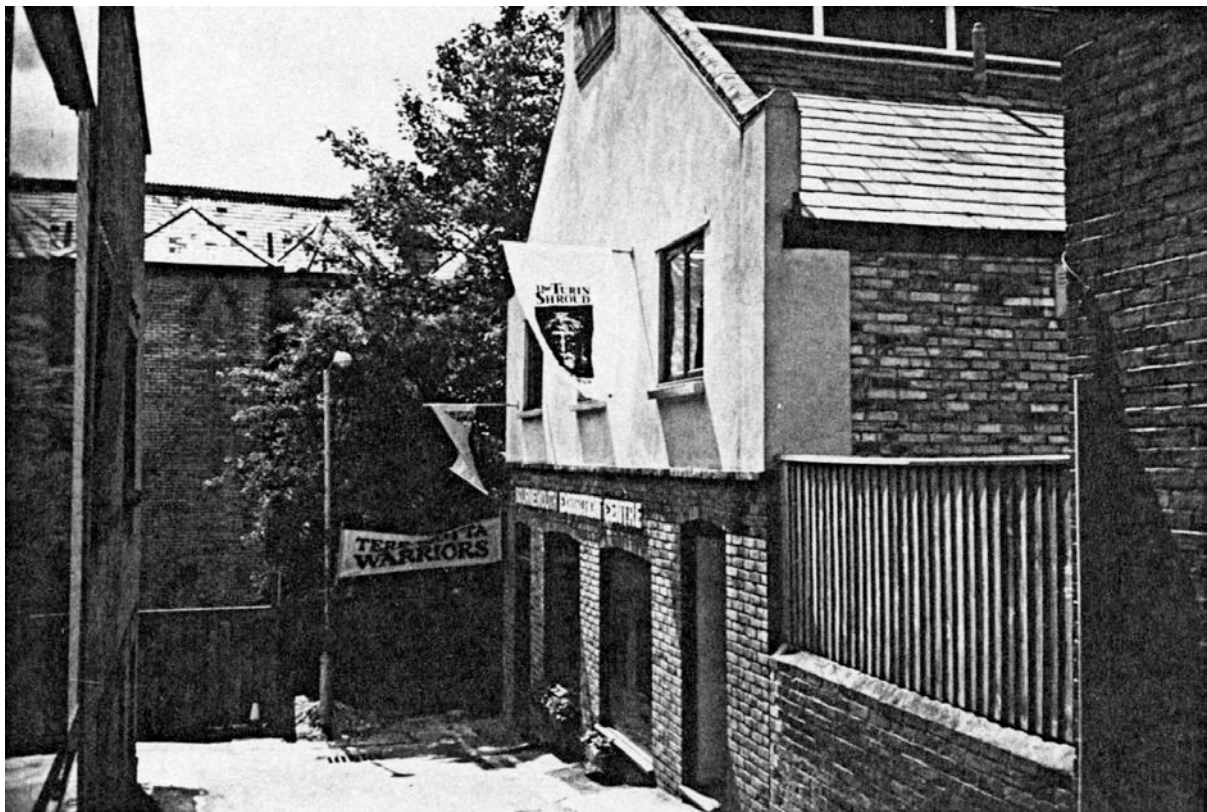


A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
edited by REX MORGAN, Author of several books on the Shroud
Issue Number 69 FEBRUARY 1992



OLD CHRISTCHURCH LANE, BOURNEMOUTH, ENGLAND, WHERE, AT THE BOURNEMOUTH EXHIBITION CENTRE, AN EXHIBITION ABOUT THE SHROUD SHARES A BUILDING WITH REPLICAS OF THE CHINESE WARRIORS. SHROUDMONGERS LANE?

EDITORIAL

So, *Shroud News*, I am glad to say, is still alive and well in 1992. Sometimes a bit late in despatch of recent months but going strong. As I have said repeatedly the information and material continues to avalanche across my desk indicating a continuing passionate interest in the Shroud and reflecting an enormous amount of research going on all over the world. I hope in one of this year's issues to catch up with the numerous Shroud journals still being published regularly and which are in a huge pile before me. Many of them contain valuable new articles and information which I need to read properly and comment upon. And, not surprisingly, the output of books continues as well; I must have at least a dozen since my last comment on newly acquired publications, some substantial some not.

Speaking of books, I have commented before on the remarkable work which rapidly became an European best-seller, *La Sindone: Un Enigma alla Prova della Scienza* by Orazio Petrosillo and Emanuela Marinelli of Rome. It has already been published in French, Spanish and Polish to my knowledge and when the initiator of the English edition, Brother Michael Buttageg of Stella Maris College in Malta, came to Sydney last month I had the privilege of meeting him (picture page 6). I look forward, as I am sure will many of our *Shroud News* readers, to the production of this important book in English.

Another Shroudman to make the world news recently was Lord Cheshire (formerly Group Captain Leonard Cheshire, VC, OM) who was one of the pioneers of Shroud study and promotion in England shortly after the Second War. According to a Reuter news story which, I am pleased to say, I read in Thailand in the *Bangkok Post* in January, Cheshire was rescued from the roof of his blazing house in Norfolk. During a visit to Australia last year Cheshire gave the view that he believed the carbon findings may yet be overturned on the basis of the contamination of the cloth during the Chambery fire. Cheshire could be said to know something about the effects of fire (and for that matter radiation) since he was the principal British observer of the dropping of the atomic bomb on Nagasaki in 1945. Indeed, his wartime experiences as an Air Force ace flyer led him to a deep religious conviction and he has worked ever since for peace. And this present world needs all the peace it can get.

REX MORGAN

APPOINTMENT IN GALILEE

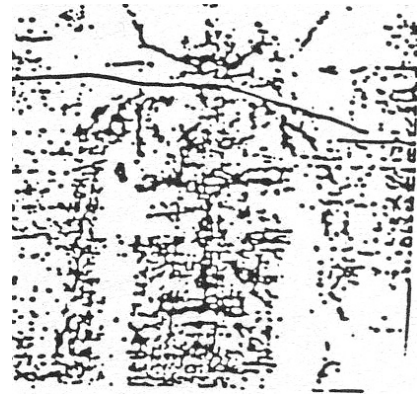
-- ROBERT HALISEY

Was There a Shroud-Resurrection Conspiracy?
(Preliminary Observations)

If the Shroud of Turin is the burial cloth of Jesus as many still believe, then we are confronted by two fundamental questions: (1) How did Jesus image get on the Shroud? (What was the physical or chemical process that formed the image?) (2) Why is it there? The first question has challenged science and, despite an array of tests, remains a mystery. We address the second question. We focus not on how, but why? Our conclusion: There was a Shroud-Resurrection conspiracy and the Shroud was instrumental in creating the illusion of the Resurrection. A preposterous speculation? Before the reader leaps to this conclusion, let him ponder the following points.

- Scholars, whether or not they personally believe in the Resurrection, by and large agree that the Apostles believed that Jesus had risen. "Something" -- real or illusory -- must have convinced the first followers of Jesus; otherwise, it is argued, the Church would not have come into existence. Could that elusive and indefinable "something" have been the Shroud? (Note: Even highly skeptical critics concede it unlikely that the Apostles faked a belief in the Resurrection and risked their lives in proclaiming it.)

- Many have seen the Shroud as proof of the Resurrection -- even though they have not seen Jesus in person. Now, is it not possible that the Apostles -- who actually knew Jesus and would have recognized his image on the Shroud -- were similarly convinced? Consider: They were simple uneducated country folk and did not have the skepticism which comes with modern science; they were directly confronted by the empty tomb; they had witnessed Jesus' many "wondrous deeds"; and they recalled his predictions that he would be killed and would rise "in three days." (And unlike us today, they did not know that Jesus' seemingly open eyes are an illusion created by coins. See picture.)



- Jesus predicted to the Twelve that they would be "scattered"; when he was arrested they were. (cf. Mk. 14:27,50 and Mt. 26:31,56). They did not witness his trial, crucifixion and burial. Thus, they would not have witnessed the imprinting of the Shroud image. (Note: John, the author of

APPOINTMENT IN GALILEE (cont'd)

the Fourth Gospel, testifies that "the beloved disciple" was at the Cross -- and presumably at the burial. But John does not identify this person and the first three gospels do not indicate that "the beloved disciple" was at the Cross -- or that he even existed.)

- Joseph of Arimathea, who just happened to have "his own new tomb" (Mt. 27:60) near the site of the Crucifixion, was somehow able to gain access to Pontius Pilate, the Roman governor of Judea, and obtain permission to remove Jesus' body from the cross -- even though the Romans routinely left the crucified on the cross or cast them into a common grave. How does one explain this peculiar state of affairs? Is it possible that arrangements were made in advance for the release of Jesus' crucified body? We submit that they were. Jesus would not have entered into the Shroud-Resurrection conspiracy and sacrificed his life if he had not been assured that Pilate would release his crucified body to his secret followers. Without his body there would be no Shroud image; and without that image the Apostles and others (Essenes at Qumran) would have had no confirmation of his "resurrection".

- The Gospels of Mark, Matthew and Luke relate that Joseph of Arimathea wrapped Jesus' crucified body in a linen cloth (*sindon*). The Gospel of John, however, does not mention a linen cloth; instead, John testifies that Joseph bound Jesus' body in strips of linen (*othonia*) -- "in accordance with Jewish burial customs". Why did John fail to mention the *sindon*? How does one explain his conflicting testimony? Did John attempt to conceal the existence of the Shroud because he knew that it was instrumental in creating the illusion of the Resurrection? (Note: There is no evidence indicating that the Jews bound the bodies of the dead in strips of linen as John testifies; documents and archaeological evidence agree that the dead were wrapped in a *sindon* as the Synoptic Gospels relate).

- Although the gospels of Mark, Matthew and Luke relate that a burial cloth, or shroud, went into the tomb on Friday, neither these gospels nor any other known source mentions that a shroud was in the tomb on Easter Sunday. Now, if the missing shroud and the Shroud of Turin are one and the same cloth, as considerable evidence indicates, is it not possible that the Shroud -- along with Jesus' body -- was removed from the tomb prior to Easter morning and taken elsewhere?

- The uncanonical *Gospel of the Hebrews* is the only known source to mention that the burial cloth of Jesus was removed from the tomb.

APPOINTMENT IN GALILEE (cont'd)

According to the *Gospel of the Hebrews*, the Risen Jesus gave the cloth to "the servant of the priest". It also relates that the Holy Spirit carried Jesus by a single hair to Mt. Tabor in Galilee. Obviously, this account is legend -- but does the legend contain a kernel of truth, as many legends do? Is it not possible that the Shroud was removed from the tomb at Jerusalem and that it was taken to Mt. Tabor in Galilee? We submit that this, in fact, occurred.

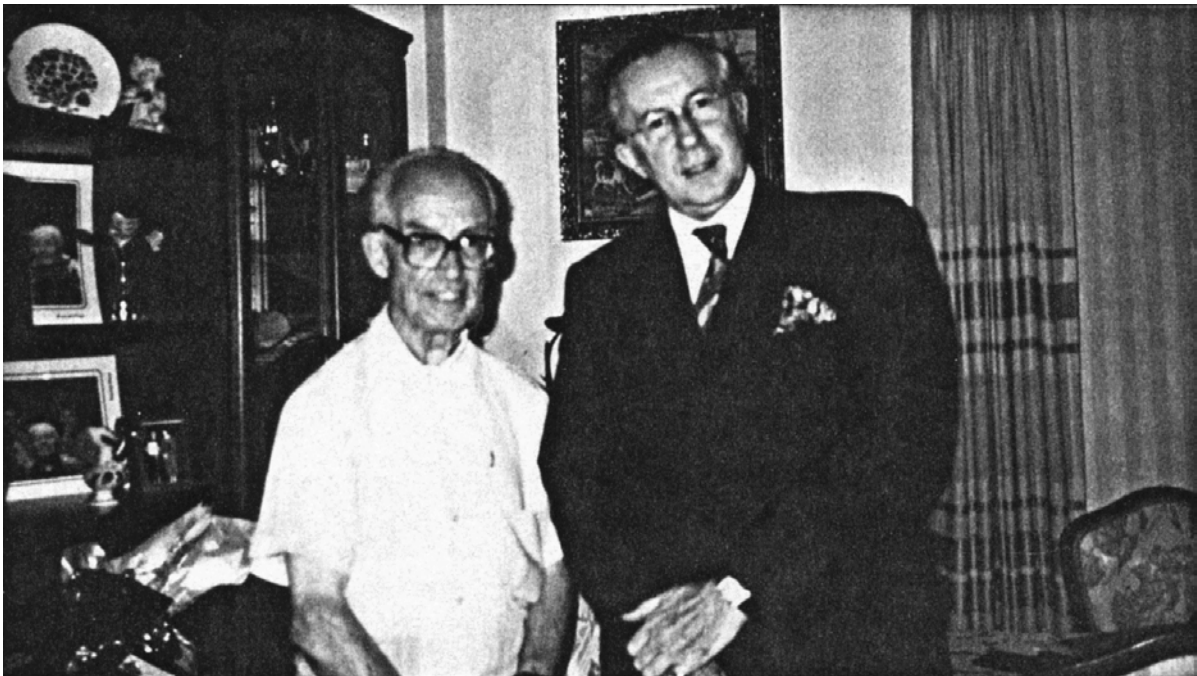
- On the night before the Crucifixion, according to Mark and Matthew, Jesus told the Twelve, "after I have risen, I will go ahead of you into Galilee." If Jesus was unable to physically resurrect, why would he make this extraordinary declaration? Does the Shroud provide the answer to this question?
- The gospels of Mark and Matthew testify that a messenger was at the tomb on Easter morning. According to Mark, the messenger -- "a young man dressed in a white robe" -- said, "he [Jesus] has risen! ... Go, tell his disciples and Peter 'He is going ahead of you into Galilee. There you will see him just as he told you.'" If Jesus did not resurrect, why did a messenger confirm the appointment in Galilee? Does the Shroud provide the answer to this question? (Note: John who mentions neither the *sindon* nor the appointment in Galilee, testifies that two angels were at the tomb.)
- The Gospel of Mark ends inconclusively -- and suspiciously -- at verse 16:8 without any mention of anyone seeing the Risen Jesus. Scholars agree that Mark would not have concluded his gospel on such an inclusive note. But they disagree on whether the conclusion of Mark was accidentally lost or deliberately destroyed. In the light of the Shroud-Resurrection conspiracy theory, we submit that the conclusion of Mark may have been destroyed because it revealed something about the appointment in Galilee which the early Church wanted to conceal.
- The gospel of Matthew relates that the Apostles "went to Galilee, to the mountain where Jesus had told them to go" (Mt. Tabor?), and that they "saw" Jesus and "worshipped him; but some doubted." Is it not probable that the Twelve "saw" and "worshipped" the image of Jesus on the Shroud -- and "some doubted" because Jesus, in the flesh, was absent?
- The gospels of Luke and John do not indicate that the appointment in Galilee was made, confirmed and kept. To the contrary, Luke and John -- unlike Mark and Matthew -- testify that the Apostles saw the risen Jesus at Jerusalem. Indeed, Luke testifies that Jesus commanded them to "stay in the city ... and they stayed continually at the temple." Why did the authors

APPOINTMENT IN GALILEE (cont'd)

of the Third and Fourth gospels fail to mention the appointment in Galilee? Did they misrepresent the historical record to conceal the Shroud-Resurrection conspiracy and the Jesus of history? Examine the evidence that follows and decide for yourself.

Conclusions

We submit the (1) The Shroud of Turin has not yet been carbon dated. (Or, if it has been, it was done secretly and the cloth dated to around the first century.) (2) The Shroud is the burial cloth of Jesus. (3) There was a Shroud-Resurrection conspiracy. If the custodians of the Shroud believe these conclusions are false, they can easily set the record straight. How? Simply conduct a foolproof interdisciplinary carbon dating test of the Shroud: Let the scientists entrusted with the responsibility of dating the Shroud obtain their Shroud sample *immediately* at the time of sampling; let the textile experts certify the authenticity of the sample; then let the radiocarbon-dating experts date the sample. And document the entire procedure on videotape for the public's benefit. This perfectly reasonable procedure should give us the truth.



Brother Michael Buttageg, FSC, President of Ghaqda Maltija Kefen Torin (The Maltese Association for the Turin Shroud) with author Rex Morgan during a recent visit to Sydney, Australia. Brother Michael is responsible for the translation and forthcoming publication in English of the best selling *La Sindone: Un Enigma all Prova della Scienza* by Orazio Petrosillo and Emanuela Marinelli

A QUANTITATIVE OPTICAL TECHNIQUE FOR ANALYZING AND AUTHENTICATING THE IMAGES ON THE SHROUD OF TURIN

A Summary of a Paper by Dr. Alan and Mrs. Mary Whanger
Presented at the St. Louis Shroud of Turin Symposium
St. Louis, Missouri, June 23, 1991

I. Introduction

Without a knowledge of the Shroud of Turin, many of the developments in art, religion, and history in the early Middle East remain mysterious. Conversely, without a knowledge of the customs, religions, art, politics, and history of Israel and the Middle East many of the findings on the Shroud of Turin and its course remain mysterious.

II. Problems of Image Perception and Recognition

Studying the Shroud of Turin brings forth a number of problems with perception and recognition. The process of seeing is very complex, and includes the image on the retina where faint or low contrast images are filtered out; transmissions to the visual cortex of the brain where feature recognition, such as lines, shapes, and movements take place; the gathering of these features into coherent collections; the transmission of these collections into the association centers of the brain along with ideas of what should be in the scene; and the recognition of objects by the brain, which compares the object being observed with stored descriptions of known objects. Obviously there are many chances for misperceptions or unperceptions, especially when viewing images such as are on the Shroud which are reversed, flat, partial, complex, of low contrast, some of unfamiliar objects, and which are frequently subject to strong personal biases.

III. Methods of Image Comparison

Because of many observations on the similarity between the depictions of Christ in art and the image on the Shroud of Turin, we sought for a method of accurately observing and quantifying these similarities and differences. Finding none, we developed a method of image comparison and analysis which we call the polarized image overlay technique. This method allows exacting comparison of two different images projected simultaneously through polarizing filters, one at right angle to the other, on the same lenticular screen. Polarizing filters render light in one plane. The comparison is done by viewing the overlaid images through a third polarizing filter which is rotated to allow the images to fade one to the other. Individual points of similarity or congruence (PC) can be studied in detail and then diagrammed so that the PC can be tabulated and others may note what is being described.

Lacking a statistical method for validating our findings, we use the forensic criteria: 14 PC are sufficient to establish the same source of monotypic images such as finger prints, 45 to 60 PC establish the same source for polytypic images such as faces.

OPTICAL TECHNIQUE FOR ANALYZING IMAGES(cont'd)

IV. Comparison of Pantocrator Icon and the Shroud Image

We examined a photograph of the Christ the Pantocrator icon from St. Catherine's Monastery at Mt. Sinai, which by tradition was a gift to the Monastery by Emperor Justinian I (reigned 527-565) of the Byzantine Empire having been produced in Edessa about 550 A.D. and based on the Shroud image. This remarkable depiction of Christ bears over 200 PC with the Shroud image, indicating that the artist had direct access to the Shroud face image (in the Mandylion form) and considered it to be authentic.

Some other observations on the use of the face image of the Shroud are cited in an unpublished paper sent to me by Dr. Professor Werner Bulst, S.J., in 1989. About the years 548-550, suddenly there appeared the figure of Christ with the face corresponding essentially to the face on the Shroud (and on the Pantocrator icon) in a number of places of great strategic importance in the Byzantine empire. As pointed out by Ian Wilson and others, in 544 the Persians who were overrunning much of the Middle East had besieged Edessa, the most important eastern border fortress of the Byzantine empire. The image of Christ "not made with hands," or the Mandylion, which was said to have been found there some years before, was paraded around the city wall as a palladium or safeguard, and was felt to have miraculously driven the Persians away from Edessa.

According to Bulst, this image of Christ appeared in the apse mosaic at St. Catherine's in 548; in the mosaic in the triumphal arch of the royal Church of San Vitale in Ravenna, Italy, in 548; in the central mosaic of the Procession of the Martyrs in the Church of San Apollinaire Nuovo in Ravenna, Italy, about 549; in the center of the great cross in the apsis and in the mosaic of the triumphal arch of the Church of San Apollinaire in Classe (naval port in Italy) in 549; and in an encaustic icon probably bound for the fortress "Sergiopolis" which Justinian I founded in Syria about this time. There is a similar depiction in mosaic in the apse of the Basilica of the Lateran in Rome, although it is not clear whether this was from the fourth or sixth century.

V. Byzantine Coins and the Shroud Image

The Byzantine gold solidus coins produced by Justinian II (reigned 685-692, 705-711) between 692 and 695 were the first to bear the portrait of Jesus, and were struck as numismatic icons. The face images on these coins are only 8 to 9 mm in height, but the polarized image overlay technique shows them to be remarkable images accurately derived from the Shroud face image. The first one we examined has 145 PC, and includes features from blood stains, wrinkles, and large numbers of flower-like images which on the coin are very tiny. A gold tremissis coin of this same period bears a direct copy of the face of the Shroud, having about 188 PC, rather than a derivative image. A derivative or adapted image is more artistically pleasing, although still faithful to the original.

Tracing the use of the image of Jesus on Byzantine coins, we feel, tells us not only the political and religious climate at various times, but also the availability of the Shroud to the Byzantine die cutters. The solidii of the second reign of Justinian II beginning in 705 also carried an image of Christ, but it was markedly different from the coins of 692-695 and has only 15 PC with

OPTICAL TECHNIQUE FOR ANALYZING IMAGES(cont'd)

the Shroud face image. We feel this represented loss of access to Edessa and the Shroud/Mandyion, and the use of the so-called Camuliana image, one of the other late-appearing supposedly miraculous images of Jesus in the Middle East, as the model for these coin icons.

Christ faces disappeared from the coins during the iconoclastic movement.(711-843), and next appeared on a solidus of Michael II in 843. The image on this coin roughly resembles that on the 692-695 coins and has only 33 PC with the Shroud face image. Therefore, we feel it was likely designed by the die cutter looking at the Justinian II solidii rather than at the Shroud. Coin images of Christ remained crude until 945 when the Shroud/Mandyion was brought from Edessa to Constantinople. Immediately, the solidus coins of Constantine VII showed a highly accurate reproduction of the Christ face based on the Shroud image. One we examined had 90 PC.

VII. The Sudarium of Oviedo and the Shroud

The Gospel of John (20:7) mentioned a face cloth in the tomb, and there has been confusion as to whether this was the thin band. In the Cathedral of Oviedo, Spain, there is a cloth called the Sudarium. This cloth came to Spain in the 8th century, and is the traditional face cloth of Christ. There are many blood stains on it, but no image. It has been studied by Monsignor G. Ricci, who noted the similarity of many of the stains with those on the Shroud. Our comparisons using the polarized image overlay show approximately 130 congruent stains between the two cloths, indicating that both were in touch with the same individual. The stains on the Sudarium are wider, indicating to us that it was put on first to cover the face while preparations were made for burial, and then was removed so that the traditional chin band could be tied in place to close the mouth and the body covered by the Shroud.

VIII. The Dura-Europos Synagogue Frescoes and the Shroud Image

A remarkable archaeological find was the discovery in 1932 of the remains of the walled town of Dura-Europos in Mesopotamia, which was buried in 256 A.D. A substantial part of a Jewish synagogue and a small Christian house church were unearthed. The synagogue walls are covered with magnificent frescoes in a good state of repair. Many of the images were based on Old Testament and traditional scenes and figures, but many of the figures of the prophets strikingly resemble the depictions of Jesus in early Christian art based on the Shroud image. There is considerable overlap of subject materials between those in the Dura-Europos synagogue and those in the early Christian catacombs in Rome, and there are many messianic themes. On examining photographs of the 21 major figures of the prophets and patriarchs in the synagogue, we were able to identify similar figures from the Roman catacombs for all 21.

Especially striking is the figure of Aaron the High Priest, which is the central figure. The similarity of the face of Aaron to the traditional face of Jesus is striking, and was confirmed by the image overlay study which showed 88 PC with the Shroud face. We feel this indicates that the synagogue probably had a dual congregation of orthodox Jews and of Jewish Christians, and the frescoes were ingeniously designed to speak to either group for edification and inspiration.

VIII. Early Use of Frontality in Art

A major mystery in early artistic expression in the Middle East was the abrupt appearance of an artistic style called "frontality," first in depicting various gods, then rulers, and finally some common folk. Frontality means that the main figure in the scene is directly facing the spectator with no regard for the rest of the scene rather than being shown in the traditional profile position. As a style, frontality was used in three types of artistic productions: those representing a god or gods, those representing the dead, and those representing worshippers sacrificing to a god. In other words, the cause of the change to absolute frontality was theological and not artistic, and represented a shift to "savior" gods interacting directly with the worshipper.

The first appearance of frontality as a style was traced by Michael Avi-Yonah to a statue of Zeus-Kyrios found in Dura-Europos which was self-dated to 31 A.D. This style spread rapidly throughout the Middle and Far East and into the Roman Empire. These widely separated depictions of various gods had a strikingly similar appearance of full frontality, long flowing hair, large asymmetrical eyes, a heavy mustache, a short curly beard, an expressionless face, and often a fold or line or collar across the neck. Noting the similarity of most of the images to the Shroud face, we did polarized image overlay comparisons on several, and found a number of good matches with the Shroud face image. The Zeus -Kyrios image of 31 A.D. has 79 PC, and that of Aphlad, a local god in Dura-Europos, of 54 A.D. has 67 PC.

We feel this is evidence that the image of the Mandylion was widely known and highly revered by many. It was at that time believed to be that of Jesus, having been carried by Thaddeus in 30 A.D. from Jerusalem about 180 miles to Abgar V in the trade city of Edessa, where a model of it was put on display above the city gate. The Mandylion was hidden in 57 A.D. because of persecution, and was not found until 525 when it was discovered in a niche above the city gate of Edessa during major repairs after a flood.

IX. Coin Images Over the Eyes

In 1977, while studying the face area of the Shroud using a VP-8 Image Analyzer, which produces a three-dimensional image, Dr. John Jackson and others noted the presence of button-like objects over the eyes and speculated that they might be coins. Dr. Francis Filas thought he could see the letters UCAI and a design like a Shepherd's crook in the coin area over the right eye. These letters and design could fit a lepton coin (the Biblical Widow's mite) of Pontius Pilate struck in Israel during the reign of Tiberius Caesar, except that the letters should have been UKAI. The shepherd's crook design actually is a lituus, or astrologer's staff. Dr. Filas had computer enhancements made of the areas over both eyes and got coins that he thought might match the images. An enlarged photograph of his lituus lepton showed that it indeed carried the previously unknown aberrant spelling UCAI. Our polarized image overlay comparisons of the computer enhancements and the Filas coins showed a remarkably accurate match over the right eye with a count of 211 PC in the coin image area which is only 14 mm in diameter, leading us to conclude that there is a coin image over the right eye and that the Filas coin is a die mate of the one from which the image was formed. By comparing the date on the reverse of the coin with photographs of dates on other coins by the polarizing image

OPTICAL TECHNIQUE FOR ANALYZING IMAGES (cont'd)

overlay technique, we found that this coin was struck in 29 A.D.

The image of the coin area over the left eye is less distinct, but we were able to determine that another Filas coin, a "Julia" lepton struck only in 29 A.D. by Pontius Pilate, matches this area rather well, having 73 PC in a area smaller than a fingerprint.

X. Summary and Evidence for Dating the Shroud of Turin to 30 A.D.

By utilizing information from the Shroud itself as well as from scientific, historical, archaeological, and scriptural sources, we feel that we can identify and date the Shroud of Turin with great accuracy.

Comparison studies Show that the Shroud face image was used for iconographic depictions of Jesus hundreds of times in virtually every artistic medium from the earliest depictions in the 3rd century on the Roman catacombs to numerous Byzantine icons up to the 10th century. Some of the most accurate of these are the tiny images only 8 or 9 mm in height on Byzantine coins.

The use of the Shroud face image as the inspiration for the depictions of other religious figures in the Dura-Europos synagogue in the early 3rd century and for the introduction of the artistic style of frontality in the Middle East in 31 A.D. shows that the image was widely known and had a massive impact on religious experience.

Early historical records indicate that some important object or image was taken by Thaddeus from Jerusalem to King Abgar V in Edessa in 30 A.D.

There are identifiable images of coins over each eye which match by forensic criteria two Pontius Pilate lepta struck in 29 A.D. The Filas lituus lepton which matches the right eye area is a unique coin, i.e., there are no other of its striking in known existence, and it came to light only recently; therefore, there is no way it could have been copied. The presence of these two identifiable coin images over the eyes indicate to us that the Shroud image is self-dating to a time not far from the date of the coins.

These findings logically indicate that the year the image was formed was 30 A.D.

Medical evidence indicates that the image was formed between 24 and 40 hours after death. Additional studies we have made show, we feel, the presence of images of large numbers of flowers on much of the Shroud. We feel we have been able to reasonably identify 28 varieties of these, all of which grow either in or close to Jerusalem and have the common blooming time of March and April. The appearance of these flower images indicates that they were formed between 24 and 36 hours after picking.

Making the assumption that this is the image of the crucified Jesus of Nazareth, we deduce from the historical and scriptural accounts that the date of the crucifixion was Friday, April 7, 30 A.D. The substantial evidence would therefore indicate that whatever happened to produce the image on the Shroud of Turin occurred in the early morning hours of Sunday, April 9, 30 A.D., and that the image was immediately and clearly visible.

Shroud's home is crumbling around it

TURIN, Italy (CNS) The chapel housing the Shroud of Turin will remain closed indefinitely because Italy lacks the funds to restore it, Italian and Church officials said.

The Guarani chapel, which is state property, was declared off-limits to the public last May after a piece of marble fell from the ceiling.

The estimated cost of restoration is close to \$2 million, well more than can be budgeted by Italian arts and cultural ministries, officials in Turin said.

The Chapel, part of the former palace of the Savoy family, is adjacent to the Turin cathedral and is reached through the church. Since May, visitors have had only a limited glimpse of the chapel from a landing nearby. The Shroud, a strip of linen revered by some Christians as the burial cloth of Jesus, is kept in a locked silver casket and is displayed only on special occasions. It was willed to the church in 1983.

In 1988, experts using carbon-14 testing on pieces of the cloth, concluded it was a

counterfeit, produced in the Middle Ages. However, the Vatican said it would be open to further testing.

Monsignor Giovanni Luciano, a Turin priest responsible for the Shroud said the damage to the chapel is serious because it involves cracks in the stone used in the structure. He said there was no danger of damage to the Shroud, however, because of its position inside the chapel.

"Pressure should be placed on the state to find the money and undertake the restoration," he said.

The letter to Rome of 30th May on the next page, was sent to remind those who are responsible for the care, and unobstructed veneration, of the Holy Shroud.

English translation of Latin Rite, *Codex Iuris Canonici*:

- Canon 1273 The Roman Pontiff, by virtue of his primacy of governance, is the supreme administrator and steward of all ecclesiastical goods.
- Canon 1284 par. 2:1 'be vigilant that no goods placed in their care in any way perish or suffer damage'
- Canon 1190 par. 2 'Distinguished relics, and others which are held in great veneration by the people, may not validly be in any way alienated nor transferred on a permanent basis, without the permission of the Apostolic See'.

Canterbury, Christ the King, 24th Nov., 1991

Ian Dickinson

48 Hackington Road
Tyler Hill
Jerusalem Common
Canterbury

To: The Bishop of Rome

Dear John Paul,

The Holy Shroud - which without doubt covered the body of Jesus - and for which you are ultimately responsible under Canon 1273, is currently surrounded by scaffolding and subjected to dust from building works, and Christians are prevented from being even near the Shroud - which should be in a properly protective full-length transparent housing, safe from pollution and towel-roll treatment and free of stitched on cloth.

The situation is scandalous, and contrary to Canon 1284, par. 2:1 - '*vigilare ne bona suae curae concredita quoquo modo pereant aut detrimentum capiant*'. Did you give permission for the Shroud to be shut away in Italian state property - Canon 1190, par. 2 - '*Insignes reliquiae itemque aliae, quae magna populi veneratione honorantur, nequeunt quoquo modo valide alienari neque perpetuo transferri sine Apostolicae Sedis licentia*'?

Canterbury, Corpus Christi, 1991

Ian Dickinson

THE CASE FOR THE SHROUD

DAVID ROONEY REVIEWS THE AMERICAN EDITION OF IAN WILSON'S NEW BOOK AND DEVELOPS AN INTERESTING ARGUMENT FOR THE PROBABLE AUTHENTICITY OF THE SHROUD.

REPRINTED FROM *FIDELITY* (January 1992)

control samples of known age, and only seven of them yielded results that were reasonably accurate.

It turns out, unfortunately, that the particular method of dating employed on the shroud samples is also highly sensitive to many kinds of contaminants, some of them as yet undetermined or unquantified. If we incorporate these sources of error with the known contamination of the shroud (particularly in a fire of 1532 which melted the silver casket containing it), we end up in one of those murky realms of inconclusiveness which the experimentalist encounters all too frequently in his art. The world is rarely as transparent as popular myth would have it.

So what happens when one avenue of research leads in one direction, and all others lead in a different direction? This is where the judgment and even intuition of the scientist most closely approaches that of the historian. One has to weigh the different sources' reliability, look at probabilities, and when enough different routes indicate the same answer, follow the path they prescribe.

Now with the shroud, of course, that is precisely what the specialists performing the famous 1988 test did not do. Coincident with reviewing this book, I happened recently to attend a lecture at my university on the shroud, sponsored by the American Chemical Society. The speaker, a professor of pharmacology at another university, was also a member of an American team which has been engaged in research for a number of years on verifying the authenticity of this unique object. Among the intriguing lines of

Holy Faces, Secret Places: An Amazing Quest for the Face of Jesus by Ian Wilson (Doubleday, 1991), cloth, 238 pp., \$26.00, ISBN 0-385-26105-5.

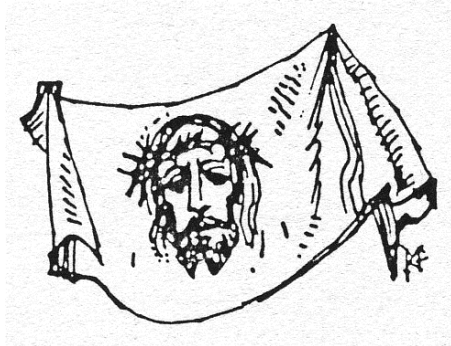
In 1988 the haunting supposition that in the Shroud of Turin we might be looking at the face of God Incarnate was seemingly laid to rest. Science, in the guise of carbon-14 dating analyses, had indicated a late medieval date for the age of the long linen sheet on which the full length front and back Images of a man resembling the crucified Christ was mysteriously imprinted.

News accounts suggested the end of a story, yet in many respects, one kind of piety was being asked to be exchanged for another. The newer piety was one which tends to wax in proportion as a society (such as ours today), the vast majority of whose citizens find science too esoteric to grasp, conveniently disencumbers itself of the need to hold on to any certainties other than what a select scientific priesthood vouchsafes them. The physical scientist is deferred to as the final arbiter in all doubtful cases, and his experimental techniques, all are assured, can be safely assumed to yield incontestable results. Never mind that scientific hypotheses come and go with blushing rapidity, or that such elementary facts of the physical realm as the origin of the solar system still lack :

plausible explanations: science gives us the facts, and when it has spoken, the issue is closed.

The question of how a test is to be set up, how the results interpreted, what the instrumentation should be and what its reliability is, how to isolate different variables and various other issues are obviously too fatiguing for the general public to ponder, and our willingness to entrust their proper addressing to specialists often makes up the greater part of our act of faith in their expertise.

In the case of the shroud, while the dramatic result received the fullest publicity, questions that an experimental scientist must face squarely prior to announcing any findings were given scarcely any notice at all. For example, the fact that the three laboratories (in Oxford, Zurich and in Arizona) used identical apparatus to test a segment cut from the same location of the shroud essentially collapsed three professedly independent pieces of data into a single unreinforced one. Significantly, carbon-14 results on other samples have shown embarrassing disparities of on the order of order of 1,000 years on objects dating from ancient Egyptian. And in one recent test overseen times by a British scientific council, 38 different laboratories with carbon-14 apparatus were given



came to be immured behind the pier containing Francesco Modica imposing statue of Veronica (whom, it should be noted, church historians as far back as Cardinal Baronius recognized to be fictitious, and therefore removed her from the list of canonized saints — although a feast day, presumably to commemorate the Holy Year pilgrimages, still exists).

Oddly enough, to this day, it is virtually impossible to gain access to the reliquary. Had he been able to do so, Wilson might have been able more easily to reach the conclusions he eventually does, but the conservators of St. Peter's, all the way up to Archbishop Noe, were distinctly unaccommodating toward his requests. Instead a good portion of the text of this study reads like a detective story, as the author recounts his attempts to find out what the Veronica image looks like (or, more precisely, looked like, since the few authorized viewers of it in the past century attest to its deteriorated state).

It turns out, however, that a few copies were executed around 1617, one of which found its way to the Hofburg Palace in Vienna. Inspection of these copies shows a very impressionistic face, not clearly outlined as fourteenth century painters would have depicted it, but rather, smudged and muted. Meanwhile a seventeenth century archivist overseeing the cataloguing of artifacts in that part of St. Peter's housing the Veronica icon was able to document its presence in Rome back to about the year 1000. The story becomes more intriguing when an apparently separate Eastern tradition of a holy cloth, the Holy Face of Edessa, is found to have been transferred from its repository in

inquiry he addressed were: the cataloguing of the varieties of pollen extracted from its surface, many of them indigenous only to Palestine; the patterns of blood flow on the figure, remarkably consistent with the wounds inflicted on Our Lord according to the Gospel accounts, and remarkably inconsistent with the ability of any fourteenth century artist's knowledge of anatomy; and the convincing three dimensionality of the figure itself, also without parallel in late medieval art.

Of course observations such as these have been raised time and again by serious Investigators over the years, perhaps none as well known as the English writer Ian Wilson, whose initial work on the subject appeared in 1978. Wilson admits to being dismayed by the 1988 announcement (although he also notes that he had previously been warned not to put too much stock in the reliability of a carbon-14 test), but instead of rehearsing once more the hard scientific data incongruent with a late dating of the shroud, he takes up yet another angle in his latest book *Holy Faces, Secret Places*

Supposing for the sake of argument that the shroud is not authentic, whence came the cult, specific to Christianity of all world religions, of reverencing an image of the face of Christ on a cloth?

Certainly in the Middle Ages, as evidenced by its enshrinement in one of the Stations of the Cross, there is the well-known story of Veronica wiping the face of Christ (which is not found in the Gospels) and receiving an image of His face on that cloth. In fact, around the year 1200 Pope Innocent III publicly displayed such a cloth on procession once a year along a route from old St. Peter's to a hospital he founded. Subsequently, it was exhibited during the Holy Year festivities held every half century beginning in the year 1300.

By then of course the relic was already known to be ancient, and as time passed, it was displayed less and less, and was even assumed by some to be lost in the sack of Rome in 1527. But in the sixteenth and early seventeenth centuries, as the new St. Peter's was being constructed and the old torn down, the veil

THE CASE FOR THE SHROUD (cont'd)

eastern Turkey to Constantinople. In 944, with reference to a few copies being made as well. Sufficient evidence is adduced to argue that the Veronica veil can be none other than a copy of this "holy face," sent to Rome around 1000 shortly before the final schism between East and West took place.

But what of this holy face, attested to be at Constantinople a millennium ago, which tradition strongly purported to be not painted by human hands? Documents of indisputably sixth century origin place it in Edessa, and use descriptive language of it unique in the Greek tongue, referring to it as a cloth "doubled in four." It is at this point in the odyssey that the pieces start to fit together, because experiments done on folding the shroud in half, and then in fourths, leave just an apparently disembodied face visible, strikingly like the Veronica images.

Further the shroud image has peculiarities, some due to the weave of the cloth, that also appear on a number of eighth and earlier century frescoes and icons of Christ, a coincidence rationally explicable only if the shroud itself were already in existence to inspire these Byzantine artists.'

After the attack on Constantinople by the Crusaders in 1204, the shroud, on public display in a church since the previous year, disappeared, only to resurface in the mid-14th century in the hands of a French knight. Interestingly, it is at this time that the first charges of forgery were levelled by a bishop of Troyes, charges readily aired in the recent controversy surrounding it. And yet the Pope refused to prohibit its veneration,

if not as the actual burial shroud, at least as an icon. So already in the supposedly superstitious Middle Ages, the Church was being very careful not to throw its authority behind the veracity of the image, as still today it withholds judgment.

Still, the preponderance of evidence is overwhelmingly in its favor. Wilson's book, of which only the barest outline has been given above, meticulously pursues all available artistic clues supplied by images of Christ appearing on so-called holy faces, and produces as near a clear-cut case for the shroud as their ultimate source as any necessarily built on circumstantial evidence can. Accepting that conclusion, the carbon-14 dating analysis receives yet another blow from a new quarter.

Why, some might ask, all the effort expended on this image?

Even some believing Catholics seem to express some squeamishness about the project, on the grounds that it may turn out yet to be a hoax, with the consequent obloquy heaped on Rome for venerating a medieval forgery; or that the believer does not require an assist from the hard sciences to bolster faith in the Gospel account of Our Lord's life and death and Resurrection. Now, as a matter of fact, the first concern is receding toward improbability at the very same time that popular opinion, the great repository of undigested scientific hypotheses, is resting assured that the image is spurious. Indeed it is somehow fitting that such a venerable relic, while drawing multitudes of pilgrims during the Ages of Faith, be overshadowed in the Ages of Gullibility by such popular

pastimes as divining the current whereabouts of Elvis Presley.

The image is manifestly different from any known composition of any artist, and is further inconceivable to an artist living before the age of photography, or about 1840. All the copies made from it (or from that copy which itself was sent to Rome about the year 1000) and reproduced among the many fascinating plates in Wilson's text, are inferior in quality to the original. It certainly is in the nature of satisfying human curiosity, if not piety, to want to ascertain the origin of it.

The second objection is more subtle, but on the whole, hardly more sustainable. We are dealing with what might be thought of as a signature of a miracle, rather than a miracle itself.

The actual miracle of course is the Resurrection of Christ, a certitude of faith because a historical certainty. No doubt some Catholics shy away from any physical evidence of the entombment of Our Lord because it makes Him too concrete a historical figure. It is so much more comforting and poetic to speak of a "Resurrection Jesus," a figment of His disciples' deepest longings, evanescent enough for the worldly-minded to ignore, but sympathetic enough for the sensitive of heart to appeal to in times of stress. But the shroud bespeaks a real Man, covered with the very real marks of torture, and as importantly, suggests that His Body did not remain long enough entombed to undergo any decay. In other words, it becomes yet another pointer to the physical resurrection from the dead that is a cornerstone of our faith.

THE CASE FOR THE SHROUD (cont'd)

Could it conceivably disturb the faith of a Christian to be confronted with such supportive evidence? Bear in mind that evidence like this does not take the place of faith; it merely gives it another foothold. Our belief in the truths of the Catholic faith rests, as Newman argued in the latter part of his *Grammar of Assent*, on many probabilities converging to produce certitude. If historical archaeology provides one of those evidentiary steps, why not accept it?

But some of that tentativeness one finds even among orthodox believers may be attributable to that inherent conservatism that makes the Church skeptical of miraculous claims. One should note, however, that one of the Church's most rigorously skeptical historians, the English Jesuit Herbert Thurston, who virtually made a career out of debunking mystics, prophecies and legends, did become convinced of the authenticity of the shroud [sic].

But perhaps the hesitation of some comes from yet another source. "Blessed are they who have believed without seeing," might be on their lips in justification of their disinterest. But can one really be so blasé about the possibility of viewing the face of Christ? Would a disciple during His lifetime on earth have been content merely to hear of Him from one of the apostles without wanting to see Him? Isn't Zacchaeus a more likely model of how we would all have hoped to act on hearing that He was in our locale?

So by all means let the research continue. The Vatican is understandably loathe to let international teams of scientists mount yet another study of the shroud after the unfortunate 1988 media event. But books like the present one can only hasten requests that it do so, and the sooner it accedes to those requests, the better informed we can all be about this potentially most ancient of all Christian relics.

David Rooney



A copy of the St Peter's Veronica by 19th century artist Thomas Heaphy (accused of fraudulence by Ian Wilson) and an early copy (below) published by Pfeiffer and others. (From: *The Holy Shroud and the Earliest Paintings of Christ* by Rex Morgan)



A SHROUD EXHIBITION IN BOURNEMOUTH, ENGLAND

- REX MORGAN

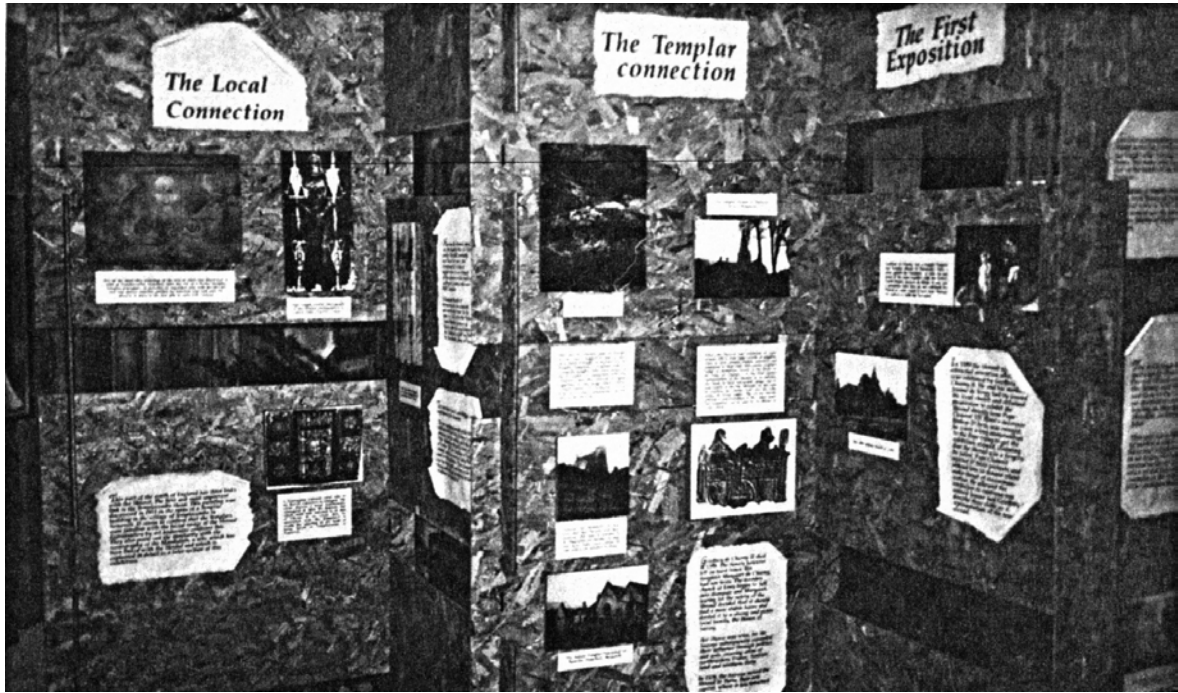
I reported last year that I had attended an exhibition about the Shroud in Bournemouth, England. I remember Bournemouth as a child. In those days it was one of England's most popular seaside places for retirement. There were masses of what English estate agents are pleased to call "marine residences" on the cliffs overlooking wide stretches of the English Channel which were carved up into apartments and chambers for elderly folk to live out their days in what they believed to be the beneficial airs of the sea. There were beautiful and dignified hotels, especially the Royal Bath, so named because mad King George III stopped there for a bath. This hotel, like most of the others, is now a rundown parody of the era of elegance. The pleasant little English shops and quaint streets have given way to cheap and vulgar chain store branches and closed off roads so that ill-dressed multitudes of holidaymakers and yahoos can parade about without getting run over by noisy motorbikes and trendy little cars.

But I digress. It was up one of these walking streets that I went to find Old Christchurch Lane in which in the so-billed Bournemouth Exhibition Centre was to be found showing, for the price of £2.80, "A Major Exhibition: The Turin Shroud". Situated in a building shared with an exhibition of replicas of the terracotta Chinese Warriors (which you can buy full-size both in Hong Kong and China if you want one), a whole floor and a mezzanine is devoted to a very professionally designed and laid out exhibition about the history of the Shroud and scientific studies of it.

The exhibition is, in fact, very good and consists of about two hundred items, mostly photographic and all well captioned. The point which has annoyed the British Society for the Turin Shroud and a number of British authors is that all the material has been taken directly from their books without permission and reproduced, in some cases very obviously, from printed matter. There are also many examples of photographic work taken directly from the Brooks Institute photographs made for STURP in 1978 as well as uplifts from the work of Whanger, Ricci, and standard Turinese publications.

It is well presented as a "popular" exhibition about what is now an unpopular subject amongst the run of the mill so this is exactly what is needed: exhibits which will appeal to the masses. I fell to thinking about this parading of the subject as just another seaside resort entertainment and was reminded of the only time I was conned into allowing a similar thing in Australia with the Brooks Exhibit (of which I am still Honorary Director and which is still under my

BOURNEMOUTH EXHIBITION (cont'd)



BOURNEMOUTH EXHIBITION (cont'd)

complete control as President of the South East Asia Research Centre for the Holy Shroud) . This was an occasion, cited in SN No 24, when I foolishly took the exhibit to Albury, NSW, where, under the misguided auspices of the good burghers of the local Rotary Club, it was hung in a woolshed on old wire fences covered with plastic amongst such items of American cultural merit as Elvis Presley's motor car. I was very angry at the time and yet I was reminded later by one of the few Albury people with intelligence who saw the exhibition that for those who really appreciated what it was, I had done them a great service. So I suppose the exhibiting of the material in Bournemouth, like a street corner evangelist who relies on getting the message through to just one of the heckling drunks every now and again, has at least some value to the world.

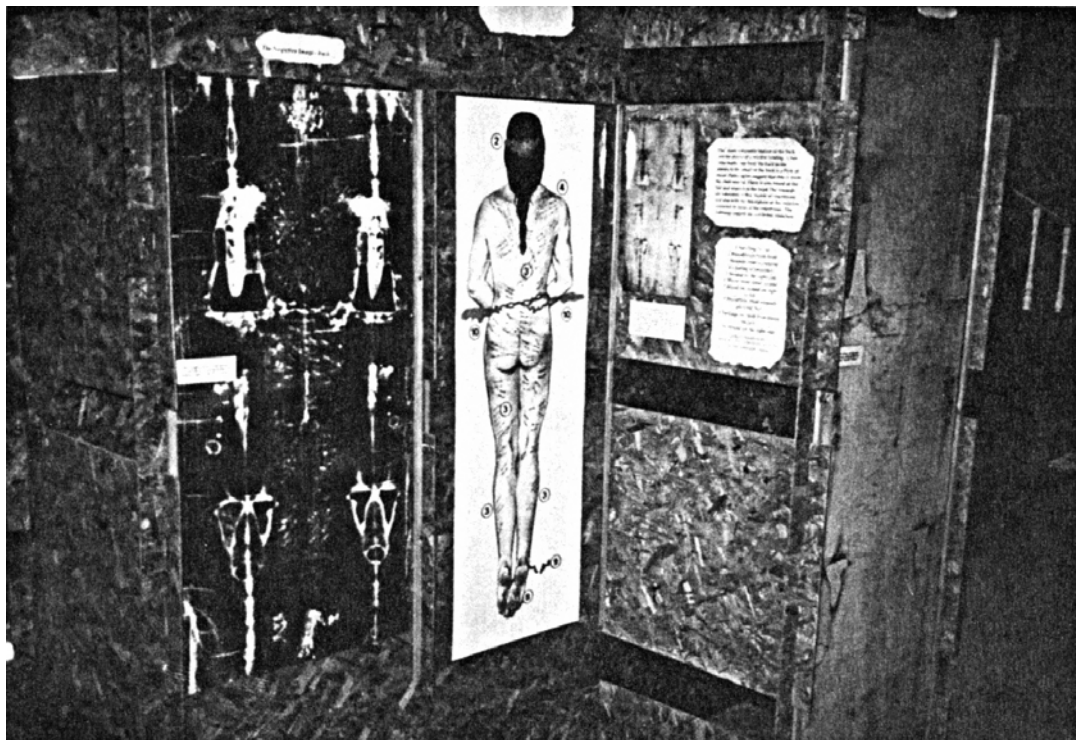
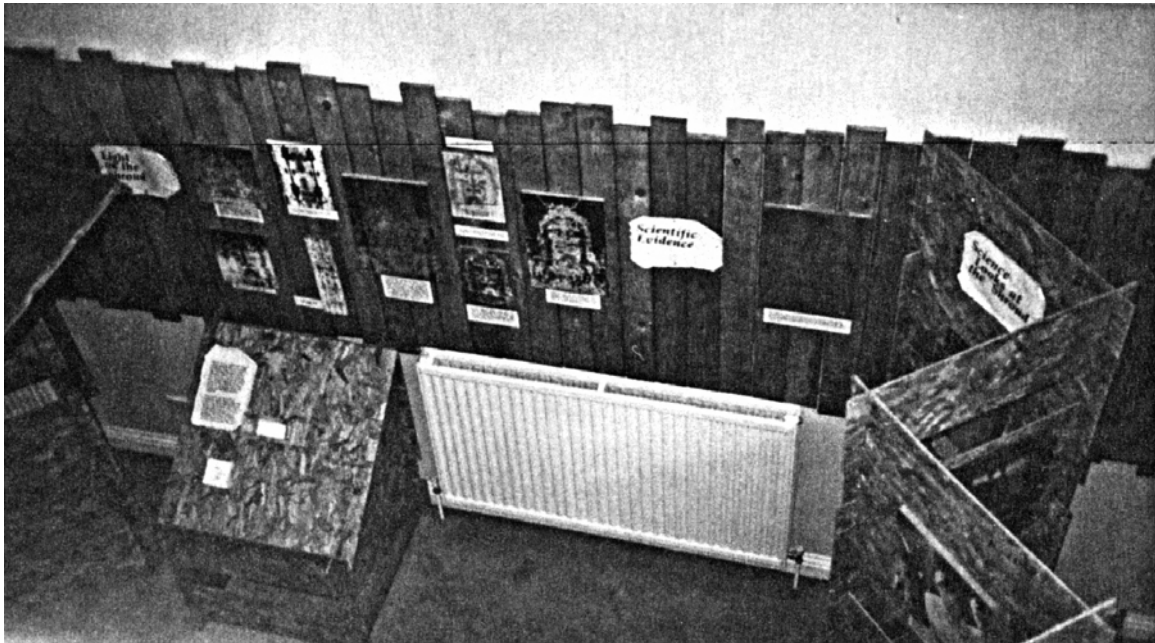
In this case it also seems to have some value to the owner, a Dr Ridley, currently being sued, I believe, by the British Shroud crowd, since his organisation is running the thing commercially, and I cannot argue with that either. It costs a lot of money to put on any exhibition and I know that when I did it around Australia, and in New Zealand, Hong Kong, Macau and Canada the whole thing would have been impossible without the considerable sponsorships I raised so that we could offer it free of charge to the people. (An interesting reflection: more than 600,000 have seen my exhibition and had it been at £2.80 per head... !!!)

There was also money to be raked in at the shop in the Bournemouth exhibition. There were copies of one or two obscure Shroud books and none of the standard and accepted major works. In the interests of research I spent about £13 (\$30) on a very poor "exhibition guide", a notebook, a pencil, a key ring, bookmark, etc all bearing the Shroud face image and even a sackcloth shopping bag with it on and I got to reflecting about that, too.

On the one hand it is quite absurd to think of putting such a sacred image on all this sheer junk of the kind you can buy at every exhibit, stately home, church, theme park, indeed anywhere that people have to fill in their excessive leisure time by being entertained and will then pay for a memento of their visit. On the other hand I suppose that these things serve to make the matter more widely known and, it seems to me, all those interested in Shroud studies have that object in mind: to spread the word and especially now that so many media lies have been spread about the Shroud.

So this exhibition is well worth seeing, and, for that matter well worth the admission charge, even if only, in some cases, to see one's own work being plagiarised. At least the owner has listed acknowledgements of the people whose work he had pinched, except that he portrayed them as the "Exhibition team" (!) (That reminds me of an English private school which listed on its faculty staff list the names of all the celebrities who appeared on the educational television

BOURNEMOUTH EXHIBITION (cont'd)

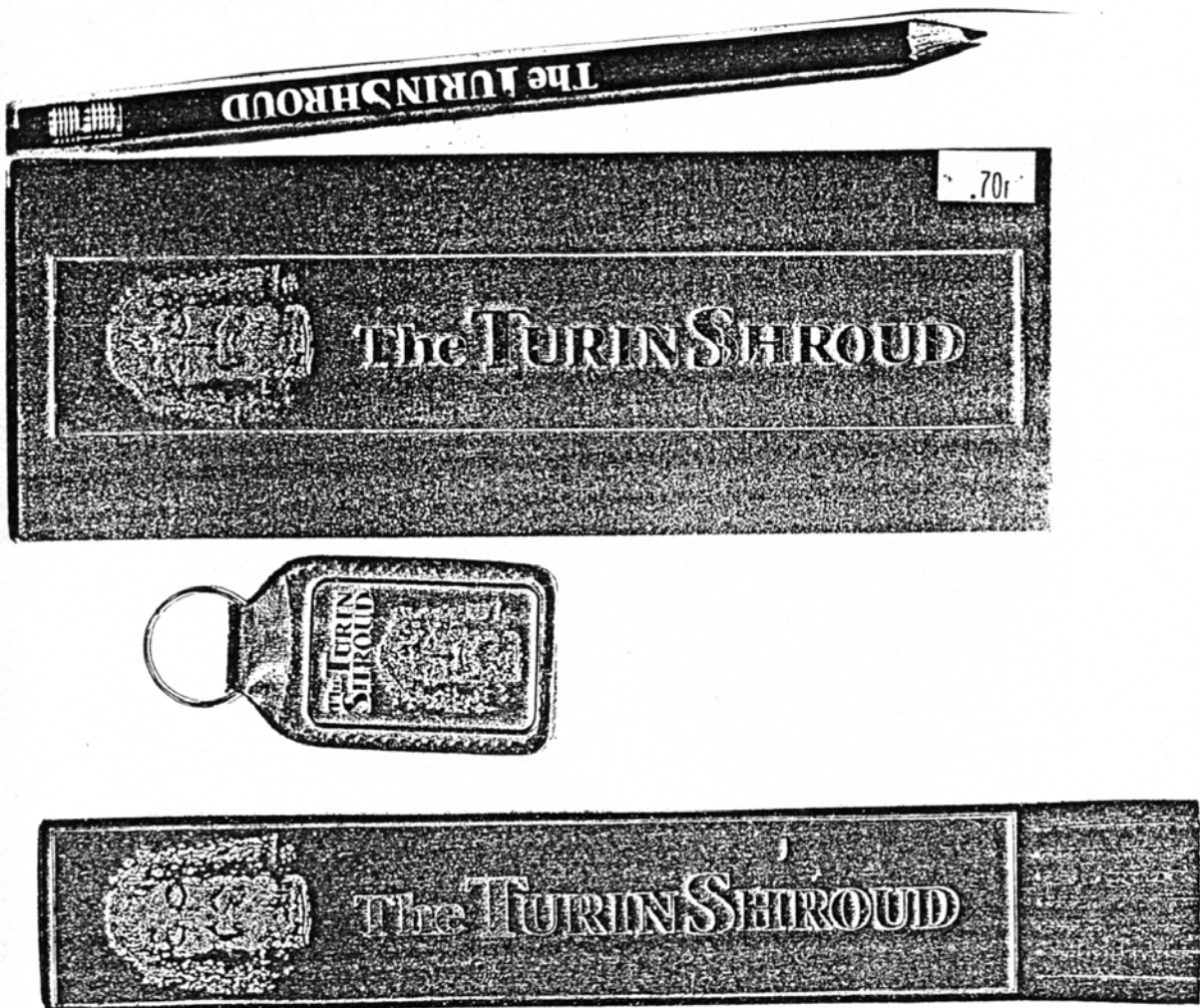


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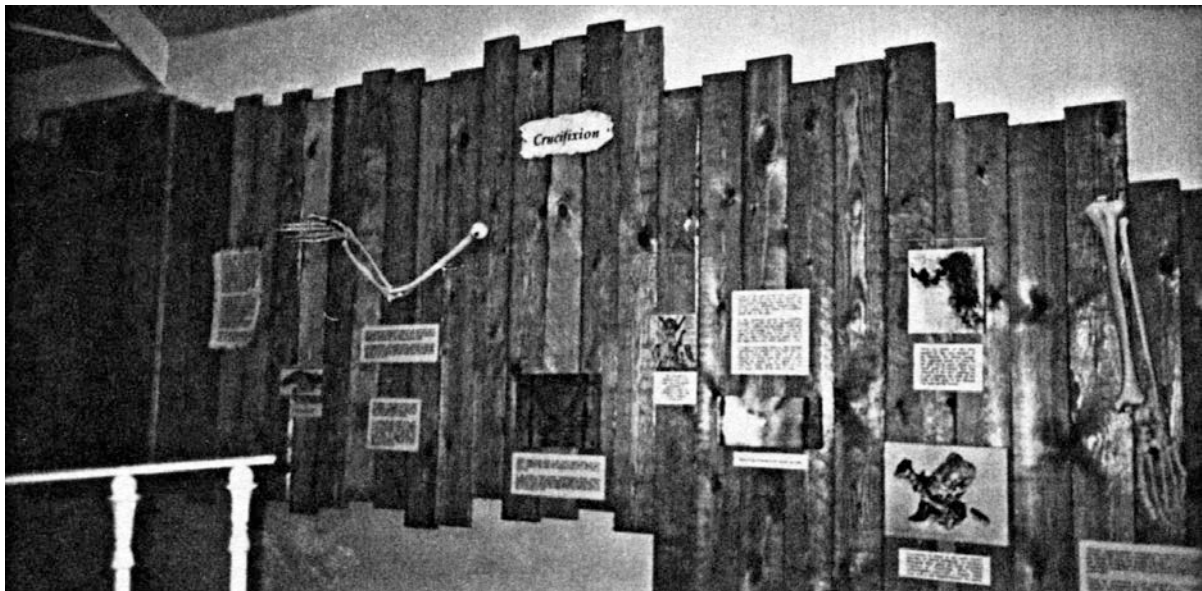
programmes the children watched).

But it is sad that these Shroud mongers do not realise that if they had consulted with the Shroud experts and scholars and copyright owners first they would have found a friendly, co-operative, helpful lot who could have made better material available than the things you can plagiarise or steal. They would also have given good advice about it all because Shroudies are keen to see their subject ventilated so that the Eternal Debate* can continue.

* The title of my next Shroud book - RM



BOURNEMOUTH EXHIBITION (cont'd)



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*) 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 it is written and produced and the information disseminated more quickly than most news-sheets of a similar kind or the more prestigious Shroud publications. 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 and this has given 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 with numerous Shroud researchers in many countries. His quest for Shroud information became, as he described it, "a passionate hobby". He brought 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 Institute 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). He has made several original contributions to the research of the Shroud, has presented papers at international conferences, has written many articles and given numerous broadcasts and telecasts on the subject in many countries.

The list of *Shroud News* subscribers continues to increase internationally and the publication has been described many times as one of the best available. Its production is obviously privately subsidised as we still request a subscription in Australia of only \$6 for six issues posted. *Shroud News* comes out six times per year. The USA subscription 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 except the famous 50th issue which is \$3 plus post.

Please encourage those of your acquaintance to take out their own subscription rather than borrow your copies since the more genuine subscribers we have the more we can improve the bulletin and the longer it is likely to survive.

All information and opinion in this newsletter is published in good faith. It is edited (and mainly written) by Rex Morgan and published by:

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