director of the Laboratorium de Meulmeester for Textile Technology at Ghent University, Belgium and conducted tests on the Shroud in 1973

Revd Fr Peter M Rinaldi is the author of numerous books on the Shroud and has been the world's foremost sindonologist for some sixty years

Dr Daniel Scavone is Professor of History at the University of Southern Indiana and is a prolific author of papers on the Shroud

BRIEF NOTES ON SOME OF THE CONTRIBUTORS (cont'd)

Dr Paul Smith is the Melbourne, Australia. Correspondent for *Shroud News*

Frank C. Tribbe is author of *Portrait of Jesus? - The Illustrated Story of the Shroud of Turin*, Stein and Day, USA, and the author of numerous papers on the Shroud and allied subjects

Remi Van Haelst is the founder of the Belgian Shroud Group Lijkwadegenootshap and author of *Her Gelaat Van Kristus*, Antwerp 1986

Ian Wilson, of Great Britain, is one of the world's foremost Shroud authorities and has written several books on the subject. *The Turin Shroud* (1978) is still regarded as the sindonologists' basic textbook. He also wrote the benchmark movie *The Silent Witness*

Dr Alan Whanger of Duke University, Carolina, and Mary Whanger developed the Polarized Image Overlay Technique for the comparison of artistic renditions of Christ with the Shroud Image and have undertaken extensive research work into numerous other aspects of sindonology

SEVERAL CONTRIBUTIONS WHICH ARRIVED TOO LATE FOR
INCLUSION IN THIS ISSUE WILL BE PUBLISHED IN DUE COURSE
IN FUTURE ISSUES OF SHROUD NEWS

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SHROUD NEWS began in 1980 when Rex Morgan, author of three books on the subject of the Holy Shroud (PERPETUAL MIRACLE -SECRETS OF THE HOLY SHROUD OF TURIN, SHROUD GUIDE and THE HOLY SHROUD AND THE EARLIEST PAINTINGS OF CHRIST) started putting together a few notes about current developments in sindonology (the study of the Shroud of Turin) for a small circle of interested people in his home country of Australia. He didn't expect it to go beyond a few issues.

The bulletin now reaches subscribers all over the world and because of its relatively simple method of production it can be written and produced and the information disseminated more quickly than most news-sheets of a similar kind or the more prestigious journals. It contains information, news, articles and illustrations gathered from sources of Shroud study worldwide through Rex Morgan's extensive personal connections with what has been described as the "Shroud Crowd".

Rex Morgan is a frequent traveller overseas and thus has the opportunity to keep abreast of latest developments in Shroud study and research. He was present at the world media preview of the Shroud itself in October 1978 in Turin, Italy and has met with numerous Shroud researchers in many countries. His quest for information about the Shroud has become, as he describes it, a "passionate hobby". He brought the world-famous Photographic Exhibition created by Brooks Institute, California, to Australia, New Zealand, Hong Kong and Macau and during its tour it attracted more than half a million visitors. The exhibit has now been given to the non-profit making organisation, The South East Asia Research Centre for the Holy Shroud (SEARCH) of which Morgan is President. He is also a member of the Board of Directors of the USA based Association of Scientists and Scholars International for the Shroud of Turin (ASSIST) and was a member of the scientific team which conducted environmental experiments in a Jerusalem tomb in 1986 (The Environmental Study of the Shroud in Jerusalem).

Our list of SHROUD NEWS subscribers continues to increase. We request a subscription in Australia of \$6 for six issues posted. SHROUD NEWS comes out six times per year. The USA subscription for 6 issues is \$US 6 (posted surface mail) or \$US 12 (posted airmail). Postage to other countries varies. ALL back issues are available at \$1 (US or Aust) each plus postage charges.

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