

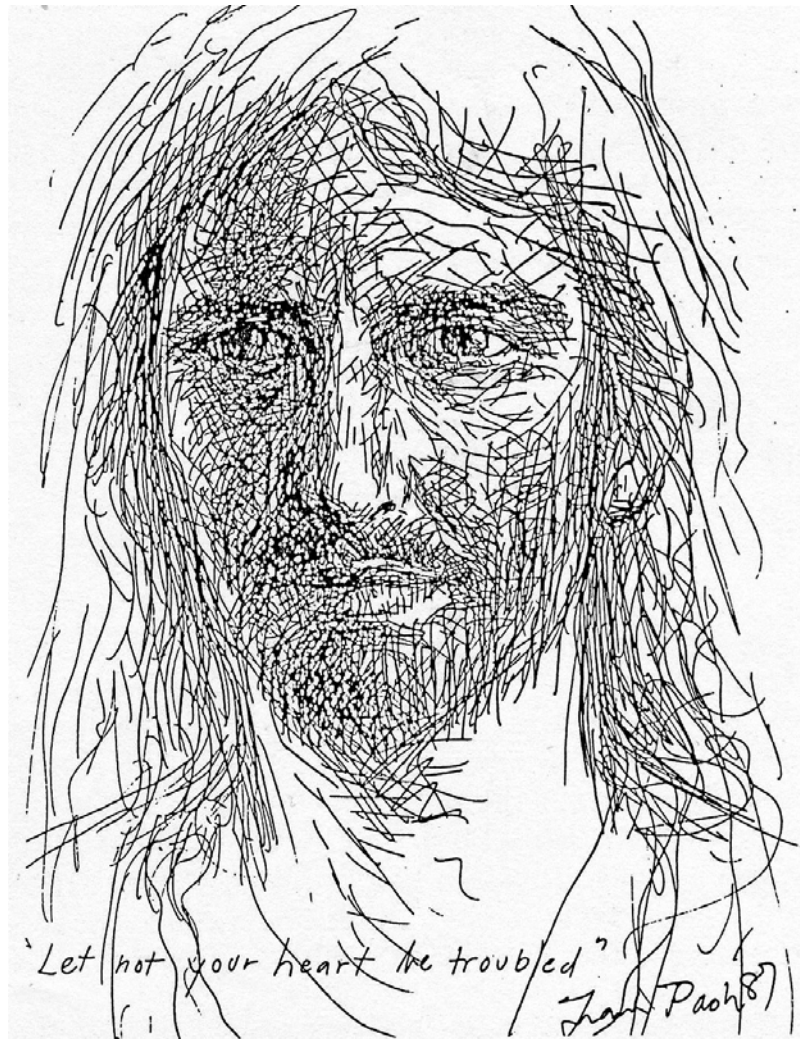
A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN  
edited by REX MORGAN  
Author of PERPETUAL MIRACLE and SHROUD GUIDE

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SKETCH PORTRAIT OF CHRIST AFTER THE HOLY SHROUD BY PERTH ARTIST  
FRANK PASH AS EXHIBITED WITH THE PHOTOGRAPHIC EXHIBITION 1987

### EDITORIAL

This first issue of SHROUD NEWS for 1987 brings news of the first activity in Australia: the exhibition of the Brooks collection in Perth, Western Australia during January. The Western Australia group is keen to set up a permanent exhibit centre on that side of Australia and background work continues by SEARCH along the same lines in Sydney. The idea is not limited to Australia: in a recent letter from Remi Van Haelst in Belgium he described the setting up of a permanent Shroud museum near Nijmegen on the Rhine in Holland.

News and items continue to pour in from around the world of the Shroud. The June, September and December issues of the house journal of the Society of Genealogists (of Great Britain). THE GENEALOGIST contain the series of three parts of a most important paper by Noel Curren-Briggs "The Turin Shroud and the Holy Grail" in which, as in his recent important book, he traces with considerable skill and interest, the history of the Shroud and the numerous inter-related families who had business with it during the period 1204 to 1356.

Having omitted to pay a subscription during last year I had the pleasure of receiving four issues of SHROUD SPECTRUM INTERNATIONAL in short order. This quality Shroud journal continues to provide extremely important contributions to the literature with such hard-to-find articles as one containing Pia's own description of his work in 1898 together with substantial historical and scientific papers.'

Father Otterbein in New York has produced two Holy Shroud Guild Newsletters since September which cover recent events such as the ESSJ expedition in Jerusalem, new publications and some insight from Otterbein's long experience in the Shroud field into the forthcoming Carbon dating procedures.

The recent issues of the Italian COLLEGAMENTO PRO SINDONE are, as always, enormous, 60 pages each and filled with articles and news including more translated from SHROUD NEWS for the Italian readers.

I noted in the last editorial the lifting of the scope and quality of the British Society's Newsletter. This continues with a quite breezy January edition.

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Editorial (contd)

Among the more significant news cuttings I have seen in recent weeks is an important leader from THE TIMES and a full-page feature in the Italian Il Messaggero, chiefly written by Emanuela Marinelli. What was probably the largest exposure of the Shroud topic in a Thailand newspaper occurred as a result of an in-depth interview with me when I was there in November 1986 and almost a full-page story appeared in the Bangkok Post. Harold Nelson and others have been continuing to offset in correspondence columns in American newspapers, the occasional push from the sceptics whose letters, here in Australia too, continue to rely on the same old tired lines as if they had just discovered gravity.

Issue no 4 of EMMAUS, published by the original Centro Romano di Sindonologia is a substantial work by Mons Giulio Ricci and virtually constitutes another 160 pp book LA SINDONE SANTA E IL SUO MESSAGGIO by this very great Shroud researcher and writer.

I have also received an odd German publication DIE WICHTIGSTE RELIQUIE DER CHRISTENHEIT which is series of articles of a very general nature and into which is stapled the German version of the 1978 Turin Edizione Paoline THE SHROUD which has appeared in many languages.

The Centro Mexicano de Sindonologia has continued to produce its newsletter since the earthquake and back issues not sent during the post-earthquake problems have now been received as well as photos of recent Shroud events in Mexico.

In what promises to be another significant year in the Shroud's history I look forward to bringing to SHROUD NEWS subscribers, some of the information constantly being produced. More and more the mystery of the Shroud is an acceptable press item throughout the world; more and more is it being realised that whatever the true nature of the Shroud may be it is one of the most significant items of study to have been brought to the attention of the world this century; wider and wider becomes the scope of information available about it, especially since 1978 in Europe and America, and since the availability of the Brooks photographic exhibition in our South East Asian and Australasian half of the world.

REX MORGAN

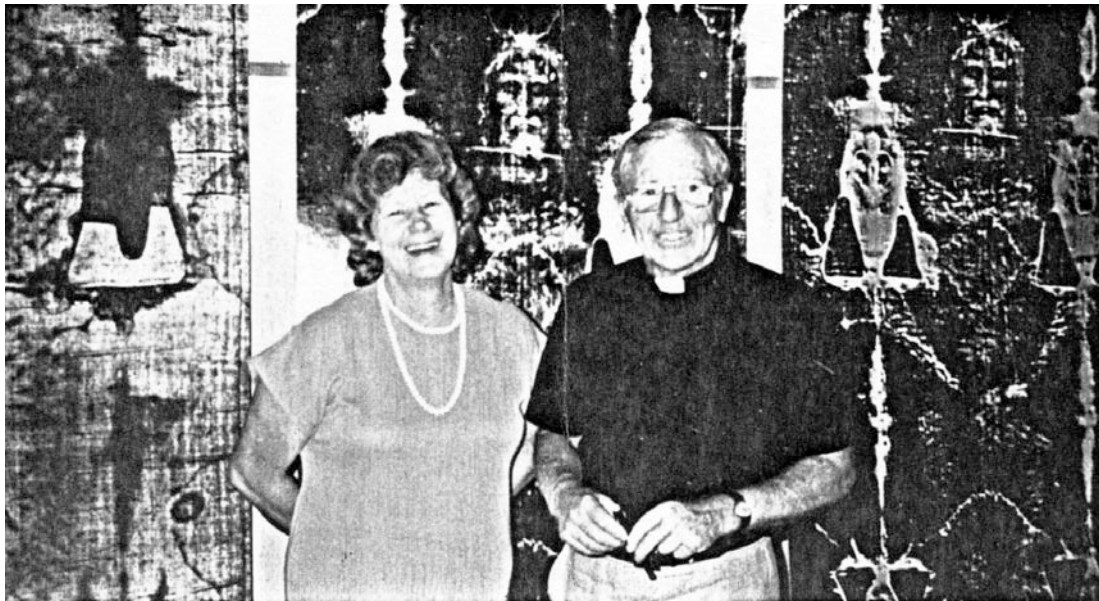
### BROOKS EXHIBIT RETURNS TO PERTH

One of the first things the Holy Shroud of Turin Society of Western Australia did when it was formed about a year ago was to approach Rex Morgan, the custodian of the Brooks Exhibit, to see whether a return to Perth could be made of the Holy Shroud Photographic Exhibit. In due course the enthusiasm and effort of the Perth group, and particularly of its Secretary Mrs Pat Lovett, accomplished this object and the exhibition was duly seen by more than 8,000 people during the week of the finals of the Americas Cup boat race and the Perth Festival.

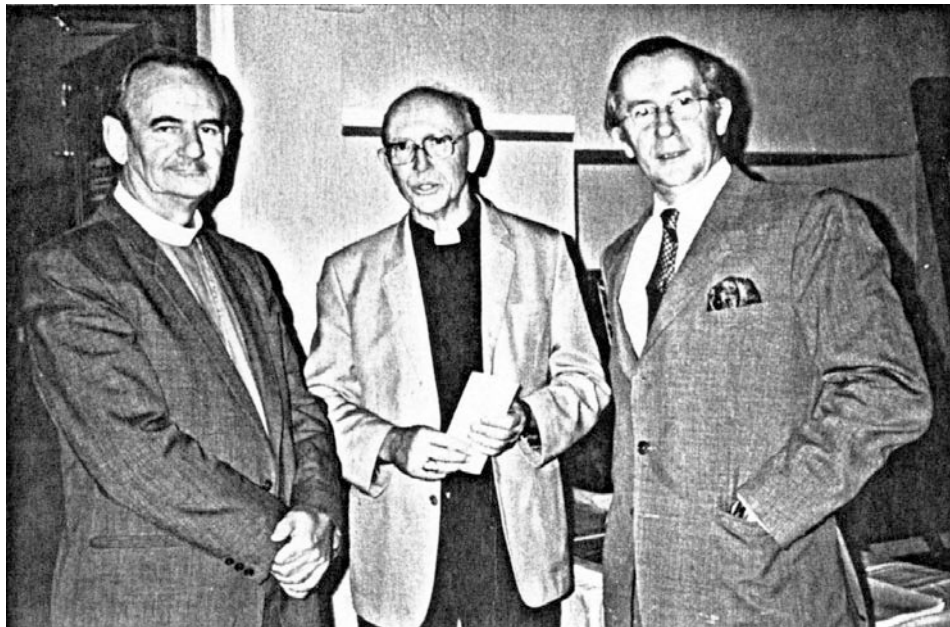
In view of the mixed reception the Shroud receives, especially amongst some sections of the Anglican faith in Australia, it was particularly pleasing to mount the exhibit in the Burt Hall of St George's Anglican Cathedral in Perth. Both Dean Robarts and the Precentor, Revd Tony Bolt, are strong supporters of the HSTSWA and threw their resources behind the exhibit activity. It was good to hear the Shroud and the Exhibition being mentioned during the Service of Morning Prayer at St George's on the Sunday morning, not to mention the mightily impressive level of liturgical ritual properly observed by the Church in Perth.

With a team of volunteers from the society the exhibition was mounted for opening to the public on Monday 26th January 1987 (Australia Day as it happened) and the Official Opening took place on Tuesday. Once again under Vice-regal patronage, the opening was performed by His Excellency Professor Gordon Reid, AC, Governor of Western Australia. This occasion, chaired by the WA Society President Frank Sheehan, caused some excitement amongst the WA members. The Governor gave a most erudite speech about the Shroud. (SHROUD NEWS hopes to reproduce it in the next issue). I am intrigued that this is the second of the Queen's representatives in Australia to show more than a passing knowledge of Shroud matters.

The exhibition will have helped the Perth society in its aim to establish a permanent Shroud centre in the west of Australia and the SEARCH organisation has promised its support. One of Perth's most enthusiastic Shroud workers is John Bouhagiar and he spent much time at the exhibition discussing the subject with visitors. We must acknowledge the tremendous work of Pat Lovett and the sponsorship support of Ansett Airlines, the HSTSWA and Runciman Press in meeting the expenses of the visit.



PERTH - JANUARY 1987, PAT LOVETT, Secretary of the Holy Shroud of Turin Society of Western Australia with Revd TONY BOLT, Precentor of St George's Anglican Cathedral, Perth, at the Exhibition



THE CONTINUING ECUMENISM OF THE SHROUD: Rt Revd BRIAN KYME, Assistant Anglican Bishop of Perth with the Most Revd WILLIAM FOLEY, Catholic Archbishop of Perth



His Excellency Professor GORDON REID, AC, Governor of Western Australia with Mrs REID and REX MORGAN at the Official Opening of the Brooks Shroud of Turin Photographic Exhibition in Perth



The Honorary Director of the Exhibition describes the introductory panels to His Excellency the Governor of Western Australia

THE FOLLOWING ARTICLE IS REPRODUCED FROM THE BIBLICAL  
ARCHAEOLOGIST MARCH 1986

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*On the Archaeological Evidence for a Coin-on-Eye  
Jewish Burial Custom in the First Century A.D.*

by William Meacham

Writing in *Biblical Archaeologist* recently, Rachel Hachlili and Ann Killebrew (1983) pose the question: Was the coin-on-eye custom a Jewish burial practice in the Second Temple period? They avoid giving a direct answer, concluding that the custom was "not usually part of the burial ritual" and affirming that there is no archaeological or literary evidence for the custom ever being practiced by Jews of any period. In my opinion, however; there is good reason to believe that the custom was *on occasion* practiced by Jews of the first and second centuries A.D. in Judea. The question takes on special importance when related to the evidence that coins were placed over the eyes of the body whose imprint appears on the Shroud of Turin. I have argued elsewhere (Meacham 1983) that the shroud should now be considered as authenticated - that is, that it bears the imprint of Christ's body. Included in this attempted authentication was a reference to the Jericho burials, first reported by Hachlili (1979), as verification of a hypothesis generated from shroud studies that coin-on-eye burial was practiced by first-century Jews. I am now dismayed to find that the Jericho field data has been poorly reported and improperly handled. Because of its considerable significance vis-à-vis the shroud, the data deserve a rigorous scrutiny.

Much effort is expended by Hachlili and Killebrew on interpreting a text from Bender (1894, 1895)

and clearing the confusion surrounding it. They condemn in rather strong and unwarranted terms the "unfounded belief" of certain shroud researchers regarding the custom, their "misuse of the [archaeological] data," and "misleading and false statements." Jumper, Jackson, and Stevenson (1978) are admonished for their conclusion that the coin-on-eye practice was "customary" among Jews at the time of Jesus, when the correct choice of words should have been "a rare custom." The confusion in the shroud literature does not, however, arise mainly from a misinterpretation of the Bender text but from Hachlili's own first report on the Jericho excavation, published in 1979 in *Biblical Archaeology Review*. When the statements and omissions made in this report are compared with those of the recent BA article, Hachlili and Killebrew may be seen to have committed a number of archaeological mistakes, misinterpretations, unjustified conclusions, reversals, and omissions of a quite serious nature. They are certainly in no position to criticize in such harsh terms the research of others, especially when their own mistakes have been glossed over and left unexplained. *A mea culpa* would have been more in order than a pedantic tone.

In their article (1983: 147), it is stated that: "The Jericho coins have been cited as evidence that the placement of coins over the deceased's eyes was a prevalent

### Coin on Eye Jewish Burial Custom (contd)

Jewish burial custom of the first century A.D. ... This unfounded belief ..." It is Hachlili, however, who first put forward this belief when she wrote (1979: 34) of the Jericho coins: "Two additional coins of Herod Agrippa I (41-44 A.D.) were found in a skull. The coins originally *must* have been placed on the eyes of the deceased (probably as payment to Charon ...)" [emphasis added].

This statement is moderated in its 1983 recapitulation: "In this article [the 1979 report] it was stated that [the coins] had apparently been placed on the deceased as payment to Charon," leaving out the certainty and specific location on the eyes mentioned previously. Surely shroud researchers should not be so heavily faulted for misinterpreting or misusing an 1894-1895 source (Bender) quoting an earlier source (Frazer 1886) quoting even earlier sources (Bodenschatz, Gubernatis), when such distortion of a Hachlili statement is made by Hachlili just four years later. Why did she not simply admit her own part in generating the belief in a coin-on-eye burial custom and explain her reasons for so interpreting the evidence at the time?

#### **The Jericho Cemetery Data**

Much more serious are the archaeological mistakes apparent in the handling, interpreting, and reporting of the field data. Hachlili and Killebrew state that "a re-examination of the evidence" leads them to believe that the coins were placed in the mouth, because the two coins were found stuck together (a fact taken to indicate they were originally placed in contact with each other.) This condition of the coins was of course immediately apparent on their discovery but it was not reported in the 1979 article. Indeed, to do so would have greatly weakened the confident conclusion offered by

Hachlili that the coins were originally placed over the eyes. Nowhere in the 1983 article is an explanation given of this omission or of how two coins stuck together were first interpreted as being on the eyes. Worse still, no mention was made in the earlier report that the skull in question was part of the many secondary burials in tomb D/3. This circumstance, if correct, raises the possibility of direct placement of the coins in the skull, but Hachlili and Killebrew do not discuss it. Rather, they make the confused statement that the coins were "intentionally placed inside the tombs at the time of burial," which would not be true if primary burial took place outside the tomb.

There are in fact five possible explanations for the coins in the skull — namely, they were originally placed on the eyes, in the nose, in the mouth, directly in the skull during secondary burial, or they are intrusive. The fact that the coins were stuck together does not rule out an original placement on the eyes or in the nose (another possibility not discussed by the authors). A final possibility to be mentioned is excavator's error or a fraud; Hachlili should declare in what circumstances the coins in the skull were found, by whom, and what verification exists. Could for example the two coins have been introduced, or their location mistaken, by a laboratory worker cleaning the skull?

From the 1983 article comes the new information not mentioned in 1979 that a single coin (4 B.C.-A.D. 6) was found inside another skull, in a coffin burial in tomb D/18. Again, the omission of this fact from the earlier report is not explained; it was referred to in 1979 simply as one of two coins "found with coffin burials." And again, the new information



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### Coin on Eye Jewish Burial Custom (contd)

conveniently indicates to Hachlili and Killebrew that the Jewish practice was to place a coin or coins in the mouth, not on the eyes, since in this instance only a single coin was present. There are grounds to believe, however, that this coin too was placed over the eye. Indeed, this second occurrence of a coin inside a skull renders the coin-in-mouth hypothesis virtually impossible to sustain.

Another coin was also found in tomb D/18, but its location has changed suspiciously since 1979. Then it was reported as "found with coffin burials," whereas in 1983 it was "found in the debris, at the entrance to the tomb" and "seems to have fallen into the entrance debris." Its date (63-40 B.C.) however falls within the range of coffin-burial tradition in the first century B.C.; it is thus rather early to be taken as an intrusion after the tomb's closure. (Do the remains in the central chamber of D/18 really represent 5 to 7 primary burials in a space of 1.5 x 0.9 m? Or could this chamber have been used for secondary burials in the first century A.D.?) It would appear to be possible, at least, that this coin was originally placed over the other eye of the skull with coin inside. Instead of falling into or remaining on the skull, it could have been dislodged from this "damaged" skull and found its way to the entrance in the course of subsequent movement in the tomb. This interpretation is supported by the absence of coins from the other 120 (1979 report) or 50 (1983 report) Jericho tombs, with the sole exception of the pair of coins found inside the tomb D/3 skull. That is, the coins occur in pairs, and find their way into the skull.

Unfortunately, there is scant data available from the two reports on the Jericho burials to make even rudimentary assessments of the various alternatives. The authors intended in 1983 to

present for the first time a detailed description of the coins found in the Jericho cemetery," but neither the coins nor the skulls are located on the tomb plans. The attitude of the skulls (especially important for the coffin burial) is not indicated, nor is the location of the coins within the skulls. (Normal care in the removal of the deposit from inside the skull should have allowed for the first discovery to be located approximately; thereafter all skulls should have been x-rayed.) My guess is that the coin in the entrance of tomb D/18 was some 150 to 200 centimeters away from the skull containing the single coin, which was on a bench beside the entrance. But why should one be guessing? Finally, no illustration or information is given on the overlap of the two stuck-together coins, nor is there any description of the condition of the eye sockets and nasal areas of the skulls in question.

Assuming an ordinary supine position of burial, the possibility of a coin dropping from the mouth through the foramen magnum and into the skull is virtually nil, according to an anatomist (N. Jablonski, University of Hong Kong) and a physical anthropologist (M. Pietruszewski, University of Hawaii) and judging from my own inspection of burials with coins in the mouth. An ultimate position for the coin in the throat, near the cervical vertebrae, or even in the upper thorax (!) would be likely to result from an original placement in the mouth. Even with the most favorable inclination of the head by 15 to 20 degrees, the possibility of a passage from the mouth is only slight. Among dozens of exhumations of 5-year burials conducted by the Anatomy Department of the University of Hong Kong, loose teeth

### Coin on Eye Jewish Burial Custom (contd)

were often found near the cervical vertebrae, the shoulders, even among the ribs, but not one had found its way into a skull. Furthermore, the coins in tomb D/3 were in a secondary burial. Passage from the mouth into the skull would have had to take place during the brief time of primary burial, when the foramen magnum would almost certainly have been blocked by intact cervical vertebrae.

Passage via the eye sockets is also less likely in a brief period of primary burial, but two instances of coin-in-mouth burial leaving coins only in the two skulls can safely be regarded as impossible. Further, it is doubtful that the corrosion/adhesion process of the two coins would have preceded their movement because of decomposition; that is, they would very likely have separated, especially if their plane of contact was parallel to, or even at 45 degrees to, gravity. To my mind, there are fewer difficulties and improbabilities in concluding that the two coins came into contact once inside the skull. Direct placement of the coins in the skulls is a distinct possibility, especially in the case of the secondary burial. The two coins were most probably placed at first on the eyes, and then intentionally deposited in the skull when the bones were transferred to the cave tomb. In the coffin burial of tomb D/18, the coins were probably placed on the eyes and remained there until the skull was disturbed. Consideration of other archaeological evidence and the probable Jewish religious significance (discussed below) of a coin-on-eye ritual strongly support the conclusion that the Jericho coins "must originally have been placed on the eyes" rather than in the mouth. They were not simply a secondary-burial offering placed inside the skull. Hachlili was probably correct in 1979, without realizing the complexity of the issue.

To summarize the evidence for a coin-on-eye practice at Jericho: (1) the passage from eye to skull is likely, whereas from mouth to skull is highly unlikely; (2) passage into or placement in the skull occurred twice; (3) coins occur in a pair in two tombs but are not found in the many other tombs excavated; (4) there is archaeological evidence of coin-on-eye burial in second-century Judea; (5) there is an ancient Jewish religious tradition that would support covering the eyes with objects.

#### **The Coin-on-eye Burial Custom**

Information given by Hachlili and Killebrew of a burial at the fortress site of 'En Boqeq with a coin (around A.D. 133) on each eye socket is extremely important and runs contrary to their argument. It is a second-century-A.D. Judean burial, with a Bar Kokhba coin (A.D. 132-135) quite close by, and was possibly of a Jew. After noting that the excavator maintains it is impossible to determine the nationality or place of permanent residence of the interred, why do the authors then conclude that it is "highly doubtful" that the burial was Jewish? Surely the presence of a coin from the Bar Kokhba revolt counts for something, as does the fact that rebels were active in the Judean wilderness. The letters and documents of Bar Kokhba were found cached near En-gedi, just 30 kilometers north of 'En Boqeq. This region is also a traditional place of refuge (David from Saul) and last stand (Masada). 'En Boqeq Also lies south of the zone around Jerusalem excluded to Jews from A.D. 135-220; apparently there were second-century Jewish settlements in southern Judea. But, most importantly, the 'En Boqeq burial establishes that the coin-on-eye ritual was

### Coin on Eye Jewish Burial Custom (contd)

found in second-century Judea and could thus have been practiced by Jew or Gentile, Christian or pagan.

The evidence from the shroud for coins placed on the eyes also must be considered. Leaving aside the question of identifying the shroud figure with Christ, other data such as the Dead Sea pollen types, Semitic physiognomy, beard and pigtail, and crucifixion wounds combine to indicate an origin in Roman Palestine. The evidence for coins being placed on the eyes of this crucifixion victim rests primarily on computer projections from body-contour information in the image. A realistic three-dimensional body figure can be generated, but with a flattened area over each eye. There is a consensus among various analysts (Jackson, Jumper, and Stevenson 1978; Tamburelli 1983; Haralick 1983) on the interpretation of these flat areas as solid round objects — coins, potsherds, or disks. The "Filas markings" are of secondary importance, in that the size and shape of the Pilate coin published by Filas (1982) does match the projected object. The letterlike shapes that Filas and Haralick read as "UCAI" are anomalous in the general image-on-weave pattern and occur in the correct position on the projection object.

The archaeological evidence from Jericho, 'En Boqeq, and the shroud thus presents a very strong case for the proposition that coin-on-eye burial was occasionally practiced by Jews in the first and second centuries A.D. in Judea. This is a reasonable deduction but it is, of course, not yet proven; however, unfounded statements that "this custom existed only during fairly recent times [among Jews]" (Hachlili and Killebrew 1983: 151) and "nor does such a custom exist at the time [first century A.D.] at all" (Rahmani 1980: 197) do not contribute to an understanding of the question.

Moody Smith's notion that "one could argue that the coins [on the eyes] prove the shroud to be a later fabrication" (Smith 1983: 254) is an example of convoluted deduction from such statements.

Hachlili and Killebrew assert that the practice of coin-in-mouth burial did rarely appear among Jews but cite no direct evidence for this apart from the Jericho coins. The discovery that they mention of two coin-in-mouth burials (around A.D. 117) at the Nabatean Arab site of Mampsis does, however, indicate that this custom was also practiced in southern Judea, perhaps rarely among Jews as well. The dating of archaeologically identified burial rituals involving coins is tightly defined to the first and early second centuries in Judea: around 4 B.C.-A.D. 6, 41-44, 117, and 133. One would certainly be justified in arguing that the evidence of coins on the eyes of the shroud figure indicates a date within this period.

It should be pointed out that a facile link should not be made between the coin-on-eye or coin-in-mouth custom and the pagan notion of payment to Charon. While the use of coins in burial may well be the result of Greek influence, the custom may have been absorbed quite readily into existing Jewish traditions and religious notions, without necessarily bringing a pagan accretion. The ritual significance of closing the eyes of the deceased is noted in the Bible (Genesis 46:4) and in the first/second-century Mishna (cited in Rahmani 1980). The use of coins for this purpose may have had a special significance, for instance in rare types of death, or may have occurred more randomly, but there is no reason to posit automatically a belief in Charon. Coins placed in the mouth, hand, or pocket of early Christian burials were intended as a tribute to St. Peter (Gennaro

### Coin on Eye Jewish Burial Custom (contd)

1980: 40); the Gates of Heaven had replaced the River Styx!

Another example of coin-in-mouth burial in Asia serves to illustrate the persistence of this custom with changing religious connotations. The Chinese have an ancient tradition of placing jade, precious metals or coins in the mouth and other orifices to preserve the body. When southern Chinese began to practice secondary burial (around A.D. 500-1000), the jade or coin-in-mouth custom was retained (and is still widely practiced) but with a new meaning—prosperity in the afterlife. The coin-on-eye custom is not reported archaeologically or historically, but recent exhumations in a Hong Kong cemetery revealed coins of the 1950s on the eye sockets of two individuals. Apparently, as in ancient Judea, the coin-on-eye custom evolved as a minor offshoot from the principal tradition.

In sum, we may conclude that the evidence for coin-on-eye burial among first-century-A.D. Judean Jews is strong. The absence of final archaeological proof may be partly accounted for by the rarity of the practice and by the prevalence of secondary burial during which the coins were removed. It seems likely to me that such proof will be forthcoming with the excavation of further primary interments in Judea. But the precise significance of this minor custom, and why it may have been practiced in the burial of Christ, will probably remain unknown.

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FOR THE HOLY SHROUD, THE HOUR OF TRUTH      Fr PETER RINALDI

An interview with the doyen of sindonologists, Fr Peter Rinaldi, was published shortly after the Carbon 14 Conference in Turin in IL NOSTRO TEMPO, reprinted in the OSSERVATORE ROMANO and its English translation is appearing in most Shroud journals around the world. In his letter to Rex Morgan, enclosing the script, Father Rinaldi said: "My interview with the Turin diocesan weekly was actually inspired by Cardinal Ballestrero who feels the people at large must be prepared for whatever results the Carbon-14 test will reveal."

We acknowledge the use of the superior typesetting of the article from SHROUD SPECTRUM INTERNATIONAL No 21 (December 1986)

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*"Father Rinaldi, not a few people are under the impression that just about everything that could be done to research the Shroud has actually been done. Why, then, this decision to proceed with the new tests?"*

"One of the leading members of the Shroud of Turin Research Project, Inc. (STURP), the group of scientists who have been researching the Shroud since 1976, told me recently: 'What we have discovered on the Shroud is so amazing as to be almost unbelievable. This is why we should like to go over some of the tests we made in 1978, and to perform some new ones. We are convinced that the last word on the Shroud has not yet been told.' "

*"What did the experts discover on the Shroud?"*

"It may sound a bit dramatic to put it this way, but let me say it anyway. From a strictly scientific standpoint, an artifact like the Turin Shroud should not as much as exist."

*"It is quite a statement, Father. But what exactly do you mean?"*

"As you know, the image on the Turin cloth is the Shroud's central point of interest. It is a shadowlike imprint of an unclad human corpse unlike anything the world of art has ever known. This much is certain: that imprint or image has no substance whatever. What I mean is that it was not produced by any coloring matter that can be isolated and identified by physical or chemical tests."

*"How, then, can that image be explained?"*

"Here is how STURP's team of experts explains it. 'The image on the Shroud was produced by a change in the structure of the micro-fibrils of the linen which caused it to become discolored. Clearly, the change is the result of oxidation and dehydration, a process that causes linen to turn yellowish with the passing of time.' The

### For The Holy Shroud, the Hour of Truth (contd)

experts are careful to note that the mechanism that triggered the process in the case of the Shroud is as yet unknown."

*"This is almost like saying that the Shroud image is made of nothing since, as you said, it is not due to any coloring substance, but solely to a process that affected the very structure of the linen ..."*

"Precisely! What is all the more astounding is that this image, 'made of nothing', when photographed and seen on the negative, turns out to be a positive image, an amazing portrait the like of which, in the words of art experts, is not known to exist in the entire history of iconography. There is not a hint of exaggeration in this, because this incredible portrait of Christ in death, imprinted on an ancient linen, besides being a perfect negative, is also three-dimensional."

*"How did this discovery come about?"*

"Speculating that the Shroud image must in some way reflect the three-dimensional surface of the body it enveloped, the members of the Shroud of Turin Research Project decided to convert all image points to proper vertical relief, using the Interpretation Systems VP-8 Image Analyzer. The result was an amazing three-dimensional brightness of the image. Scientists believe that the three-dimensional quality of the Shroud image proves beyond doubt that the Turin cloth must indeed have been wrapped around a human corpse whose volume contours were encoded in the varying intensity levels of the image."

*"What does the three-dimensional quality of the image actually prove?"*

"Alone, it suffices to dispose of the notion that the image on the Shroud is the work of an artist. Experiments show that conventional paintings and photographs, when computer-analyzed, turn most into blurs, the originals hardly recognizable. The negativity and three-dimensionality of the Shroud image place the Turin relic in a category by itself. No image or portrait is known to exist that could even distantly compare with the image on the Shroud."

*"Father, do you think that the new tests will reveal other things about the Shroud?"*

"Let me quote what an expert told me recently: 'We are hoping to shed some light on several points. Most important, how the Shroud image (which is evidently the imprint of an authentic human corpse) was transferred from the body to the cloth. This applies also to the wounds, the outflow of blood, the marks of the scourging and other injuries, all of which experts in forensic pathology relate unmistakably to the cruelties inflicted on the Man of the Shroud before and during the crucifixion.'"

*"Has the presence of actual blood on the Shroud been certified?"*

"Even a cursory look at the Shroud shows stains easily recognizable as 'blood stains.' Samples of 'blood-stained' fibrils from the Shroud were examined. Such tests fully support the statement released by the investigators that 'all that we see in the blood areas of

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the Shroud derives definitely from blood and its components.' I might add that experts expect to confirm the presence of pollen grains on the Shroud. These pollen grains have pointed to the Shroud's existence in the Near East in the early centuries of Christianity. The experts will be looking for the answers to several other questions in line with their previous investigation of the Turin relic."

*"It is now certain that, among the tests programmed for the coming investigation, there will also be the carbon-14 test which will date the Shroud. How was this eventual decision finally reached?"*

"The decision to proceed with the carbon-14 test and thus date the Shroud, was made at a special symposium held in Turin from September 29 to October 1 this year. Scientists from several countries, all of them experts in radiocarbon dating, met in Turin at the request of the city's Cardinal-Archbishop, who is the Holy Father's delegate for all Shroud matters. Dr. Carlos Chagas, president of the prestigious Pontifical Academy of Science, presided at the meeting. The experts unanimously concurred that the carbon-14 test be carried out, and recommended procedures which will involve seven laboratories. The British Museum will be guarantor for the project. Results of the test will be announced officially in the spring of 1988. I might add that what finally induced the Church authorities to give their assent for the test is the reliability of the radiocarbon dating, and, too, the fact that minute samples of the Shroud material will be used for the test, so minute, in fact, that their removal from the Shroud will hardly be noticeable."

*"Father, this clearly points to the fallacy of some people who kept saying that, with regard to the Shroud, the Church was afraid of the truth..."*

"Absurd, to say the least! Our faith in Christ does not need the Shroud. It rests on a far more solid basis. The Church afraid of the truth with regard to the Shroud? Why, as far back as 1969 and again in 1978, the Church authorities placed the Shroud literally in the hands of the scientists. They are ready to do so again."

*"It is known that the carbon-14 test, while reliable, does not produce an 'absolute date'. In other words, the test does not zero in on the exact date of the tested artifact. What if, in the case of the Shroud, the test should date it to the third or fourth century after Christ? Could it still be accepted as at least probably the burial cloth of Christ?"*

"I am not a scientist nor an expert on the carbon-14 test. I do know that there are many misconceptions about the radiocarbon method of dating among the general public and even among journalists. While the test does usually provide a reliable indication of the true calendar age of a given artifact, there are any number of factors that can influence its measurements and produce significant discrepancies, as much as three hundred years and more, plus or minus. In the case of the Shroud, a carbon-14 age later than the first century A.D. does not necessarily constitute scientific proof of

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the non-authenticity of the Shroud, the reason being that radiocarbon dating is based on a number of unverifiable assumptions. My hope is that, in the specific case of the Shroud, the experts will in due time clarify for the public at large the potentials and limitations of this test."

*"Assuming the carbon-14 test will render a positive date for the Shroud, will this constitute a definite proof that the Turin relic is indeed the burial cloth of Christ?"*

"Assuredly not! Neither the carbon-14 test nor any other test can of itself authenticate the Shroud. We cannot expect science to decide whether the Man of the Shroud is actually Christ. This is totally outside the scientist's field. However, this much is true: a positive date from the carbon-14 test that will connect the relic to the early centuries of the Christian era will certainly lend at least a degree of moral certainty to the possibility that the Man of the Shroud may indeed be Christ, particularly when the overwhelming evidence of other proofs is taken into consideration."

*"What if science were ever to prove that the Shroud is a clever forgery of some ingenious medieval artist?"*

"At this point, I am reminded of what Dr. Donald Lynn, a dedicated Shroud researcher, said when questioned on the possibility that the Shroud be indeed a forgery. 'Were the Shroud a forgery, it would be a greater miracle than if it were the actual cloth of Christ.'

"And now to your question. At an interview which Cardinal Ballestrero, Archbishop of Turin, granted in 1983 to the Columbia Broadcasting Company, when asked how he would react were the scientists to exclude the authenticity of the Shroud, the Cardinal replied: 'To the devotees of the Shroud I would continue to say what I have always told them. Remember, it is your faith in the Lord that brings you to our cathedral. In the Shroud you come to venerate a sign, a symbol that brings before our eyes the sufferings and death of Christ as no other image has ever done. This remains true even if the Shroud were only the work of an artist. It would still be a sublime image, a unique expression of our faith in the Lord, and an aid, too, to our piety.'"

*"And you, Father. Rinaldi, who through the years have promoted the cause of the Shroud with so much enthusiasm, how would you react if the Turin relic were to turn out to be nothing more than a supremely clever, if unique, work of art?"*

"Not differently from my good friend the Cardinal-Archbishop of Turin, though I confess I would be painfully disappointed if, for instance, the carbon-14 test were to date the Shroud to the ninth or tenth century after Christ. I have lived to see renowned men of science, medical men and art experts stand in awe before the Shroud. The fact is that, up to now, their findings have, if nothing else, bolstered the conviction that we have in the Shroud—in the words of Pope John Paul II—a most unusual and mysterious relic, a silent



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witness to the passion, death and resurrection of Christ'.

"I should like to emphasize the fact, however, that aside from what the scientists have said or may yet say about the Shroud, aside even from the question of authenticity, what drives me on my knees before the Shroud is its incomparable image. It is what touches the mind and heart of millions of people. It deeply touched Pope Paul VI who, pointing to the photograph of the face of the Man of the Shroud on his desk, said to me: 'Every time I look at it, my heart whispers, "It is He! It is the Lord!" Paul Claudel, the great French poet, said beautifully, too: 'It is not just a portrait. It is His very presence!'

"Indeed, there is something uncanny about the Shroud's mysterious hold on people. I have seen it all over the world. Recently, in Hong Kong, nearly three hundred thousand persons paused, silent and pensive, before the luminous panels of a great photographic exhibit of the Shroud. Astonishingly, ninety percent of them were non-Christians. The marvel at this point is no longer what the Shroud is, but what it does. And the Shroud does it through the mysterious power of that face, so marred and so sublime in the serene majesty of death. The Shroud does it as one looks at the battered body which, in the words of Henri Daniel-Rops, evokes but one Man—Christ, who said, 'Crucified, I will draw all men to me.' "



A RECENT PICTURE OF FATHER PETER RINALDI (with REX MORGAN) AT THE BROOKS EXHIBITION OF SHROUD PHOTOGRAPHS IN HONG KONG

### MORE ABOUT THE "POKER - HOLES" ON THE SHROUD

This article by Belgian researcher REMI VAN HAELST has been edited for SHROUD NEWS by REX MORGAN

On the Shroud of Turin there are 4 groups of marks, some of them pierced by small holes. They are situated, almost symmetrically, alongside both the frontal and the dorsal image in the region of the crossed hands on the frontal image. Because these marks are also depicted on several copies of the Shroud one may be certain that they were in existence before the earliest known copy was made. The oldest artistic copy is that kept in St Gommaire in Lier, Belgium. On this copy the artist painted the marks in a very clear red and if this is what the artist saw then one must doubt the possibility that they were burn marks. The same red stains are visible on the Xabregas copy kept in Lisbon and made in the same period (1). On several Italian copies the four groups of marks are also represented. In general Shroud scholars agree that such burns were caused by a fire prior to the Chambery incident on 1532. There are several possible explanations for the marks:

#### A. Spilling of incense during a religious service

At the Council of Terme di Traiano (325) Pope Sylvester I decided that from then on, Holy Mass should be consecrated upon a white linen blessed by a bishop as on the Shroud in which Our Lord was buried. (Lab-C-Scr.Conc: 1542).

Pope Paul VI used this text on November 11, 1973 during his TV broadcast about the Holy Shroud. (2)

#### B. Fire

In about 675 the Saracen King Muhavia witnessed the miraculous rescue of the Holy Shroud from an immense fire. This event is reported by Bede and de Chifflet (3).

#### C. Fire Ordeal

During the 1503 exhibition in Bourg-en-Bresse (France), Count Antoine de Lalaing noted in his description of the Holy Shroud that there are traces of a fire ordeal. This statement makes it possible that the Shroud had been put through a fire-ordeal by means of a hot poker (4). The oldest representation of Christ

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More about the "Poker-Holes" on the Shroud (contd)

showing the image on the Shroud and also showing the stains is found on a fresco painted on the walls of the church of St John in Sakli (Cappadocia, Turkey) and has been dated 10th century (5). The Hungarian Pray Manuscript, dated about 11th century, also shows this group of marks (6). Close examination of the Lirey "Pilgrim medallion" found in the River Seine and now kept in the Museum Cluny, Paris, revealed the presence of the same group of marks (7). The Lier copy was the last one made before the Chambéry fire and shows the marks distinctly as present on the original Shroud.

Conclusion

Because of the symmetrical position of the marks it is practically impossible to hold the theory of spilling incense or damage caused by a big fire. To explain the symmetry one must assume that the Shroud was folded in four alongside the centre line of the image. This possibility is rather small. During the preparation of my article on the Lier Copy (published in SHROUD SPECTRUM INTERNATIONAL) I found texts that proposed the symmetry of the marks to be an indication that the Lier Copy was made upon a copy machine as used by Albrecht Dürer (11).

The same symmetry is used by Belgian Shroud scholar Jef Leysen to support his very special views about the Holy Shroud based upon the visions of A. K. Emmerich (8).

Professor Gilbert Raes, the well-known Belgian textile expert and member of the 1968 Commission which examined the Holy Shroud has another opinion about the photos made by Mark Evans and generally accepted as "pictures of burn-marks caused by a fire prior to the Chambéry fire of 1532 (9). According to Professor Raes the marks photographed by Evans are not caused by scorching or burning. This is proved by the colouring of the marks. In a letter to the Centro Sindonologia, Turin, Raes writes: "It is impossible that scorching is visible only on one part of the threads and only in ONE direction of the weave. Both the threads of the warp and woof must be scorched with the same intensity, which is surely not the case in the Evans photographs. The mark photographed by Evans is most probably caused by a liquid dropped on the linen. In my opinion this liquid is most probably blood (10)." So far there has been no answer or reaction to Raes's letter.

More about the "Poker-Holes" on the Shroud (contd)

Because the possibility of spilling incense or fire-damage is quite small one could accept that the marks are indeed a kind of marker used by artists to copy the Shroud or possibly a kind of "hallmark" or "stigma" to identify the original Shroud among the many copies.

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REMI VAN HAELST (facing) discusses the LIER COPY of the Shroud with other Shroud researchers during a rare private showing of the cloth at the Church of St Gommaire in Belgium



### BOOK REVIEW: THE EVIDENCE OF THE SHROUD

The relatively new publication *THE EVIDENCE OF THE SHROUD* by Ian Wilson (Book Club Associates by arrangement with Michael O'Mara Books Ltd, 1986) with photographs by Vernon Miller is far from being a coffee-table book about the Shroud. It is of 158 pages in hard cover with eight pages of preliminaries and is of pleasing proportion and size, printed in Spain on reasonably good stock.

In his Author's Preface (on un-numbered pages which make reference tedious), after a typically unsympathetic overview of a few of the books written by other people in recent years, Wilson states with his now customary authority:

"But even those fully conversant with the subject should find delight in one long-overdue feature: the plethora of high-quality photographs which so many previous books have lacked. Both the quality and the quantity of these are due largely to the efforts of my photographic co-author, Vernon Miller ..."

Well, the fact is that high-quality photographs are not really overdue since a number of recent books contain some very good ones and almost all of those in *THE EVIDENCE OF THE SHROUD* have been published elsewhere and in many cases far better reproduced. To describe this collection as a plethora is as excessive as the word itself and to say that the photographs are of high quality is indeed an exaggeration since many of them are dreadful.

There are 108 photographs in the book of which 73 are black and white and 35 are in colour. Of these, only 12 coloured and 26 black and white are taken by photographic co-author, Vernon Miller which gives him a score of about 33%. The rest are the work of a wide variety of photographers which make up the bulk of the offering.

There is no particular fault in this but for readers who expect to see beautiful reproductions of masses of Vernon Miller's superb photography, as they are led to expect, they will be more than disappointed. One cannot blame Wilson or Miller for this; it seems, rather, that the complexities of plate-making, correct screening and ink intensities have escaped the expertise of Messrs Printer Industria Grafica SA, of Barcelona, and an opportunity to produce a volume of real quality has been lost. Some of the pictures are

Book Review: The Evidence of the Shroud (contd)

very washed out and, in my view, the only really good ones in the colour sections are three small microphotographs of the cloth weave by Miller and two of fibrils by Alan Adler which are to be found (with difficulty) on un-numbered leaves somewhere between pp 46 and 47. A great many of the black and white reproductions are so washed out as to be ridiculous, perhaps the classic of which is facing page 86. It is also obvious that many of the black and whites have been printed from coloured originals, a technique apparently beyond the understanding of the printers of Barcelona.

Having seen almost all of the STURP group's original transparencies, and being in possession of some, I can assure the reader that this book does them less than justice, which is doubly unfortunate in a publication for which such elaborate claims have been made by the author of the text.

And what about the text? If one can bear with Wilson's frequent use of the categorical (and, by implication, unchallengeable) statement (often padded out with the reinforcement of numerous adjectives and adverbs which from time to time give the impression he is not sure of his ground), his derisive comments about other authors (often to the point of smugness), his praise of the work of STURP which contrasts with his criticisms of it published elsewhere and his occasional pedantry (an example is taking care to refer to assistant professors), in the 83 pages of text he gives us a skilful resume of his earlier book on the subject and then in the fourth chapter describes the work done by the STURP team in 1978. For the sake of balance he then sums up the arguments, in chapter five, for the Shroud image being the work of an artist, of which theory the principal protagonist is McCrone, whom Wilson himself originally imposed upon the Shroud scene.

Chapter six explores the far more widely held views that the image is not the work of any artist and describes several of the theories for its production. Reverting then to the intrigue of the early history of the Shroud he includes the work of the researchers of recent years such as Whanger, Frei, Drews, Jackson and Filas, together with further supporting evidence for Wilson's own masterly and widely accepted historical union of the Shroud and the Edessa image.

Book Review: The Evidence of the Shroud (contd)

In all, there is little new in this book but it is a timely and concise survey of the whole subject which ought to be in the library of everyone interested in the Shroud of Turin.

Had the much acclaimed work of Vernon Miller been more comprehensively used, and had the photographs been properly reproduced, nay, excellently reproduced, THE EVIDENCE OF THE SHROUD could well have become the most attractive Shroud book so far written. One hopes that Vernon Miller and his associates at the Brooks Institute of Photography might one day produce a really good book of their photographs for reference purposes for the serious Shroud student or equally to be picked up off the coffee table as an aesthetic experience for the casual observer.

REX MORGAN

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Left: IAN WILSON, distinguished historian and Shroud author in Macau in 1986

Below: VERNON MILLER, chief photographer of the STURP investigation team, 1978, at the opening of the Brooks Exhibition in Santa Barbara, April 1981 (pic: John Lewis)



### SHROUD NEWS

SHROUD NEWS began in 1980 when Rex Morgan, author of PERPETUAL MIRACLE-SECRETS OF THE HOLY SHROUD OF TURIN 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 Australia. He didn't expect it to go beyond a few issues.

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

Morgan is a frequent overseas traveller and thus has the opportunity to keep abreast of latest developments in Shroud study and research. He was present at the world media preview of the Shroud itself in August 1978 in Turin, Italy and has since met with numerous Shroud researchers in many countries. His quest for information about the Shroud has become, as he describes it, a "passionate hobby" and he has since written the best-selling SHROUD GUIDE (December 1983) and is working on another major book about the Shroud. He is currently Honorary Director of the Brooks Institute Photographic Exhibition on the Shroud which is touring Australia, New Zealand and parts of the Far East. Morgan has been appointed to the Board of Directors of the USA based Association of Scientists and Scholars International for the Shroud of Turin (ASSIST).

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Please encourage those of your acquaintance to take out their own subscription. The more we have the more we can improve the bulletin.

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