

A NEWSLETTER ABOUT RESEARCH ON THE HOLY SHROUD OF TURIN  
The most frequent Shroud-related publication in the English Language  
**published in Australia for Worldwide circulation since 1980**  
edited by REX MORGAN, Author of several books on the Shroud  
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*George Gongora/Caller-Times*

At the First United Methodist Church In Bayside Corpus Christi, Texas,  
sculptor Kent Ullberg addresses the crowd at the unveiling of his statue,  
"It is I" based on his study of the image on the Shroud of Turin

## EDITORIAL

In recent times there has been a good deal of discussion about the Vinland Map now thought again to be genuine and not, as claimed by microscopist and publicist Dr Walter McCrone, to be a fake. It was McCrone who first made major claims that the Turin Shroud was a forgery since the tenuous unsigned draft document to that effect by one Pierre D'Arcis in the 14th century. D'Arcis and McCrone have since been regarded as the standard bearers for all who are afraid that the Shroud just might be genuine. The Vinland Map controversy has led Dr McCrone to begin publishing newssheets on the Internet about the Shroud and his other work.

Indeed, a number of Shroud related items have reached my desk from correspondents with access to the Internet. It is a remarkable way of promulgating everything and anything in one's mind to a vast worldwide audience without trying to find anyone willing to publish it. The obvious advantage of this is that a person's own work is published without interference by editors, trainee journalists, censors, or others charged with keeping their publications politically correct for the time being and suiting the convenience of their circulation criteria. The obvious disadvantage (and, surely, an enormous threat to society) is the total abandon with which any kind of material can now be, and is being, promulgated and accessed without control, precisely the opposite of what was envisaged in George Orwell's novel *1984*.

Arguments continue to rage over the Nicholas Allen claims of image formation by the sun, the C14 testing results of 1988, the Riggi excursion into DNA testing of Shroud blood fragments and continuing further claims that the Shroud is a painting. Let us hope that all interested in the Shroud for whatever reason and from whatever viewpoint will act, speak and write in a non-aggressive manner as we approach again the Exposition of the Shroud itself, whatever it is, in 1998 and the attendant publicity it will draw.

A correspondent recently took me to task for what she saw as a "carping" tone in *Shroud News*. I cannot rewrite the work of others who may carp but I hope my own work is not doing so despite the increasing despair with the world which tends to come to one from time to time with the onset of the winter of one's life. Or dare one think, without undue presumption, that what appears to be carping is in fact a function of wisdom and experience?

REX MORGAN

(*Shroud News* publishes this item as received - Ed)

## THE OPENING AND INVESTIGATION OF THE RELIQUARY OF THE HOLY SEPULCHRE, PAMPLONA CATHEDRAL

By Ian W. Dickinson

In April 1992, with the kind assistance of Canon Jesús Maria Omeñaca Sanz, Treasurer of Pamplona Cathedral, I was able to examine the Reliquary of the Holy Sepulchre and take as many photographs of the contents as was possible through the crystal cover of the model tomb. (1)

There were amongst the several relics, pieces of cloth, but none showed the distinctive weave of the Holy Shroud kept in Turin. However, there was another piece of cloth difficult to see, and of course there were many things not visible and that proved to be the case when the tomb was opened.

The opening of the reliquary was delayed originally because it was not clear how to access the tomb without damaging the crystal top. When a way in was found, the second delay prevailed, the restoration of the Cathedral; but this played an ironical part in the story because there was no immediate rush, as I now suspected that the model tomb was less likely to contain a fragment of the Shroud; but there was still a chance which became evident when the reliquary was opened on 4 May 1993. (2)

As the Report states, in front of the undersigned Jesús Maria Omeñaca Sanz, canónigo Dignidad de Tesorero de la S.I.C.M. de Pamplona, in the Chapter House, was opened for examination the Reliquary of the Holy Sepulchre, belonging to the treasury of this Cathedral. Present as well were M.I.Sr. D. José Goñi Gaztambide, Canon and archivist of the Chapter; the Rvdo. D. Joaquin Martinena Lorente, assistant of the Chaplain of the Cathedral, and Srta. Mercedes Orbe Sivatte, assistant in the Secretariat of Art of the Archbishopric.

Inside the little container bearing the Gothic capitals DE SUDARIO DOMINI was found just a square fragment of cloth coloured red, approximately 4 x 4 cm; the colour excludes this cloth. Another piece of what may be linen was found, 3 x 3 cm. Also, there was silk cloth, which can look very much like the Shroud linen. (In fact, I asked several milliners in

## THE PAMPLONA RELIQUARY - Dickinson (cont'd)

Canterbury what they thought the Shroud replica cloth was made from. Four out of five thought it was silk after examining and feeling the material.) With the silk is described a piece of linen 5 X 16 cm. There were several other scraps of cloth mentioned and one piece used to wrap up the fifteen small relics that appear listed on the MS in the tomb. This MS bears the date 1571, which proved the Dept. of Manuscripts of the Bibliothèque Nationale, Paris, to be correct with their estimate of a hand of the 16th century. Other script on relic labels is given as medieval.

Once the contents had been examined and photographed, the inscriptions recorded, the items were then returned to the ark of the Reliquary.

I was not present for the opening of the Reliquary, so there were some more details needed from Pamplona before conclusions could be finally drawn. I requested macrophotos of the linen cloth items. Time was slotted for this after the completion of the Cathedral restoration; and then Jesús Omeñaca opened again the tomb on 17 May 1995, and photographed the cloth that measured 4 X 4 cm (the red cloth) and another small piece, which could not be seen from my original viewing i.e. the piece of 3 X 3 cm of a cream colour, which looks like linen; but it was clear from the photo that it was not a twill weave, so this is now excluded. The remaining piece of linen was 5 X 16 cm, this is a similar colour to the Shroud, but again plain weave, and like the former cloth, appeared to be without a label.

Again, I was not present at this second examination but I think from the descriptions and photos it can be safely documented that a fragment of the Shroud has not found its way to this Pamplona Reliquary, which on any account is certainly fit to have held such a treasure by its whole appearance. This of course means that none of the missing parts of the Shroud are yet located, but there is still a chance that somewhere, even in private hands, a small reliquary may be found containing such a fragment. So here I should mention the reference of a fragment described as St Suaire, seen in Lyon around 1870 by Rohault de Fleury. (3)

The description of the Lyon relic would fit the known Shroud cloth except for two details. I also withheld my final judgement on this relic (4) until I had learned for certain what was in the Pamplona

## THE PAMPLONA RELIQUARY - Dickinson (cont'd)

Reliquary, because it and Lyon's both pointed to the Ste-Chapelle of Paris. But now it looks as if neither one has verified the part of the Sindon that was sent by Baldwin to St Louis as being Shroud cloth, which has put the question as to what cloth relic residing at Ste-Chapelle the Lyon fragment came from. These are the details that de Fleury gives of the St Suaire relic. It measures 26 X 18 mm, and he counts 19 threads to this 18 mm, which is far fewer than the Shroud cloth. The material is linen and very soigné (well finished, neat, nice, carefully done etc.) and he compares its fineness to gros Cambrai, this is quality French cloth, but implies that the relic is not a twill weave. So, although this relic was said to have come from Ste-Chapelle, it does not seem to be from the Shroud, but it is still an interesting reference as to what was circulating as supposed Shroud cloth.

Though the Pamplona reliquary did not eventually hold a sample of Shroud linen, there was an ironical side effect produced by that possibility. While a crank member of the BSTS (namely Rodney Hoare, who was chosen to be Chairman by Ian Wilson) was disseminating his imbecilic ramblings, another book appeared by the well-known genealogist and Shroud writer, Noel Currer-Briggs, in June 1995. (5) His book contains many references to the Pamplona reliquary and its implications. As an historian Currer-Briggs confronts the radiocarbon test dates, and cannot reconcile these (understandably) with the historical evidence of a Shroud during the preceding decades etc. before 1260, and this included a possible fragment in the Pamplona reliquary pre-dating 1260; and he even suggests a C-14 test for this cloth! In fact, the knowledge of the historical background had caused him to query the dates given by the Oxford University scientist, Edward Hall, soon after the 1988 tests (before the Pamplona relic was known of). And Hall, being sensible of possible irrefutable contradiction, was prepared to move his goal-post and fix it at a new date of 1237 i.e. about the 2% range of his results. This shows how weak his research really is: there is no possible evidence in existence that would cause me to move my date to post AD 33. Hall boasted on air that he was '100%' convinced of his findings and that others are flat-earthers, yet at the slightest tilt, he slides down the slope with his dates. Hall is now in the same predicament as Walter C. McCrone re the Vinland Map. (6)

## THE PAMPLONA RELIQUARY - Dickinson (cont'd)

Now I turn to the relic 'de Sindone' recorded at Oviedo Cathedral, where the better-known Sudarium is preserved. I had a very interesting bundle of details from Señor Ramón Platero, Offices of the Archbishopric, in 1993. He tells me that apart from the Sudarium, there is kept a smaller piece of linen in a silver frame, 26 X 25 cm, which ancient documents represent as 'a piece of the Holy Shroud'. But of course the dimensions of this linen rule it out as a part of the side strip of the Shroud; also, from a photograph that was sent to me, the relic revealed a plain weave for the linen. Nevertheless, the details sent on the Cámara Santa at Oviedo made interesting reading, with numerous relics of the Passion that are similar to those that reached Ste-Chapelle, Paris. And then there is the Sudarium, which I shall be able to assess only after a closer look, as there are a few things I wish to verify from this relic. The recorded dimensions of 84 X 53 cm (33 X 20.86 inches) may be a length of 1.5 cubits and a width of 1 cubit; but there is another possible unit to consider.

In conclusion, I thank once again my good friend Canon Jesús María Omeñaca Sanz for the opening of the Reliquary of the Holy Sepulchre. Also, things would have been more complicated without the assistance of the fluent aspects of Spanish for correspondence and telephone calls, kindly provided by Mrs Barbara H. Austen of Canterbury, a former missionary teacher in Spanish speaking Peru; also, I thank Robert C. Marshall of Canterbury for every kind of general assistance.

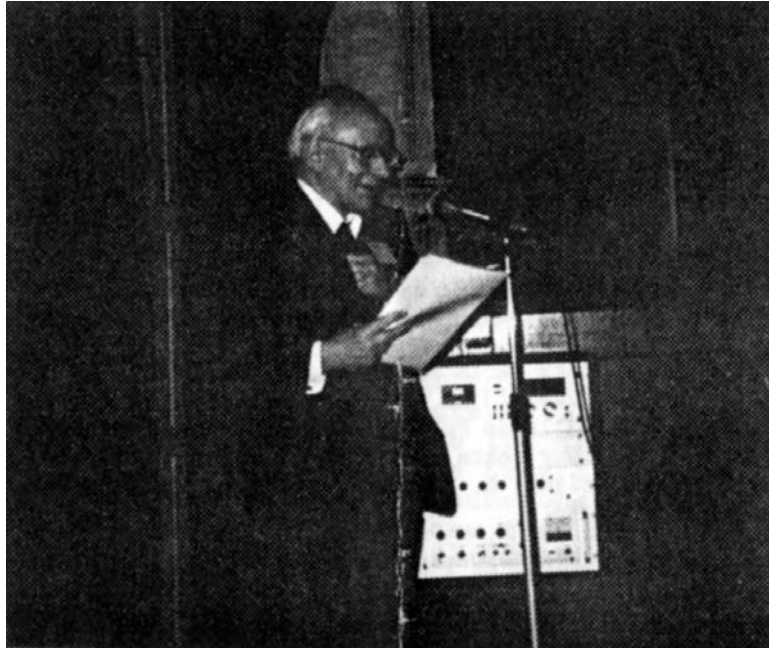
Canterbury, Lent, 1996

## THE PAMPLONA RELIQUARY - Dickinson (cont'd)

## NOTES AND REFERENCES

1. 'Why Parts of the Shroud are Missing: The Reliquary of the Holy Sepulchre, Pamplona, and the Great Shrine of Ste-Chapelle, Paris', Ian W. Dickinson, *Shroud News*, No. 74, Dec. 1992, pp. 3-14.
2. APERTURA Y RECONOCIMIENTO DEL RELICARIO DEL SANTO SEPULCRO, DE LA S.I. CATEDRAL METROPOLITANA DE PAMPLONA, Ma Omeñaca Sanz, Tesorero de la de Pamplona, 4. May 1993, revised ed. 17 May 1995.
3. 'Memoire sur les Instruments de la Passion de N.-S. J.-C.', C.H. Rohault de Fleury, Paris, 1870, P. 244: - 'J'ai vu à Lyon une parcelle du saint suaire provenant de la Ste-Chapelle de Paris, de 26 mm de long sur 18 mm de large. On compte dix-neuf fils sur cette largeur. C'est une étoffe de lin tout unie, d'un tissu très-soigné, &, pour la finesse comparable à ce qu'on appelle du gros Cambrai.'
4. 'L'Identification Scientifique de l'Homme du Linceul Jésus de Nazareth, Actes du Symposium Scientifique International, Rome, 1993', Ed. A.A. Upinsky, Centre International d'Etudes sur le Linceul de Turin, Paris, 1995, p. 170.\*
5. 'Shroud Mafia - The creation of a relic?', Noel Curren-Briggs, Book Guild, Lewes, 1995; see under Pamplona in Index and add p. 206, and under Hall. See also 'Turin Shroud: In Whose Image?', Lynn Picknett & Clive Prince, London, 1994, pp. 41-42. They accepted the erroneous radiocarbon dating, but had to move the goalpost to 1492 to fit their incredible, but nevertheless interesting, camera solution. Consequently, they had to find a way to dismiss the Pamplona Reliquary if it did prove to hold a relic from the Shroud i.e., it would be of no significance?
6. 'The Vinland Map and the Tartar Relation', R.A. Skelton, T.E. Marston, & George D. Painter, Yale, New ed., 1995. The data on the historicity of the map confirms McCrone's incompetence.

\* Those who have this volume can add corrections for pp. 169-172 and pp. 307-311: p. 170, Fig. 1 = 4; Fig. 2 = 3; col. 2, par. 4, line 4, = a visit to the cleaners; p. 171, Fig. 3 inverted = 2; Fig. 4 = 1; p. 307, col. 1, par. 3, line 6, 32 = 21; par. 4, line 11, cubit = cubits; line 14 to 15, delete 'being...reading'; line 16, 170.1 - 170.15; p. 308, Fig. 1, add, Inv. UC.36149; Fig. 4 is inverted; Fig. 12 is reversed (use a mirror); loss of clearness on all Figs, a magnifying glass helps; p. 309, col. 1, par. 4, line 3, were = was; par. 5, line 4, Fig. 7 is inverted; line 6, Fig. 8, mark near hands cannot be seen; par. 6, line 11, his = this; col. 2, par. 3, line 4, = pilgrim; par. 4, line 6, = picture surrounds - ; line 19, tow = two; p. 310, col. 1, par. 3, line 3 = both for; par. 5, Fig. 13, should be Face, photographic positive; note 5, line 1, ?? is missing in the Key; line 2, 3 = ??; line 3 = 'in a shroud of fine (pure) linen'; line 7, delete comma after cloth. There are a few more minor printing errors not listed here; and pp. 169-172 should be in the Conservation section of the book.



Prof Dr Werner Bulst giving a paper at the Bologna Shroud Conference 1989



Prof Dr Werner Bulst with author Rex Morgan 1989



## WERNER BULST

by REX MORGAN

As reported in *Shroud News* No 93 Professor Dr Werner Bulst of Darmstadt, Germany, died on 20 December 1995. A Jesuit priest, Bulst built up an enormous reputation as a scholar and took particular interest in the Shroud and in the likeness of Christ as portrayed over the centuries. Father Bulst was born in 1913 in Berlin, educated in a classical school and joined the Jesuit order in 1932. He was ordained a priest in 1942 and after studying philosophy at Munich, theology at Breslau and Frankfurt, and archaeology and history at Rome, he took his doctorate in Biblical Theology and became Professor of Theology at St George's, Frankfurt in 1952. He was also Professor of New Testament Studies and Apologetics in the Jesuit Theological Faculty at Frankfurt and subsequently Lecturer in Theology, Ancient Church History and Roman History at the Technical University of Darmstadt.

Father Bulst was fluent in seven languages and over a period of forty years wrote many articles on aspects of Shroud study. These were often published in *Sindon* and *Shroud Spectrum International*. In 1955 his book *Das Grabtuch von Turin* [The Shroud of Turin] appeared and was subsequently translated into English. During his long collaboration with Jesuit colleague, Professor Heinrich Pfeiffer, SJ, iconographer and art historian of the Gregorian University, Rome, they published two books *Das Turiner Grabtuch Und Das Christusbild* in 1987 and *Das Echte Christusbild* in 1991. Following the carbon 14 tests in 1988 Bulst wrote a vigorous denunciation of the results in his book *Betrug am Turiner Grabtuch* [Fraud and the Turin Shroud] published in 1990.

Bulst was a man of great intellect and was characterised by his quiet, gentle and genteel style. I had the privilege of meeting and discussing Shroud matters with him at the Rome Conference in 1989, where we both gave papers and were able to share a rare and brief showing of the Genoa Icon and I subsequently called on him at Marien hospital where he lived in Darmstadt.

Werner Bulst has joined that great company of Shroud experts who have now discovered the truth about the Shroud and have left us to continue wondering about it.

## A SCIENTIFIC APPRAISAL OF THE ALLEN HYPOTHESIS FOR THE FORMATION OF THE IMAGE ON THE SHROUD OF TURIN

by Paul R. Smith, Australia

The first question that might be considered is whether Br Michael Buttigieg F.S.C. is being unreasonable in challenging in print, without consulting Professor Allen's report (*Times* 16/ 9 /94 ) on the professor's new findings on the Turin Shroud ? Once an item reaches the media, especially when the *Times* is involved, then surely it is open to public comment. Even if the report itself were to be inaccurate, Br Buttigieg would not know this but accept it at face value.

However, as I look back through the *Times* report, and the letter Prof. Allen wrote, I fail to detect any significant difference.

For myself I find it hard to believe that the corpse shown on the Shroud was suspended upright during the image formation, as suggested by Prof. Allen. This is because there is no evidence, in the image, of a rope or other means of suspension. Furthermore, the post-mortem blood and serum flow shows that the body was lying horizontally at the time of image formation.

Now Br Buttigieg's suggestion that the body was suspended in a vacuum, although made tongue in cheek, would only explain why the body image was not blurred by swaying in the breeze (after all it was a real body not a statue!). Since it took Prof. Allen four days to make one side of the image, the vacuum hypothesis would explain why the image on the Shroud was that of a body in an advanced state of rigor mortis, but not yet showing the signs of decay (c.f. Jerome S. Goldblatt *National Review* 16/ 4 /1982).

Perhaps it was because, to use his own words, Prof. Allen has spent five long lonely years "carefully checking his result" that he has failed to understand the reference to William Harvey's 1628 discovery, of post-mortem blood circulation. It is of significance, but I think

## THE ALLEN HYPOTHESIS - Smith (cont'd)

it should be sufficient to say here that blood and serum are present on the Shroud, And the blood is traumatized blood i.e. it came from a person who died a violent death.

Dr Allen, as an academic, should know that one cannot work in isolation (or a Buttigieg vacuum) but must take note of the discoveries of other researchers working in the same field. While it is true that with so many disciplines involved in Shroud studies, it is hard to keep abreast of all the findings, account must be taken of all the facts that have been firmly established about the Shroud of Turin.

Dr Allen states that Prof. J. Lejeune's views concerning the pedigree of the Shroud are irrelevant to his argument. The contrary is true. Lejeune showed that the Shroud was in existence between 1100 AD and 1200 AD (*Shroud News* 80). Once this was established it was possible to show that the piece of cloth now housed in Turin was in existence before 944 AD. Dr Allen gives no reason for dismissing Lejeune's claim, but to admit that Lejeune was right would bring into question the carbon dating tests.

This issue of the accuracy of the carbon dating tests was very carefully examined by Dr Dimitri Kouznetsov, Russian Scientist and Director of the E.A. Sedov Biopolymer Research Laboratories in Moscow (c.f. D. Mannix C. Chem, .FRSC, FI Inf. Sc *Shroud News* 88). In his paper "Old Linen Textiles and the dating of the Turin Shroud - A Chemical Investigation" delivered to the American Chemical Society's conference in California April 1995, Kouznetsov proved experimentally that the 1988 dating tests on the Shroud were wrong. In these tests they failed to take account of the effect of the 1532 fire of Chambery. In this fire the Shroud was enclosed in a casket while the temperature outside reached the melting point of silver (961° C). Kouznetsov showed that linen, subjected to such conditions would give a carbon date that was more recent, by hundreds of years, than its due date of manufacture. From his experiments and the data that was published on the 1988 tests, Kouznetsov concluded

## THE ALLEN HYPOTHESIS - Smith (cont'd)

that the most likely date of manufacture of the Shroud would be around 2,000 years before the present time.

While I'm sure he doesn't run the risk of being categorized by Prof. Allen as "thick skinned" Harry Gove, the pioneer of the accelerator mass spectrometry technique used by the three laboratories in testing the Shroud, now admits that there could be some doubts about the result (*Shroud News* 91). This doubt, on the 1988 tests, is the result of the discoveries by Dr Leoncio Garza-Valdes (*Shroud News* 89).

The most important thing to be considered, in the evaluation of the Allen hypothesis, is to look at what is actually known about the Shroud image. The first point to make is that the Shroud image is purely superficial - in fact only 3 to 4 microns thick. This means it would be totally impossible to treat any cloth with a solution of silver sulphate or silver nitrate solution and produce such a superficial image. Due to capillary action, any solution, no matter how it was applied, would penetrate the cloth more deeply, just as the blood on the Shroud has done in the blood image areas. Furthermore the image would not be of uniform thickness as the Shroud image is.

Examination of the brownish coloured image shows that it is formed by globules of dehydrated cellulose.

We know that silver salts did not play any part in the formation of the image on the cloth. Morris, Schwalbe and London showed in their x-ray fluorescence investigation of the Shroud (*X-ray Spectrometry* Vol. 9 No 2 1980 pages 40 - 47) that there was no silver present in the body image areas. With the x-ray fluorescence technique used it is possible to detect the presence of metals down to 1 microgram per square centimetre - well below the trace level of silver that would have been left behind after washing the cloth in ammonia. Heller and Adler confirmed the absence of silver, by chemical testing, in their paper - "A Chemical Investigation of the Shroud of Turin" (*Canadian Forensic Science Journal* Vol. 15 No 3 1981). It should be pointed out that there were significant traces of

## THE ALLEN HYPOTHESIS - Smith (cont'd)

silver, confined solely to the scorch marks on the Shroud, where the molten silver from the Shroud's casket burnt holes in the cloth during the Chambery fire.

Another feature of the Shroud image is that when it is examined with a VP8 image analyser (an instrument used in space research) a perfect three dimensional image of the Shroud figure is formed. It is not possible to do this with ordinary photographs or images produced by the camera obscura (c.f. *Analytica Chimica Acta* 135 - 1982 pages 3 to 49).

Allen, in his letter to the *Shroud News* (No 92), claims that the stigmata (blood stains) were added after the image of the body was produced on the cloth. Now it has been shown, that the blood image was transferred to the Shroud first, as there are no traces of the body image under the blood stains.

Perhaps at this point, it would be as well to look at what Fr Charles Foley wrote in *Shroud News* No 19, in summing up the image on the Shroud. It should be kept in mind, that when Father Foley wrote this in 1983, he was not aware that the image globules on the Shroud were composed of dehydrated cellulose. Father Foley wrote that - The granules of coloration on the Shroud exist only on the top side (which faced the body) not the sides or the back of each thread.

There is no diffusion into the thread subsurface, no capillary action, no migration along the threads.

Each granule is "discontinuous", there is no cementation.

There is no colour change, each granule is identical (to others of its kind) and this remains true whether they are of body or blood or whether they are on the frontal or dorsal aspect.

These granules are electron dense, they do not react with any solvent or even with concentrated acids. They have a unique distinction in that three dimensional quality is encoded in them. Even in those places where obviously there has not been any contact of the body and cloth, the globules exist in correct form.

### THE ALLEN HYPOTHESIS - Smith (cont'd)

Graduations of light and shade are not formed by subtraction of colour, but by either the subtraction or the addition of the number of granules per square centimetre.

The granules are IN, not added to, or on, but IN the fibrils. They do not permeate further than the tips of the fibrils.

They are two separate tints, neither underlies the other.

They are not composed of flax or any derivation of flax since they do not react to solvents or concentrated acid; they do not even show a colour change in acid.

While this last point is not quite correct, as was stated before, this summary clearly demonstrated that the image on the Shroud could not have been formed in the way suggested by Allen.

The effect of the globules being rather like half tone photographs of the type used in the print media, has been noted elsewhere, including for instance, *Chemical Engineering News* (Feb 21st, 1983 page 34).

When I look at this rather incomplete summary of what is known of the Shroud image, I find it rather hard to accept the hypothesis of Prof. Nicholas Allen on the formation of the Shroud image. In fact I feel I would be in keeping with the sort of expressions that Prof. Allen punctuated his letter, by saying of his work "No way José - No way !"

## A CALENDAR OF THE SHROUD 1452 - 1509

courtesy of Ian Wilson, BSTS

1452 13 September. Margaret de Charny shows the Shroud at Germolles (near Macon) in a public exposition at the Castle.

1453 22 March. Margaret de Charny, at Geneva, receives from Duke Louis I of Savoy the castle of Varambon and revenues of the estate of Miribel near Lyon for 'valuable services'. Those services are reliably thought to have been the bequest of the Shroud. An exceptionally pious couple, Duke Louis and his wife Anne of Cyprus surrounded themselves by Franciscans, and when in July of this, year an envoy of King Charles VII of France visits Louis in Geneva, he is lodged with the Cordeliers. Later Louis will assume the habit of a Franciscan as mourning upon the death of his wife Anne of Cyprus.



Duke Louis of Savoy

1457 Margaret de Charny is excommunicated for not returning the Shroud to the Lirey Canons.

1459 Margaret de Charny's half-brother Charles de Noyers negotiates compensation to the Lirey canons for their loss of the Shroud, which they specifically recognize they will not now recover. The excommunication is lifted.

1460 7 October. Margaret de Charny dies, leaving her Lirey lands to her cousin and godson Antoine-Guerry des Essars.

1464 6 February. By an accord drawn up in Paris, Duke Louis I of Savoy agrees to pay the Lirey canons an annual rent, to be drawn from the revenues of the castle of Gaillard, near Geneva, as compensation for their loss of the Shroud. The accord specifically notes that the Shroud had been given to the church of Lirey by Geoffrey de Charny, lord of Savoisy and Lirey, and that it had then been transferred to Duke Louis by Margaret de Charny. In this same year Francesco della Rovere, thought to have been one of Louis's Franciscan retinue (and who later, as Pope Sixtus IV will write about the Shroud), becomes Minorite General, the head of the Franciscan order.

1465 Duke Louis dies at Lyon. Just over two decades later a chronicle of Savoy will record his acquisition of the Shroud as his greatest achievement. He is succeeded by his son Duke Amadeus IX, a lazy but devout prince who shares with his wife Duchess Yolande of France a particular devotion to the Shroud, but neglects to honour the terms of Duke Louis's agreement with the Lirey canons. Amadeus delegates to Yolande, founder of Chambery's Poor Clares convent (whose sisters, in a few decades time, will repair the Shroud after the chapel fire of 1532), the government of his territories.

## A CALENDAR OF THE SHROUD 1452 - 1509 -- Wilson (cont'd)

- 1471 Beginning of second phase of construction of the chapel at Chambéry that later, as the Sainte Chapelle, will become a permanent home for the Shroud. In this same year Francesco della Rovere is elected Pope Sixtus IV.
- 1472 Death of Duke Amadeus IX.
- 1472 Duke Philibert I ('The Hunter') of Savoy succeeds his father at the age of six. Although his mother, dowager duchess Yolande assumes the role of regent during his minority, this is contested by Louis XI and the Duke of Burgundy (her brother). A silver coin in Leningrad, wrongly assigned to Philibert II, records this regency [see below]



Savoy four testones, featuring Duke Philibert I on the obverse and his mother the dowager Duchess Yolande on the reverse [from *Treasures of the Hermitage*, New York & Leningrad, Portland House, 1987]

- 1473 14 May. Two delegates from the canons of Lirey press regent Yolande for eight years arrears in the promised rent, or, in place of this, the return of the Shroud to them. In this same year Pope Sixtus IV, the former Francesco della Rovere, publishes his *De sanguine Christi*, referring to the Shroud as follows: '... the Shroud in which the body of Christ was wrapped when he was taken down from the cross. This is now preserved with great devotion by the Dukes of Savoy, and is coloured with the blood of Christ.'
- 1482 Warrant on behalf of the Lirey canons that Duchess Yolande should observe agreement made by her late husband. Death in a hunting accident in this same year of Duke Philibert I, now about 16 years old. He is succeeded by his 14 year old brother Charles, who has been brought up in King Louis XI's court, and who becomes Duke Charles I. Through his maternal aunt Charlotte de Lusignan Charles inherits the empty title of King of Cyprus and Jerusalem, which passes through the Savoys up to and including the 20th century.
- 1483 On 6 June of this year Jean Renguis, the Savoy family's clerk to their mobile chapel, together with the ducal chaplain and sacristan, draws up an inventory of the Savoys' chapel at Chambéry in which the Shroud is



## A CALENDAR OF THE SHROUD 1452 - 1509 -- Wilson (cont'd)

- described as kept in a case covered with crimson velours, decorated with silver-gilt nails, and locked with a golden key.
- 1484 Death of Pope Sixtus IV and succession of Pope Innocent VIII.
- 1485 Duke Charles I of Savoy marries Blanche de Montferrat, daughter and only heir of the Marquis of Saluces, i.e. Saluzzo to the south of Turin. Now to become known as Bianca of Savoy, through Duchess Bianca her father's domains will become added to Savoy. A miniature by Jean Colombo added to John Duke of Berry's *Les Très Riches Heures* (fol. 75), and featuring the arms and portraits of Duke Charles and Duchess Bianca, shows wounds strikingly similar to those on the Turin Shroud.
- 1488 The Shroud is at this time regularly carried around with the Savoys as their Court journeys from castle to castle. e.g. 2 June of this year Jean Renguis, who seems to have had special charge of the Shroud, is paid 2 ecus 'in recompense for two journeys with he made from Turin to Savigliano carrying the Shroud.'
- 1490 Death of Duke Charles I of Savoy at the age of 23, leaving daughter and 7 month old son, Duke Charles II, who will die in seven years.
- 1494 Good Friday; Duchess Bianca exhibits the Shroud in the presence of Rupis, secretary to the Duke of Mantua. Charles VIII of France, intent on asserting his claim to the kingdom of Naples, invades Italy this year, accompanied by Philip II, Count of Bresse, who will shortly inherit the dukedom of Savoy.
- 1496 Death of Duke Charles II of Savoy, while still only a boy of seven. He is succeeded by his 58 year old grand-uncle Philip II, Count of Bresse. Married to Claude de Bresse de Bretagne, Duke Philip is described as 'obliging and kind' during his short time in charge of the Savoy territories.
- 1497 Death of Duke Philip II, & succession by his 17 year old son Philibert II ('the Handsome'), who had accompanied his father during Charles VIII's invasion of Italy. Margaret of Austria, daughter of the Emperor Maximilian, marries Don Juan of Aragon, who dies six months later. Her baby by him is still-born.
- 1498 An inventory detailing the Shroud when at Turin in this same year describes its case as 'a coffer covered with crimson velours, with silver gilt roses, and the sides silver and the Holy Shroud inside.'
- 1501 Duke Philibert II of Savoy, now 21, marries the widowed Margaret of Austria, in a ceremony blessed by Louis de Gorrevod, bishop of Maurienne. Duchess Margaret loves Philibert passionately and they will share a few short years of happiness together before his tragic death.
- 1502 June 11. At the behest of Duchess Margaret the Shroud is no longer moved around with the Savoys during their travels, but given a permanent home in the royal chapel at Chambéry. Duke



Duke Louis of Savoy

## A CALENDAR OF THE SHROUD 1452 - 1509 -- Wilson (cont'd)

Philibert, Duchess Margaret, Francois of Luxembourg, viscount of Martigues, husband of Louise of Savoy (grand-daughter of Duke Louis), together with nearly all the local clergy, attend the ceremony of translation during which Laurent Alamand, bishop of Grenoble, solemnly carries the Shroud in its silver-gilt case from Chambery's Franciscan church to the chapel shortly to become the Sainte-Chapelle. The Shroud is displayed on the Chapel's high altar, then entrusted to the care of archdeacon Jacques Veyron and the canons of the Chapel, who replace it in its case and deposit it behind the high altar, in a special cavity hollowed out of the wall. This cavity is secured by an iron grille with four locks, each opened by separate keys, two of which are held by the Duke.

1503 Good Friday, April 14. Exposition of the Shroud at Bourg-en-Bresse for Archduke Philip the Handsome, grand-master of Flanders, on his return from a journey to Spain. Specially brought from Chambery, with great ceremony, by Duke Philibert of Savoy and Duchess Margaret, the Shroud is exposed on an altar in one of the great halls of the Duke's palace. Savoy courtier Antoine de Lalaing, Lord of Montigny, and later a close adviser of Margaret's in the Netherlands, records of the events of that day: 'The day of the great and holy Friday, the Passion was preached in Monsignor's chapel by his confessor, the duke and duchess attending. Then they went with great devotion to the market halls of the town, where a great number of people heard the Passion preached by a Cordelier. After that three bishops showed to the public the Holy Shroud of Our Lord Jesus Christ, and after the service it was shown in Monsignor's chapel.' Lalaing also remarks that the Shroud's authenticity has been confirmed by its having been tried by fire (with hot pokers?), boiled in oil, laundered many times 'but it was not possible to efface or remove the imprint and image.'

1504 10 September: Death of Duke Philibert II of Savoy, at age of 24, by drinking too much; iced wine after hunting. He is succeeded by his 'learned, just and virtuous' 18 year old brother Charles III. The now twice-widowed Margaret of Austria is still only 22.

1505 5 May. By a special treaty Duchess Margaret relinquishes custody of the Shroud to her mother-in-law, the pious dowager duchess Claude de Brosse de Bretagne, widow of Duke Philip II of Savoy, and mother of the new Duke Charles III. Dowager duchess Claude de Brosse has a special devotion for the Shroud and temporarily keeps it with her, it is thought, in her castle of Bylliat en Michaille, near Nantua, Ain (between Bourg-en-Bresse and Geneva).



Margaret of Austria, Duchess of Savoy

## A CALENDAR OF THE SHROUD 1452 - 1509 -- Wilson (cont'd)

- 1505 March 29. Despite a serious outbreak of the plague, Margaret installs herself at Bourg-en-Bresse, and begins work on a special cult of remembrance of her dead husband at Brou. Meanwhile Duke Charles III and his mother have petitioned Pope Julius II to approve the text of an office and Mass in honour of the Shroud compiled by Dominican father Antonio Pennet the Duke's confessor. In October Claude writes to Margaret inviting her 'to come to see the blessed Holy Shroud that you commended [to us] that it may protect you and all your house from the epidemic.' Later it will be said of Claude that she prayed every day before the Shroud.
- 1506 9 May. Papal Bull is issued formally approving Mass of the Shroud. The Shroud is returned to the Chapel in Chambery, which becomes the Sainte-Chapelle.
- 1507 Dowager Duchess Margaret of Austria becomes regent in the Netherlands. But she is likely to have kept a copy of the Shroud with her, since in an inventory of her goods, made when she moves from Mechelen (Malines) to Brussels in 1523, there is included 'La portraiture du Saint Suaire de nostre Sg. faite sur toile.'
- 1508 20 February. Margaret of Austria draws up her will, giving to the church of Brou, among other relics, a snippet of the Shroud.
- 1509 New casket/reliquary for the Shroud is created in silver by Flemish artist Lievin van Latham, having been commissioned by Margaret of Austria at a cost of more than 12,000 gold écus. This is brought from Flanders to Chambery by Laurent de Gorrevad, governor of Bourg-en-Bresse and one of Marguerite's closest advisers. The Shroud is installed on in this new casket on 10 August, before the Sainte-Chapelle's grand altar, in the presence of dean Jean de la Forest and his canons, the presidents of the Council of Savoy and other dignitaries. In return for the gift of the casket, the Sainte Chapelle chapter are required to say a daily Mass for Margaret and her dead husband Philibert. Twenty-three years later this undoubtedly superb casket will be ruined beyond repair in the Sainte Chapelle fire of 1532, its molten silver permanently scarring parts of the Shroud itself.

Note: There may be slight confusions by a year or so on some dates, due to the New Year not necessarily being begun on January 1 at this time.

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## THE SHROUD IS NO "SOLAROGRAPH"

by **Remi Van Haelst, Antwerp**

In the publication *De Arte* Nr 51 and also *Shroud News*, Professor Allen claims to have reproduced the image on the Shroud by "camera obscura" technology available in the XIII - XIV centuries. The photographs published in *De Arte* are very good. The Greek scientist Aristotle (IV C BC), the Arabian Ibn al Haitim (1039) and the English R. Bacon (1250) already knew the principle and in the same era the first pair of spectacles and the first mirrors were made.

The Italian writer Alberti (1437) used a real camera obscura to look in a real darkroom at paintings situated outside the room. Leonardo da Vinci (1500) gave a description of the camera obscura. Two Italians Barbero (1568) developed the first lens and this was improved by della Porta (1588). There is no doubt that silver salts (nitrate, sulphate) were known. One may even wonder why Professor Allen did not use the more suitable silver bromide or silver chloride?

Indeed the technology to produce a shroud-like image was available. But one may also wonder why it takes Prof Allen several days to obtain a reaction between silver salt and light? But here Allen starts to use modern knowledge. He uses a bi-convex lens to pass UV radiation from the model to the linen. For a camera obscura with a focus distance of four metres one may estimate a workable lens diameter of about 36 cm!!! Here the quartz lens does not serve as an optical lens but merely like a burning glass. Therefore Allen states correctly: "In this sense the Shroud is not so much a photograph as a solarograph and is in effect quite similar to a suntan."

The direction of the sun is quite different throughout the hours of the day. This means that all the shadows of all body protuberances, especially the nose and the feet, must be deformed on the image. In fact the UV radiation singed the linen and this means that the image is created by heat.

Prof Allen, who studied the STURP papers concerning the 1978 examinations, must surely know that the image on the Shroud is not made by any heat nor any radiation process. To verify this one has only to examine the singed linen under UV light and to compare the results obtained by Marion and Roger Gilbert and also Vernon Miller (STURP 1978).

## NO SOLAROGRAPH - Van Haelst (cont'd)

Burnmarks will fluoresce in UV light from reddish to yellow-greenish, while the body image and also the bloodstains will not fluoresce at all. Remember that Jackson and Jumper, measuring the relative blackness of the Shroud with a micro densitometer, came to the conclusion that there had been direct contact between some protuberances of the body and the Shroud. That relative blackness is a function of the distance between body and linen.

So it is clear that the Shroud is not a solarograph.

## DID I SEE THE FACE OF JESUS?

by Remi Van Haelst, Antwerp

**Author Remi van Haelst of Belgium was seriously injured in the appalling hotel fire in Antwerp on New Year's Eve 1994. Here he writes a reflective piece about the experience**

On New Year's Eve 1994 my wife and I became victims of the Switel fire at the well known Antwerp hotel in which 14 people died and 117 were severely injured. I was taken to hospital clinically dead. Modern science and medical skill brought me back to life. Luckily for me my wife was, in spite of her own injuries, strong enough to help me to fight through the days of despair. I must also thank many sindonologists from around the world for their sympathy.

Now we are on the move again trying to get back to everyday life. After about one year of silence I published our story of a terrible year of suffering and rehabilitation. The story has been published in the *Gazet von Antwerpen*, one of the most important journals of Belgium. Because of the importance of what I went through in the first week while I was in a kind of sub-coma, fighting for my life, I have translated the first part of the article for publication in Shroud journals. Many departed sindonologists already know the true story of the Shroud of Turin. Did I also have the privilege of seeing the face of the man on the Shroud?

## THE FACE OF JESUS - Van Haelst (cont'd)

The dinner was coming to its end, the dessert, named "All in Flame" was about to be served. My wife and I came back from the dance-floor when I saw a Christmas tree catch fire only about 20 feet away from us. We went back believing that one of the hotel staff would take an extinguisher. My wife and I walked, hand in hand, quietly away from the fire which I did not think was a real danger. All of a sudden hell broke loose. A stampede for the doors. Heavy smoke filled the place in a matter of seconds. A kind of lightning flashed, the lights went out, screens of some of the internal TV network exploded. I tried to hold on to my wife but I was hit by something. I did not feel pain, I felt only our hands lose each other. I lost my breath ... darkness ... silence ... nothing ... Is this dying? ? ?

After a while I saw, at some distance, myself represented by a kind of statue, cut out from a telephone directory. Through the pages, blowing in the wind, I could see a soft, unreal light. Next to the statue a person clothed in a long white linen sitting at a table reading a book. All was quiet, all was bright in heavenly peace. Slowly I came closer and inside the statue I saw the face of Christ as represented on the Shroud of Turin. I could not take my eyes from the Divine Face. A soft voice told me: "You have to go back to finish your task." The light went out, the statue vanished. All became dark ... the struggle to survive had begun.

\* \* \* \*

I had many other strange "visions". Afterwards I learned from the hospital staff and family that all that I remembered of these visions was indeed true. For example I related that I saw how the pulses on the monitor turned into straight lines. In fact the monitor had broken down!!

I know very well that it is quite possible that I only saw the Face of Christ as a reflection of what was in my mind.

But why should all other visions be genuine and that of the Face of Christ a delusion??

**An interesting extract from Ian Wilson's *BSTS Newsletter*  
January 1996:**

***Did England's King Edward I  
Touch the Shroud while in the Holy Land?***

BSTS member Sister Francis Agnes Onslow, O.S.C. of the Convent of Poor Clares, Woodchester, Stroud, Gloucestershire, has very kindly drawn our attention to an apparent reference to the Shroud that she came across while consulting Edmund Waterton's *Pietas Mariana Britannica* published in 1879. In the course of discussion concerning real and sanctified relics (the latter being ones which have touched the former), Waterton mentioned on p.86: 'In the Wardrobe books or the 28th year of Edward I [i.e. c.1300 AD] is mentioned '*unus pannus linteus qui tetigit sudarium Christi* [a piece of linen cloth which touched the Shroud of Christ].'- Her curiosity aroused, Sister Agnes consulted a book on the Crusades and, in her own words, 'found that Edward, when prince of England, went to the Holy Land with a small contingent in 1271. A Knight Templar of Tyre describes his visit, how he led a raid near Acre, taking Templars and Hospitallers with him, made friends with Hugh of Lusignan, King of Jerusalem, and returned to England 1272.' If what we now know as the Turin Shroud was kept by the Templars at Acre at that time, prior to their withdrawal to France, was this the occasion on which the future king Edward I obtained this secondary relic?

**And another sent in by Australian reader Professor Tony Shannon:**

Interesting reference to the Shroud by St Augustine

While the following extract from St Augustine (*De Diversis Quaestionibus*, LXXXIII, q.65, PL 40,60) is partly allegorical since he is mainly concerned with the question of whether Christ had 'science of vision' as part of his human knowledge, it would also seem to indicate that this great Father of the Church had some knowledge or belief in the shroud of Christ:

"After this life all veils will be taken away so that we may be able to see face to face. How great is the difference between that man who was borne along by divine Wisdom (Jesus) and by whom we were freed, and the rest of men can be understood by this. Lazarus was not unbound until after he had come from the tomb. That is to say that even the soul which has been reborn cannot be free from all sin and all ignorance except after the dissolution of the body. In the meantime it sees the Lord, as it were, in a mirror, in an enigma. But the linens and the shroud of him who did not sin, of him who is not ignorant of anything, were found in the tomb. He alone was not oppressed in the flesh in the tomb as if at last sin came to be found in him, nor was he wrapped in linens as if anything could be hidden from him." [My emphasis.]

*Shroud News* began in 1980 when Rex Morgan, author of three books on the subject of the Holy Shroud (*Perpetual Miracle*, *Shroud Guide* and *The Holy Shroud and the Earliest Paintings of Christ*) and editor of several others, began sending a few notes about current developments in the study of the Shroud of Turin (Sindonology) for a small circle of interested people in his home country of Australia. He didn't expect it to go beyond a few issues.

Today, the bulletin, now highly acclaimed, reaches subscribers all over the world and is written, produced and disseminated more quickly than any other Shroud publication in the English language. It contains information, news, articles and illustrations gathered from sources of Shroud study worldwide through Rex Morgan's extensive network of personal connections with what has been described as the "Shroud Crowd".

Rex Morgan is a frequent traveller overseas which gives him the opportunity to keep abreast of latest developments in Shroud study and research at first hand. He was present at the world media preview of the Shroud itself in August 1978 in Turin, Italy and has met and knows numerous Shroud researchers in many countries. His quest for Shroud information became, as he described it, "a passionate hobby". He took the world famous Photographic Exhibition created by Brooks Institute, California, to Australia, New Zealand, Hong Kong, Macau, and Canada and during those tours it attracted more than 600,000 visitors. The exhibition was subsequently donated by Brooks 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 Board member of the US 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 (ESSJ). He has made a number of original contributions to Shroud research has presented major papers at international Shroud conferences has written numerous articles and has given hundreds of broadcasts and telecasts on the subject in many countries.

The list of *Shroud News* subscribers continues to increase internationally and it has been described many times as one of the best available. *Shroud News* comes out six times a year. Its production is obviously privately subsidised as we request a subscription in Australia of only \$6 for six issues posted. The USA subscription is \$12 (posted airmail - there is no longer any surface mail from Australia). Postage to other countries varies. ALL back issues are available for \$1 (US or Aust) each plus postage. The famous 50th issue is \$3 plus post. Customers should note that as it costs us \$8 to negotiate each foreign cheque we request all payments be made in currency banknotes of your country or charge to Visa, Master or Amex cards.

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