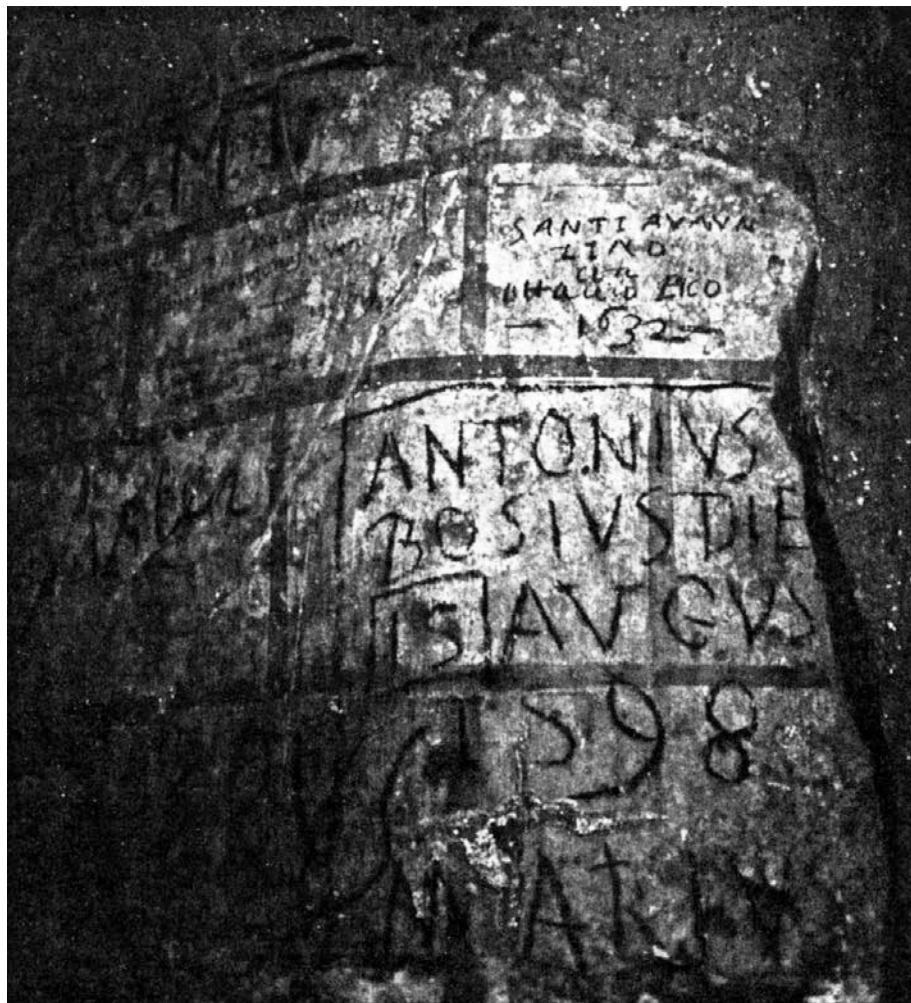


A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
edited by REX MORGAN, Author of several books on the Shroud
Issue Number 81 FEBRUARY 1994



Deep in the Roman Catacombs where access is not granted to the public and only with difficulty to researchers there are many graffiti by the early explorers of these incredible passages. During his 1993 expedition to the Orpheus Cubiculum where, on the ceiling, is the portrait of Christ recorded by Thomas Heaphy in the mid nineteenth century, and believed by Rex Morgan, Sylvia Bogdanescu and other researchers to be the earliest portrait of Christ and bearing resemblance to the man on the Shroud image, he photographed one of the many references left by Antonio Bosio (15 August 1598) who became one of the most important and prolific recorders of the contents of the ancient Christian catacombs.

EDITORIAL

Dr Alan Whanger, a major Shroud researcher, was instrumental in acquiring for the ASSIST organisation the late Max Frei's extremely important collection of pollen samples taken from the Shroud and all his allied materials. In July 1993 Dr Whanger acquired the Frei Collection from ASSIST which was unable to carry out its original mission. It is gratifying to know that the collection, which is of exceptional importance, is in reliable hands and that Dr Whanger is seeking to carry out the proper study of these materials.

At the suggestion of an American reader, Connor Markey of Pennsylvania, we are now folding *SN* with the front cover outwards to preserve its illustration to a greater degree. A recent six page leaflet on the Shroud distributed by Fr Peter Little, SJ, of Sydney generously speaks of "learned and popular material by world experts - Morgan, Wilson, Barbet et al. During the currency of this year I hope to publish another updated booklist in the series as well as another "magazine roundup". There is talk of a Shroud Seminar to be held at Mount Angel Abbey in Oregon, USA, 9th to 11th December 1994 under the auspices of Dr Michelina Le Margie's group *Imago Christi*. And there is a rumour that a piece of the Shroud taken at the 1988 cuttings has been privately dated in Canada. I noted with interest last year that the issues of CINEMUSEUM, the well produced journal of the Museum of Cinema in Siracusa, Sicily, of December 1992 and June 1993, contain articles on the Shroud by Remo Romas.

As we face the new year of 1994 it seems to me that Shroud research will go on apace. There is already an increasing serious interest by some sections of the media who are beginning to realise that the wholesale write-off of 1988 might just have been quite wrong. I state again that if anyone can convince me that the Shroud is a fake, a painting, a figment of the imagination or anything other than a totally, it seems, inexplicable mystery defying all the brilliance of modern minds and technology then I'll gladly give up my work in the field and concentrate on something else. But, on the contrary, I share with so many of you that quite irresistible fascination for the unsolved and, it seems in this case, the insoluble despite the huge increase in evidence for the non fraudulence of the Shroud of Turin. And I am gratified by the very widespread support for this little journal which now pushes on, like the century, towards its hundredth number.

REX MORGAN

The publication *AD2000* published an obituary article based on Rex Morgan's special issue of *SN* devoted to the life of Lord Cheshire who died in 1993. This provoked some lively correspondence. These two letters are from *AD2000* May and June 1993.

Shroud of Turin?

I was surprised to see an article on Cheshire and the Turin Shroud (March 1993) without any mention of the fact that three competent dating laboratories had independently measured its date to the Middle Ages.

I think this is misleading. Also, to call it the "Holy Shroud", when there is no evidence to link it with Jesus, is misleading. The features on the Shroud look like an old European, not a comparatively young Jewish man.

Christians should be concerned with the truth and not rush into accepting the numerous legends which turn up. It gives religious people a reputation for unreliability or worse.

H.A. DOYLE
City Beach, W.A.

More on the Shroud

In *AD2000* (May 1993) H.V. Doyle asks why no mention was made, in the article on Cheshire on the Shroud of Turin, of the three laboratories dating the Shroud to the Middle Ages.

One answer to this would be the results of the carbon dating tests are totally at variance with all the evidence, scientific and historical, that has been firmly established about the Shroud.

The words of Vern Miller, one of the scientists who took part in the 1978 scientific investigation of the Shroud will make this clear. Last year at a public lecture given in Melbourne (1 July 1992), while he was visiting Professor at R.M.I.T., Miller had this to say: "I am a firm believer in carbon dating. I think that carbon dating is a definitive process when correctly done, but I feel the testing done on this piece of material was not correct."

The carbon dating technique used on the Shroud was Accelerator Mass Spectrometry (AMS) developed by Professor Harry Gore of the University of Rochester. Ian Wilson in his book *Holy Faces, Sacred Places* makes this interesting observation on AMS: "Also to be discounted is the argument that credibility of the Shroud dating is hugely reinforced by having been arrived at by three theoretically independent laboratories. This is totally vitiated by the fact that as users of Gove's Accelerator Mass Spectrometer technique all three laboratories are clones of each other. Furthermore, instead of having received samples from different areas of the Shroud; they all received sections of a single portion taken from one edge of the cloth".

The trials and tribulations of AMS as a technique for dating have been well documented in the scientific literature and have ranged from the farcical to what is still acceptable as established by other means. Apart from this consideration there has been a serious flaw in the work done on the Shroud. No attempt was made to research the method used, so that in the light of the Shroud's known chemical and physical history, the "numbers" obtained would relate to the real life situation.

Unfortunately, too, the professional conduct of some of those involved in the testing has been far from ethical.

I don't wish to appear offensive, but I suggest, in the light of what I have said, that H.A. Doyle should try to find out what the true story is about the investigations on the Shroud. I, for one, would be willing to help him.

PAUL SMITH
Blackburn, Vic,

THE 1988 SHROUD SAMPLES - TURIN 1988

An interview with Dr Michael Tite, supervisor of the Carbon 14 sampling at Turin in October 1988. This interview was conducted during the Paris Symposium in 1989 by Emanuela Marinelli and Dr Orazio Petrosillo, authors of *La Sindone - Un Enigma all Provo della Seienza* (Rizzoli 1990). The interview is transcribed from the tape recording. We think this is its first publication in English. The interviewers subsequently used some of the material as background for their book (also not yet published in English)

Questioner: You have a promotion?

Tite: I'm getting less money in this new job. I've been at the British Museum for 14 years so a change is a change

Q: Why were the tests not undertaken with interdisciplinarity. What is your opinion?

T: I think it is because we saw the radiocarbon dating as a completely separate operation. One took one's samples and then when one had finished with the Shroud as an object one took one's samples and went back to one's laboratories and made one's measurements. It was just a separate operation. It would have been entirely possible for the other scientists to have been working on this, doing their work once we had taken the samples but we thought there would be so much press and media coverage if it had been done under those circumstances that it would have just made life more difficult than it was already. I think that was the only reason.

Q: It was easier for you to work just with the carbon experts?

T: Yes, without many people. We needed the Shroud only to take the samples. The Shroud could go away as we had finished with it. The other groups needed to work with the Shroud for extended periods and we just felt that if we did it altogether then there would be so many people milling around the Shroud; there would be all sorts of doubts about the samples, where they'd come from. If everyone had been there, there would have been hundreds of people and we just thought it would be so much easier if we got our samples first. It could have been the next week or anything but from our

TITE INTERVIEW (cont'd)

point of view we just wanted to remain separate physically just because of the crush.

Q: So it was just keeping privacy?

T: Yes privacy and ease of taking the samples. There were 20 to 30 people as it was. If you'd had all the other scientists the room would have been packed with people.

Q: About this argument: somebody raised this strange matter: that the laboratories were in close contact with each other during the period.

T: There was no point in contact. There was nothing to compare. They'd do the work alone and then send it off to me. My concern was, "Have you finished yet?" but that was all. I'm sure nobody communicated anything between the laboratories.

Q: It is strange that they decided not to do blind tests. How could they decide in the same manner, in the same way, the three different labs without an agreement?

T: The decision not to blind test was decided effectively by the time we went to Turin to collect the samples or more or less at Turin when we collected the samples. We had decided it could not be a blind test because they'd been given whole pieces of the Shroud which they could immediately identify and therefore it could not be a blind test. And that was all decided before, or at least at, Turin. I suppose finally at Turin when we decided we were going to give them a whole piece of cloth. Before we got there we were 90% certain we'd give the labs a whole piece of cloth and therefore it would not be blind. But at Turin we gave them a whole piece of cloth and once they have a piece they can immediately identify it because of the unusual weave. So the decision that it was not blind was taken finally at Turin but we did not change the details of the protocol. So although the test was not blind the Cardinal and I and, in fact, also Professor Gonella, went into a separate room and put the samples in steel containers as if it were blind but this is just an anomaly of the protocol which had not kept pace with our changing ideas as to how it should be done. The thing evolved. We had a protocol which evolved as we went through it. We collected our control samples and did other things and so it evolved. One does not see a protocol as an absolute. It is a guideline and it evolved. It was only at Turin we decided it was not blind but there were some oddities that stayed in. They are just anomalous. There's nothing

TITE INTERVIEW (cont'd)

sinister about them.

Q: Professor Gonella says that the laboratories did not give to the church representatives the same hospitality that they gave to the scientists. So you were in Turin but nobody from the Church was allowed to follow the examination yet somebody else like Sox or Gove participated in the research in the labs.

T: Well my feeling is I do not know whether Professor Gonella specifically asked to be present when the measurements were made. You must ask him this. My feeling is that if he had asked I think the labs would have said yes. Perhaps he did ask and he was refused. I don't know. You must ask him. I can't see why if he asked they wouldn't say, "By all means." There was no doubt the labs said we want to be in Turin. They certainly said that. We want to see the samples being taken. I think partly it was quite an historic event to do radiocarbon dating of this and therefore if you have done radiocarbon dating of the Shroud you would like to feel you had been there and seen the Shroud and actually taken the sample more or less directly from it. If the samples had been given as shreds it was in everyone's interests that as many people as possible systematically watched and saw the samples being taken, going into their containers and being given to the labs. You see it was in everyone's interests. It was not the labs not trusting the Cardinal but somebody afterwards that said, "Oh well, it could have been swapped." Not the labs not trusting the Cardinal but the press or somebody outside could say the samples were swapped.

Q: About the fourth sample?

T: I was asked to provide two control samples, one from the period of Christ and one from the middle ages. The sample from the period of Christ was very easy to find. There are many pieces of linen of that period available.

Q: This was from Cleopatra's tomb?

T: I'm not certain. I'm not an Egyptologist. But there are many bits of linen from Egypt of that period. They are very easy to obtain and I obtained a piece from the British Museum. That was the first control, no problem. The second control, from the middle ages, was very much more difficult. It is difficult to find a piece of linen which is reasonably well dated historically from the middle ages from which somebody is prepared to let you cut off a

TITE INTERVIEW (cont'd)

piece that size. There was none in the British Museum. There is none in the Victoria and Albert Museum. There was none in the Cluny Museum in Paris and so I was beginning to get slightly panicky because I had to provide 2 samples. So I mentioned to Professor Gonella that I was having some difficulties and he mentioned it to M. Evin. I mentioned it to Ian Wilson who mentioned it to someone in England, Elizabeth Crowfoot (?) who eventually provided the sample which I brought. I wanted one sample but in order to get it I asked four people so there's this story that I was looking for four samples but I only wanted one. Now I produced the sample in the end from some cloth in Nubia from an Islamic Christian grave which was dated to be 11th or 12th century which was a bit earlier than we wanted and it was not very precisely dated in reality and we were able to get even then a big enough piece to do a conventional radiocarbon date. So I had my doubts but thought it was a valid sample. I came to Turin with two samples. I knew that Evin and Vial were trying to get a sample from a place in France but I had not heard whether they had got it. When we were in Turin I had my two samples which were whole pieces of cloth and I found that Evin and Vial had also been successful. I think that was the first time I knew they'd been successful. We had together approached the Cluny Museum who had said no and I knew they were approaching this place in V ... but I don't think until I got there that I knew they'd actually got a sample. So they had what was the fourth sample or the third control sample but it was in the form of threads so the labs agreed to date all four samples. 2 of them were whole pieces of cloth so they were treated in the same way as the Shroud sample and were part of the blind test protocol. We'd got these blasted cylinders which were numbered and although the test was no longer blind we still went ahead and put them in it. And so the 2 controls that I brought went into the cylinders and we had this fourth sample which was given to the laboratories in an envelope at the same time. They were packaged up with the Cardinal there and Professor Gonella there and everyone knowing about it.

Q: The Cardinal was there when it was put in the envelope?

T: Certainly the Cardinal was there. We had a ceremony with the three containers in which he said, "There we are, there we are." But the samples were in the envelope and I gave them to him but it was at the same time. It was packaged up with both the Cardinal and Professor Gonella there.

Q: Riggi doesn't mention it. Sox too.

T: But Professor Testore mentioned it yesterday in his talk and in fact he

TITE INTERVIEW (cont'd)

was the person who weighed up the threads.

Q: It was not in the box with the tubes?

T: No because we only had three tubes.

Q: The first sample was not in a tube but it was not in the box with the tubes?

T: No, because the box was designed to take three tubes.

Q: There is no mention of the fourth sample in your letter to the Cardinal.

T: No, because we were expecting two samples: one from the period of Christ and one medieval, and it was the medieval one we had difficulty with. So we ended up with two. At one stage I was worried whether we'd have any. But we had two and so we gave the two.

Q: You knew on 21st April that Evin was there but he participated in the ceremony?

T: No he was not present. He was in Turin at the time. I think he saw it sometime during the afternoon. But Vial was there because he was one of the textile experts who was guaranteeing or examining, someone who could say afterwards that it came from the main piece of the Shroud. And one gave that 4th sample for a number of reasons. It would have been extremely embarrassing if the French had gone to this great trouble to obtain this thread and it was never dated. That was one reason. And (b) because the labs were quite happy to date another sample and thirdly it was a much more precisely dated control than the one that I had brought. The one I'd brought was almost certainly 11th or 12th century whereas this one was precisely dated to about 1300 and so it was a very good control to have so we gave it to them. But it has caused a lot of trouble. It has given people a lot of red herrings they can follow.

Q: But what is embarrassing is that the fourth sample is exactly the right date.

T: We were trying to get a control which was close to the other possible date for the Shroud, which was when it appeared. That was an ideal control but is also that control where the dates are closely grouped together whereas the

TITE INTERVIEW (cont'd)

Shroud has a wider grouping between the labs.

Q: I'm not an expert of course but I think in my mind that if you put two twins in, probably they will not give the same age as the fourth sample and the Shroud.

T: The alternative would have been that if the Shroud had come out at the period of Christ it would have matched closely the other control and somebody would have said how odd it's just like the control from Cleopatra's linen. We had great difficulty finding a medieval sample with the added restriction of a herringbone weave and M. Vial yesterday gave a survey of various Shroud and linen samples and he said that it was very rare to find herringbone twill in linen before the 16th century. He found samples in silk.

Q: In Sox's book he says one of the control samples was similar herringbone twill.

T: No it was not. As Vial said, the oddity is that in the cope from Florence, the weave of the linen is normal but the weave of the gold thread embroidery is in fact herringbone and on the linen apparently there is an impression from the gold that shows up as herringbone. Some people therefore thought that the cloth was herringbone. This is still irrelevant because the samples the labs were given were individual threads so this just adds to the red herrings.

Q: Why did the individual labs not publish photographs with weights and more details? The article in *Nature* has no photos.

T: The labs photographed their own samples and the archive exists but *Nature* was not prepared to take anything longer than they did. It was quite a battle getting all the data in that we did get in which was certainly the data for each of the individual measurements. It contains far more detail than any other published radiocarbon date.

Q: Why did you choose *Nature* and not *Radiocarbon* or other publications?

T: Because *Nature* is published more rapidly, comes out once a week and is accepted for immediate results.

Q: But we still waited until February

TITE INTERVIEW (cont'd)

T: I wrote the article. I was the person who put it together and circulated it to the labs and they added their bit. In our lab we did the statistical analysis.

Q: I heard that *Nature* is not peer reviewed

T: Yes it is

Q: In Sox's book he says that in Zurich the weight of the Shroud sample was less than in Turin

T: I don't think the labs knew the precise weight of the samples. It's not really relevant.

Q: The Shroud was polluted?

T: The Shroud sample was not as polluted as expected. These are all relative terms. Clearly it was polluted, as every sample is, and the labs went through the normal pre-treatment processes but more carefully than normal and they also tried a weak pre-treatment and a strong pre-treatment without any very great difference. Has your paper not reported the French gentleman who accuses me of swapping the samples?

Q: Yes, but I quoted him. We have no axe to grind.

Q: In Turin on 21st April was a report written?

T: I hope so but that was the responsibility of Gonella and Riggi. They were providing the documentary. We have the full video.

Q: If there is no doubt that the Shroud is medieval what do you think about all the research reported at this symposium. For instance the many arguments from the point of view of history, iconography etc. How do you personally explain the Shroud being from the fourteenth century?

T: I think the other scientific data is not inconsistent with a 14th century date. I was listening to a paper saying the pollen comes from Jerusalem. Well, the Shroud could have come from Jerusalem in the middle ages. I'm not going to criticise history and art iconographers but clearly it is less hard data than scientific data. You can put a lot of interpretations on iconography but with other scientific data like the presence of bloodstains and the discoloration it is as difficult to explain how the image got there if it is of the

TITE INTERVIEW (cont'd)

date of Christ as it is of the middle ages. The blood could have got there at either time. I'm not competent to judge the iconography. We still have to explain how the image got there and whatever way it is, it could have been just as easily at either period. I think almost certainly that a body or some three dimensional object must have been involved to produce an image like that but it could have happened in the middle ages just as easily as 2000 b.p.

Q: At the moment there is no argument to certify that the Shroud is made by some artist.

T: No we do not know. I personally think a body was involved in the middle ages. No iconography is clear cut. There were crucifixions in the 14th century in the crusades. I found the rest of the symposium very interesting. It is a unique object whether medieval or 2000 years old and needs to be conserved and it is still important to find out how the image was formed. I have no doubts myself that it is medieval.



Marinelli



Tite



Petrosillo

Sun-Herald 28.4.91

Jesus' death on cross 'a hoax' says royal doctor

A RELIGIOUS storm erupted in Britain yesterday over claims by the Queen's former doctor that Jesus Christ did not die on the cross.

Dr Trevor Lloyd Davies, 82, has challenged one of the fundamental tenets of Christianity by claiming Christ was resuscitated rather than resurrected.

Dr Lloyd Davies' views, published in the latest edition of the journal of the Royal College of Physicians of London, were attacked by Church leaders.

The Rev Richard Thomas, spokesman for the Bishop of Oxford, said: "Many Christians will find this offensive.

"Just because this view is presented with a medical tinge doesn't make it valid."

Dr Lloyd Davies, honorary physician to the Queen from 1968-71, and his theologian wife Margaret, said Christ was so weak after being flogged and abused that he collapsed early on the cross)

"At his crucifixion Jesus was in shock and hypotensive (suffering from falling blood pressure) and lost consciousness because of diminished blood supply to the brain," they wrote.

"His ashen skin and immobility were mistaken for death and there is no doubt bystanders believed he was dead."

In reality, they claimed, Christ was still alive though his heartbeat and breathing could not be detected even by experienced centurions.

"Oxygen supply to the brain remained minimal but above a critical level until the circulation was restored when he was taken down from the cross and laid on the ground.

"As Jesus showed signs of life he was not placed in a tomb but taken away and tended."

The couple, from Saffron Walden, north of London, said Christ "died" after only six hours on the cross, whereas death from crucifixion normally took three to four days.

They added: "Jesus's later appearances, whether real or supposed, are not compelling evidence for or against resurrection or resuscitation. With the doubtful exception of the Ascension, no-one saw him."

They said his followers, who must have been under intense psychological pressure, underwent a transmarginal inhibition. — a state of activity of the brain in which hysterical suggestibility occurs.

But Dr Lloyd Davies appealed to the established Church not to get "steamed up" about his unorthodox views.

"The Church will be stronger if it accommodates proven knowledge within its creeds," he said.

A Church of England spokesman expressed profound scepticism, saying: "If Christ did not die, then what happened to him?"

Preliminary Details of THE IMAGE OF THE UMBILICUS ON THE SHROUD

Ian W. Dickinson

This could be entitled the Navel of the Nativity, because the story has been given out that Jesus had no navel according to the image on the Shroud; and this leads to such prosaic conclusions as - the body could not be real, for the forger left out an essential detail in the very central area of the frontal image; and 'The apparent absence of any navel could even be an effort to remind the viewer of the teaching of the virginal birth of Jesus'.¹ So important to the detractors is the supposed absence of the navel, that it has been listed among the presumed five major points against authenticity.²

The concept that Jesus did not have an umbilicus has led to illogical theological assumptions that are generally associated with Jehovah's Witnesses, Mormons, Muslims and the like; mental confusion is derived from misconception.

Although some writers have stated that scientists cannot identify the navel, or that the photographs of the Shroud are not clear enough to see one, others say that 3-D imaging has revealed the navel and, of course, Paul Vignon and the skilled surgeon, Pierre Barbet, had no trouble in identifying the scar.³

The uterine gestation, therefore, was perfectly normal; the delivery was normal; and the scar left by the severed umbilical cord was normal. Jesus died as a man and he was born as a man, this has always been orthodox Christian teaching, and the evidence is on the image of the Shroud. The physical cord was cut at birth but the emotional tie was not, and that led Mary to her presence at the crucifixion, the natural behaviour of a real mother who once bore a child.

So it is time to clarify this point and give it a definitive answer i.e. the umbilicus is recorded on the Shroud and this fact should be more clearly demonstrated in diagrams and data.

To verify the geometrical location of the umbilical scar in the centre of the abdomen is quite simple. The umbilical region is outlined as a rectangle in Fig. 1. Below this rectangle is the hypogastric and above, the epigastric region; on either side of the umbilical region, the right and left lumbar; the area in question is anatomically identified. Through this area, the longitudinal axis line follows the linea alba; about half way down the linea alba lies the umbilicus. Although the umbilicus itself is not a fixed point within the region, its mean location, in a reasonably firm abdominal wall, is nearly always in the same position on comparable physiques; it is constant enough to provide a landmark indicating the level of the disc between the third and fourth lumbar vertebrae. Some measurements were taken and compared with the Shroud image; and they show that the mean location of the umbilicus aligns with the correct position on the Shroud, which defines quite

THE IMAGE OF THE UMBILICUS (cont'd)

distinctly a small area, elliptical in shape, approximately 1 inch across, and therefore the expected size and shape of the umbilical depression. In the centre of the ellipse is a circular image from a prominence; and this needs more examination with the right equipment.

The umbilicus can be easily located and identified on a good quality photograph of the Shroud.⁴ On the negative image (photographic positive) in the diagram, Fig. 1, a longitudinal axis line is intersected by a horizontal line taken from the bloodstains of the forearms just below the elbows. In the diagram, point A is the designated second bloodstain below the elbow on the anatomical left forearm. Point B is the designated second bloodstain below the elbow on the anatomical right forearm. Where the line A to B intersects the axis, the umbilical scar is located. When the negative image is reversed, to the positive (photographic negative) the umbilical depression depth of indentation is recorded, and the topographical relief is displayed by the surrounding abdominal image, which is intense; the abdomen has a protrusion the extremity of which was in close contact with the linen covering.

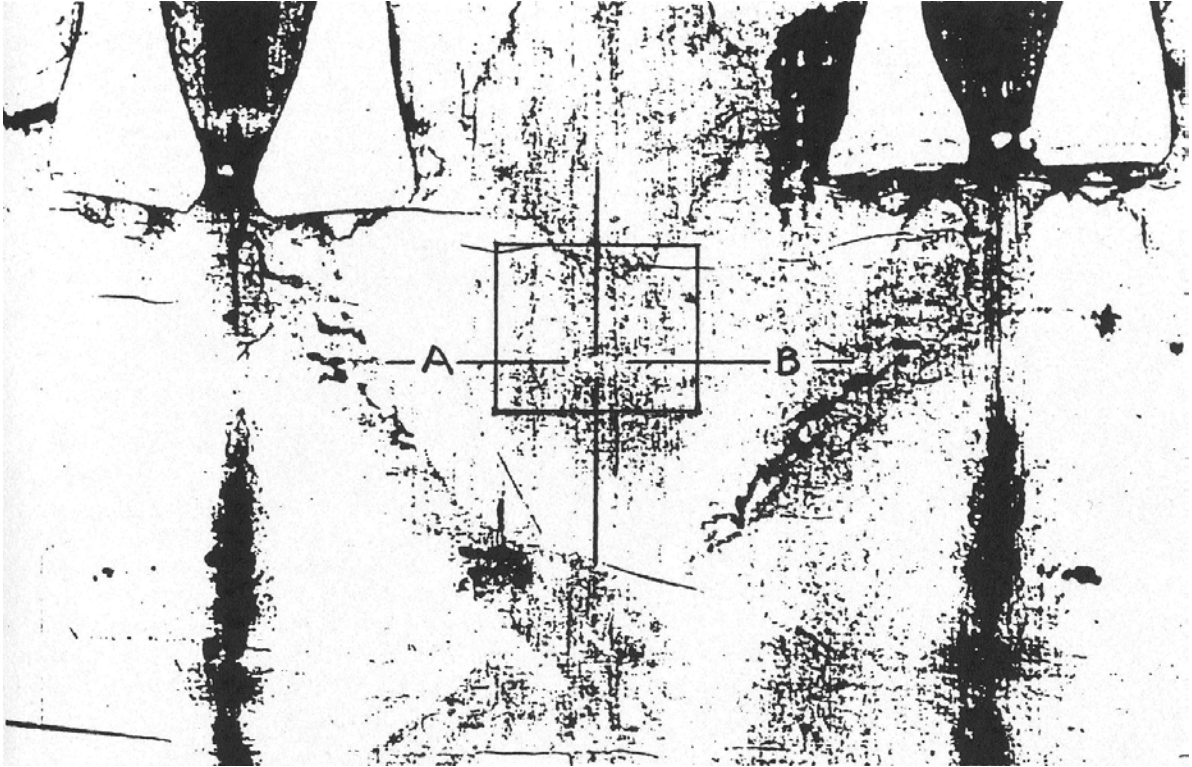
To show how such a condition is revealed on the Shroud, the elliptical effect around the umbilical scar can be reproduced; but there is still more data to be gathered from more effective photographs. Also, the body was in a contorted state from torture, accentuating any elliptical effect around the scar. Though the shape of the umbilicus is not identical in every abdomen, it is fairly constant in healing to a more or less circular scar, observable on the leaner subjects, and usually centred in a depression or groove.

By pressing a sheet of paper over an umbilicus covered with a suitable medium such as rouge-salve, a series of prints can be made. The area not in contact with the paper i.e. the cavity area, will leave a blank space. This usefully verifies and illustrates the relief recorded on the Shroud and will give an elliptical effect depending on the subject and the position of the stomach. The elliptical shape appears more when the stomach is depressed i.e. the epigastric hollow is depressed and the hypogastrium (the lower median part of the abdomen) protrudes; and evidence of a protrusion can be seen clearly on the 3-D imaging of the Shroud. The impression of the umbilicus from a human body conforms to the Shroud image with verisimilitude.

The obvious implication of identifying the umbilicus is that the body image is anatomically correct and natural. Also, the physique is normal, not of an obese man or a starved man with a sunken intestine; the night before the crucifixion was celebrated with a feast of several hours, the Passover.

Conclusion: the image of the umbilicus is recorded on the Shroud cloth and can be positively identified, and the imprinted body is therefore anatomically normal.

THE IMAGE OF THE UMBILICUS (cont'd)



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4. Photographs of high quality covering all aspects of the Shroud are not easy to obtain. Considering their importance for research, something should be done about this deficiency before it becomes yet another scandal.

DESHROUDING THE HISTORICAL JESUS

- Robert Halisey (USA)

The Shroud of Turin is the burial cloth of Jesus and the key to reconstructing the Jesus of history. The image of Jesus on the cloth is not, as some believe, a "snapshot" of the Resurrection. It was not created by God; it was made by man. Secret supporters of Jesus, including Pontius Pilate, imprinted the post-crucifixion image of the "risen" Jesus for religio-political reasons. There was a Shroud-Resurrection conspiracy and a cover-up which the Church of Rome continues to this day. In 1988, the Church orchestrated a fraudulent Shroud C-14 test that deliberately misdated the cloth to 1260-1390. Consequently, the world incorrectly assumes the Shroud is a fake. The motive behind the misdating: to bury the Jesus of history and preserve the Jesus of faith. This paper began to explain.

(1)

THE "88" SHROUD C-14 TEST: PROCEDURAL IRREGULARITIES

In 1988 the Shroud of Turin, the reputed burial cloth of Jesus, was reportedly carbon dated to 1260-1390. There are, however, reasons for doubting the honesty of that test. Consider:

1. Mike Tite, the test coordinator, said that "all stages" of the sampling of the Shroud would "be fully documented by video film and photography" (*Nature* 332, 482; 7 April 1988). This was not done. The sealing of the samples into containers was not documented (*Nature* 347, 612; 16 February 1989).
2. The samples were cut in one location and sealed in another. Only Cardinal Ballestrero, the Shroud's custodian, Luigi Gonella, the scientific advisor to the Shroud's custodian, and Tite were present at the undocumented sample sealing. Why were the samples removed to a second location? Why weren't witnesses of the sample cutting allowed to witness the sample sealing? Why wasn't the entire procedure documented on film, as promised? Why didn't textile experts, present at the sample cutting, check the "Shroud" samples obtained by the C-14 testers? The answers to these questions are unclear. It is clear, however, that highly questionable procedures gave three men the opportunity to substitute look-alike samples for the Shroud samples.
3. There have been reports of discrepancies in both the size and weight of the samples (*Shroud News*, No. 73). Those who cut and weighed the samples at Turin say one thing; the C-14 testers say another. What should have been a routine procedural matter is, instead, a matter of confusion and suspicion. Asked about the weight discrepancies, Tite said, "I don't think the labs knew the precise weight of the samples. It is not really relevant." (*Shroud News*, No. 59).
4. Photographs of the "Shroud" samples taken by the three testing labs (Arizona, Oxford, Zurich) were not included in the official C-14 report (*Nature* 347, 612; 16 February 1989).
5. Prior to the test it was reported that portions of the Shroud samples would be kept for future reference. This was not done, or if it was, those reserve portions are unavailable to critics of the test.
6. Tite and the C-14 testers, despite many requests, have refused to publish the raw data of the test (*Shroud News*, No. 73). Consequently, there has been no peer review and no objective interpretation of the test results. It has been noted, however, that the range of dates for the "Shroud" sample - unlike the range of dates for each of the three control samples, also carbon dated - is widely scattered. Why is it that the three controls each fall within a narrow range of years and the "Shroud" sample does not? Why is it that the error factor of the controls is given as 0.1, 1.3, 2.4; but for the "Shroud" it is 6.4? One critic of the test says, "The cloth of the Shroud seems to contain varying amounts of C-14." Another says, "Material of different ages" may have been "put together." It is possible, as some believe, that the Shroud dates to the first century and that an area of the cloth extensively damaged by fire in 1532 and rewoven by nuns in 1534 was mistakenly excised at the sample taking. It also is possible that rewoven material was deliberately cut from the cloth prior to the commencement of the test and surreptitiously substituted at the undocumented sample sealing. In either case, the date of the original threads could be hidden by the averaging process and would be recorded in a small fraction of the unpublished raw data.

DESHROUDING THE HISTORICAL JESUS (cont'd)

Given the questionable procedures of the Shroud C-14 test; and the fact that no one has the foggiest idea of who the alleged medieval artist/forgery responsible for the Shroud might be; and the fact that there is much published evidence supporting the Shroud's authenticity, it is exceedingly strange that the Church has not asked its three "chosen" labs to disclose all test data. Or is it? Could it be that the Shroud dates to the first century and the Church enlisted the labs to keep that from becoming common knowledge?

(2)

THE APPOINTMENT IN GALILEE
(Why The Church Had The Shroud Misdated)

- Jesus told the twelve disciples on three occasions that the Son of Man (Jesus) would be put to death and would rise "in three days" (Matthew 16:21, 17:22, 22:19; similarly, three times in Mark and Luke). He also told them, "After I have risen, I will go before you into Galilee" (Mt. 26:32; Mk. 14:28).
- According to plan, he provoked his arrest and execution: the former, by assaulting merchants and money changers at the Jerusalem Temple and calling the Temple "a den of thieves" (Mt. 21:13); the latter, by declaring at his trial before the Jewish Council, "I am [the Messiah]", and that they would "see the Son of Man seated at the right hand of the Power and coming with the clouds of heaven" (Mk. 14:62).
- Joseph of Arimathea and other "secret" followers (Essenes) obtained his crucified body as planned. This was possible, because Pilate was a party to the conspiracy and he agreed to release the body.
- Those secret followers imprinted the *spiritlike* negative image of Jesus we see on the Shroud today. (His identity was/is certified by blood marks from the crowning with thorns, unique to Jesus and prearranged.)
- The body of Jesus and the Shroud were removed from the tomb before sunrise on Easter; when Jesus' women followers arrived "They saw a young man in a white robe" (an Essene) who said "He [Jesus] is going ahead of you to Galilee; that is where you will see him, just as he told you" (Mk. 16:5-7).
- The body was reburied in a secret grave (possibly at Nain near Nazareth); the Shroud was taken to Galilee - "To the mountain where Jesus had told them to go" (Mt. 28:16). There (at Mt. Tabor) it was viewed by the Twelve. (Note: The appointment in Galilee was *made, confirmed and, after a fashion, kept.*)
- Jesus - *in the flesh* - was absent; consequently, "some doubted" (Mt. 28:16). But they saw him on the Shroud and recalled his words: "The Kingdom of God is at hand" (Mt. 4:17; Mk. 1:15); "The Son of Man [is] coming upon the clouds of heaven with great power and majesty" (Mt. 24:30; Mk. 13:26; Lk. 21:27).
- The Empty Tomb, the post-crucifixion image of Jesus seemingly alive in a "*spiritual body*", his predictions of death and resurrection "in three days", his seeming miracles (made possible by Essene assistants), the Old Testament "prophecies" that seemingly point to him, his promise to return from heaven "with power," the prospect of "eternal life" in God's kingdom as spirit beings like the risen Jesus, the fear of eternal damnation if one rejected the Holy Spirit (cf. Mt. 12:30-32) - all these extra-ordinary factors, converging within the context of the Messianic madness which characterized the desperate "End Times", convinced the gullible Twelve (and many others) that Jesus had risen and was the promised Jewish Messiah of Scripture.
- Fifty days after the Crucifixion, on Pentecost, the Twelve returned to Jerusalem where they were joined by Essenes who also had viewed the Shroud (at Qumran). Together, they confronted the enemies of Jesus - the Jewish Establishment at Jerusalem - and proclaimed his resurrection, manifestation in *Holy Spirit*, ascension into heaven, enthronement as heavenly Messiah and triumphal return within *that generation* (Mt. 16:28) - with God's avenging angels. To be saved, one had to be baptized in the name of Jesus. The Church was born.

FROM THE HOLY SHROUD GUILD NEWS LETTER (USA) Dec 1993**The Theory of Image Formation of the
Holy Shroud of Turin
As Proposed by Dr. Leoncio A. Garza-Valdes**

Rev. Frederick Brinkmann, C.S.S.R.
Holy Shroud Guild

The Texas Medieval Association of San Antonio, Texas, sponsored a very interesting seminar on the Holy Shroud of Turin on September 11, 1993. Dr. Leoncio A. Garza-Valdes, M.D. presented his paper on his belief that the presence of living organisms on the Holy Shroud affected, in a negative way, the 1988 Carbon-14 testing of this most interesting relic.

The Holy Shroud of Turin is a textile believed by some to be the burial cloth of Jesus of Nazareth. The cloth measures 4.36 meters by 1.10 meters. The material is linen with a three-to-one herringbone twill weave. There appears to be, on the cloth, an image of a human being, both front and back. The image is straw-yellow color, and only slightly more intense than the straw color of the cloth that the image resides on. In 1988, radiocarbon measurements (the now famous Carbon-14 tests of the Holy Shroud, as reported by "Nature" magazine) were done by laboratories in the Universities of Arizona, Oxford, and Zurich. The sample taken from the Holy Shroud was 10 mm by 70 mm. This strip of the cloth was taken from the Shroud's bottom left corner (that is, the bottom right corner of the frontal image). This strip of cloth was further divided into smaller pieces and sent to the laboratories. The labs reported a calendar age of the linen of anywhere between 1260 to 1390 A.D. The research of Dr. Garza-Valdes indicates that the true age of the Shroud linen is much earlier than that.

Dr. Garza-Valdes thoroughly studied the patina on pre-Columbian artifacts, and has analyzed this patina in various ways. Among the objects that he studied were blood-letting devices from Mexico and Guatemala. His detective-like mind found a remarkable link between the pre-Columbian artifacts from Central America, and the blood-like samples found on the linen of the Shroud of Turin, presumably formed somewhere in the Middle East.

The similarity was this, that on both the surface of the Shroud and on the pre-Columbian artifacts from Guatemala, there exists a living organism called the *Lichenothelia* fungi: a pink, pigment-producing micro-organism. There is also, on the surfaces of these artifacts, a substance called "*Lichenothelia* Varnish." This varnish, also called desert varnish or mountain varnish, is a natural deposit found on ancient stable surfaces, produced by a symbiotic association between *Lichenothelia* fungi and *Rhodococcus* bacteria. This end product is called acrylic acid, and it resembles other plastic-like chemical formations. It takes hundreds of years of *Lichenothelia* and *Rhodococcus* activity to form a continuous coating of "varnish" on a stable surface. Fungi and bacteria cultures taken from samples on the Holy Shroud grew the *Lichenothelia* and *Rhodococcus*, indicating that the fungi and the bacteria are still alive.

Dr. Garza-Valdes is suggesting two separate effects of the microbes: 1. The results of the Carbon-14 tests of 1988 are an average of the radiocarbon content of the cellulose of the Shroud linen, and the radiocarbon from the *Lichenothelia*, *Rhodococcus* and varnish deposits on the linen

FROM THE HOLY SHROUD GUILD NEWS LETTER (cont'd)

fibers. 2. The Lichenothelia fungi's biological activity is, in some way, an agent in the formation of the Shroud image. Dr. Garza-Valdes likes to say that the Shroud image is ACHEIROPOIETOS, that is, an image "not made by human hands."

While there are many other interesting theories of "image formation," some of which involve painting, gaseous vapors, aloes, myrrh, sweat, scorching energies perpendicular to the surface, ball lightning, and contact with a human cadaver, none of these theories are filled with so much convincing research and conviction as the paper presented by Dr. Leoncio Garza-Valdes.

There's a Lot Going On With the Holy Shroud of Turin!*Recent Meetings:*

June 10 - 12, 1993. Rome, Italy. The International Symposium on the Holy Shroud of Turin. Featured speakers from around the world. Dr. Alan Adler, USA; Rex Morgan, Australia; Isabel Piczek, France; Dimitri Kouznetsov, Russia; Dr. Dorothy Crispino, USA. Dr. John Jackson, USA.

September 11, 1993. San Antonio, Texas. Texas Medieval Association. Dr. Leoncio Garza-Valdes presented his paper on image formation and the presence of Lichenothelia fungi. He also suggested that the presence of these carbon-bearing life forms could have contaminated the Carbon-14 test. Dr. Walter McCrone presented his view that the Shroud is a medieval painting. Dr. Daniel Scavone presented his paper on the Shroud's link between antiquity and Medieval Europe. Dr. Alan Adler presented a warning concerning the conservation of the Shroud. He stated that, whatever the Shroud is, it is not going to last much longer as it is, unless significant conservation measures are taken immediately to preserve it.

September 25-26, 1993 Colorado Springs, Colorado. Dr. John Jackson, at his laboratory and Turin Shroud Center, hosted a meeting of significant Shroud Collections in the USA. Among these collections :were the Wuenschel Collection, maintained by the Redemptorists at Mount St. Alphonsus, Esopus. This collection was represented by Father Adam Otterbein and Father Fred Brinkmann, Redemptorist priests from Mount St. Alphonsus. Father Kim Dreisbach, an Episcopal Priest, possesses a significant collection of Holy Shroud books and material in Atlanta Georgia. Dr. Dorothy Crispino and Dr. John Jackson also have interesting collections of Shroud materials. This meeting focused on conserving and sharing Shroud data. Dr. Bob Bucklin, Mr. Michael Minor, Ms. Isabel Piczek, and Dr. Rebecca Jachson also attended this meeting.

October 9-10, 1993 Dr. Alan Adler and Dr. Gilbert Lavoie came to Mount St. Alphonsus, Esopus, NY, to photograph negatives from the collection of Giuseppe Enrie. These are in the possession of the Redemptorists and the Holy Shroud Guild. Dr. Kevin Moran was consulted, during this meeting, on the new Kodak "Access" software, in which photographs could be processed digitally on CD ROM data.

November 6, 1993 Mexico City, Mexico. Dr. Leoncio Garza-Valdes presented his ideas at the Mitra in Mexico City (The Office of the Archbishop).

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.

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