

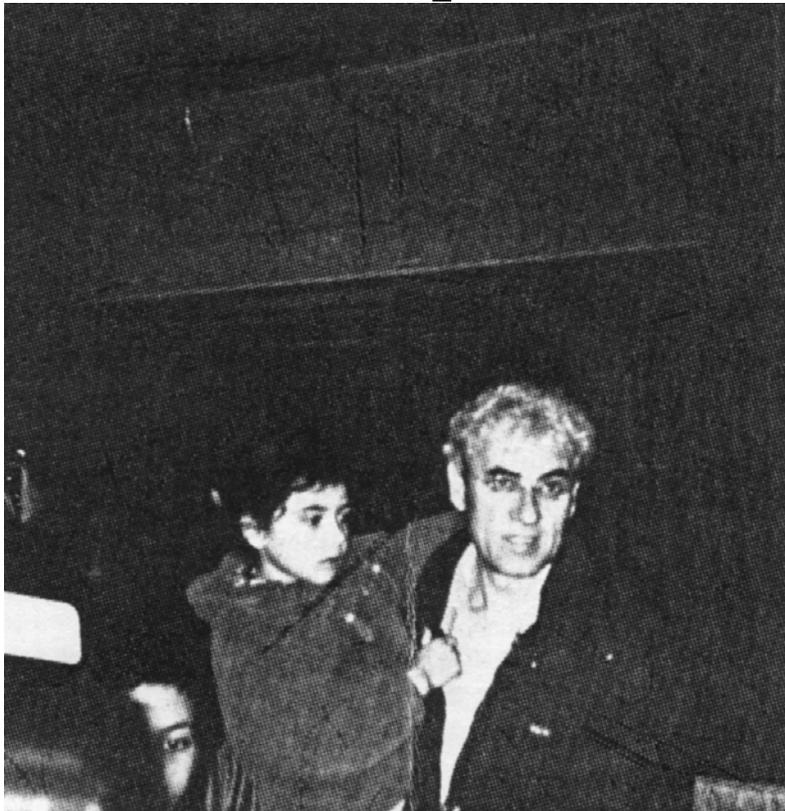


A NEWSLETTER ABOUT RESEARCH ON THE HOLY SHROUD OF TURIN
The most frequent Shroud-related publication in the English language
published in Australia for Worldwide circulation since 1980
edited by REX MORGAN, Author of several books on the Shroud

Issue Number 107

APRIL 1998

TURIN - April 1998



At 10.30 am Saturday 18 April 1998, the day before the public exposition of the Shroud, fireman Mario Trematore stands in Turin Cathedral with his daughter in front of the Holy Shroud which he heroically saved from the fire a year before and which he saw for the first time on this occasion together with the world media group

[Pic: Rex Morgan]

SHROUD EXPOSITION 1998

- An eye witness account by **Rex Morgan in Turin**

1. Papal Audience in Rome

There could probably be no better prelude to visiting Turin for the 1998 Exposition of the Shroud than to be in Rome during a Papal Audience. On Wednesday 15 April I found myself in St Peter's Square during a special audience in which the Holy Father, rather than appearing on a distant balcony, was seated under his canopy on the great stage outside the doors of St Peter's Basilica in clear view of the thousands present from all over the world. Whilst the whole of Europe north of a line from Lisbon to Rome was cold and wet, it was a magnificent morning with bright sunshine and cold, clear air as the leader of the Roman Catholic Church spoke to his people and to everyone else in a firm and clear voice, white robes occasionally billowing in the cool breeze. As he spoke in language after language, welcoming groups from many countries, greeting them in their own tongue, he was cheered in loud and joyful response by their representatives.

As a non-Catholic I found it, as always, greatly inspiring to listen to this great man who has done so much for the world since his election in the last Shroud year of 1978. As he spoke of the communion which unites all Christians as we approach the Third Millennium he exhorted us to remember our Christian obligations. I recalled that I was, indeed, in Turin on the day his predecessor was elected with the puffs of smoke telling their story here in the Vatican, on the day of the opening of the 1978 Shroud exposition and how just 33 days later Pope John Paul I died which led to John Paul II's appointment. I also recalled that, remarkably, I had been in Turin again on the very day, 13 May 1981, that this present Pope had been shot here in this Square when, as it also happened, leading Shroud researcher John Jackson and his party were witnesses as they waited to see the Pope privately to report on their work.

With vast scaffolding now covering the Basilica as it undergoes renovation work and, as every clock in Rome struck eleven, the frail old man still held the thousands of people, and the world, in thrall as he spoke. A great choir, "The Voices of the World", sang part of the Hallelujah Chorus; the mention of Ireland, that week the subject of an attempt by Britain's Blair to settle the troubles, got a special cheer of sympathy from the crowd; some of us reflected on the Shroud we were going to see in Turin; and the touts called out, "Lookee, lookee, souvenir special price."

SHROUD EXPOSITION 1998 (cont'd)

When the audience was finished I was able to observe the now standing but stooping figure in white receiving hundreds of dignitaries who had been sitting on the great stage area with its instant gardens and drapes. And then, nearby, a bystander whose nationality I shall not mention for fear of being criticised for unfair reporting, said, "I didn't make it to Church at Easter - but saw the Pope today. So what the Hell. Where is the souvenir shop?"

As if this were not a bizarre enough finish to the occasion I learnt that night that the Pope had actually lost his finger-ring during his arrival on the stage in the popemobile.

2. A Book Launch in Rome

I was fortunate to be invited to the formal launch in Rome of the new book *La Sindone - Storia di un Enigma* by Orazio Petrosillo and Emanuela Marinelli. This excellent publication is an updated and re-organised version of their best selling *La Sindone - Un Enigma alla Prova della Scienza* of 1990 which has been translated into many languages. Marinelli is also author of *La Sindone - Un Immagine "Impossible"* 1996.

The launch, held in the auditorium of the Centro Russia Ecumenica, was an international multi-media event with a large number of all media present. The authors were introduced by Professor Alessandro Beretta Anguissola Saranno in the presence of Cardinal Fiorenzo Angelini. Both authors gave an introductory statement about their work and the contents of the book which was followed by an extensive question time. The book gives the history of the Shroud and a resume of all the major research done during this century. The revised edition also covers the carbon dating exercise and puts forward the various arguments for its likely invalidity. The authors comment on the work of Dimitri Kouznetsov, (the mathematical circumstances of contamination by the fire of 1532); Leoncio Garza Valdes (the discovery of a covering of microbe varnish on the fibres); Ernesto Brunati (the inconsistency of the results as published by the carbon laboratories); Avinoam Danin (the accuracy of the pollens found on the Shroud originating in Israel); Victor Tryon (work on DNA found in the blood on the Shroud).

All of these subjects are under considerable debate in Shroud circles and the two authors gave a comprehensive overview of the progress made during their discussions to an excited press corps.

SHROUD EXPOSITION 1998 (cont'd)

3. The stage is set

For many months, indeed years, the civic and church authorities of Turin have been preparing for this great exhibition. Highly effective literature has been in circulation for a long time in many languages and impressive arrangements, the product of a vast civic budget, have been made for the visit of people from all over the world to the cathedral. This is in stark contrast to the 1978 exposition. I recall at that time almost no information was available and one took one's chance to get into the cathedral. Many waited for up to 16 hours, it was said, in 1978. This year however a sophisticated system of advance ticketing has been in operation for many months.

The actual entry to the exhibition is gained in 1998 through an elaborate system of tentage starting in the Piazza Castello, the huge square behind the cathedral and beside the Royal Palace. Here are ticket booths and official, if very limited, souvenir stalls as well as tourist information. The route is close to the State Archives and the Palace Gardens.

4. Preparation of the Shroud

The Shroud itself had been under massive security in the residence of Cardinal Saldarini, Archbishop of Turin, since it was plucked from the disastrous fire of April 1997 by hero Mario Trematore. On Wednesday 15 April the silver casket was again brought to the cathedral where, in view of a selected group of officials, experts and media, the ancient cloth was removed from the casket and unrolled from its blue silk wrapping. After careful inspection by the Cardinal, by Dr Bruno Barberis, Director of the Shroud Museum, Professors Piero Savarino and Mechthild Flury Lemberg, textile experts, and Professor Father Giuseppe Ghiberti of the Cardinal's office, the Shroud was meticulously sewn onto a white backing cloth, an operation which took many hours. It was subsequently to be suspended in the specially built frame erected in the cathedral ready for the first viewing on Saturday 18 April by VIPs and the world media.

5. Dr Bruno Barberis

I was fortunate to conduct another interview with Dr Bruno Barberis inside the Church of the Confraternity of the Holy Shroud. Both he and the Church have been the subject of several reports in *Shroud News* over the years. He described that the Confraternity was formed exactly 400 years ago, twenty years after the Shroud arrived in Turin from Chambery in France.



Turin Cathedral set with covered entrance ways for the 1998 Exposition. Massive scaffolding now covers the great dome of the Guarini Chapel of the Holy Shroud almost destroyed by fire a year ago



Despite numerous guards on duty an intruder ran into the Cathedral during the inaugural mass



HRH Prince Amadeo of Aosta nephew of ex King Umberto whose family owned the Shroud for 500 years

SHROUD EXPOSITION 1998 (cont'd)

The first activity of the Confraternity was to establish the first Catholic hospital in Turin and later to build the church designed not unlike that at Chambery and dedicated to the Shroud. Now that the Church has been renovated over the past three years the great gilt frame used in the Shroud expositions of 1931 and 1933 is mounted behind the altar and contains the latest official photograph of the Shroud. This was taken here in the church on 25 June 1997 and takes its place as the fourth Turin photograph following those of Pia (1898), Enrie (1931) and Judica Cordiglia (1969). It shows clearly the small white space where the sample was cut in 1988. There are, of course, many other photographs taken during examinations by Schwartz, Miller, Brooks and others.

Barberis then described the new Museum which has been constructed in the crypt beneath the church. Entirely modern in its approach and its construction it is a far cry from the small room of miscellaneous items set up in 1936 and the later expansions, versions of which I have visited over the years. The current one is organised on the basis of showing objects connected to the Shroud in order to explain didactically the features of the Shroud. All the latest technology is used with special lighting effects in what is now a fully modern museum using the techniques of professional museology. (Which also means, incidentally, that 90% of the collection is not on display.)

Amongst the surprises during this private visit to the still uncompleted museum was to find the Shroud's silver casket placed there the day after it had been divested of its priceless contents in the cathedral. I was able to hold the box as, because of an error in cutting one of the panels of glass to secure it, it was still unenclosed. No one had yet seen it apart from workmen and officials of the museum.

6. The French Group

Later the same evening I met with a number of sindonologists for general chat and update. Amongst these were Richard Orareo, Dorothy Crispino and Barbara Bachmur from the USA, Professor Phillippe Bourcier de Carbon, Dr Aaron-Arnaud Upinsky and Gisela Montesinos Upinsky of France and Emanuela Marinelli and her brother Maurizio. The last two have just completed their superb CD Rom on the Shroud, a brief demonstration of which we saw at our meeting and an English version of which is about to appear. Later we were joined by Sabina Castelfranco of Vatican Radio fame.

SHROUD EXPOSITION 1998 (cont'd)

7. The Great Day arrives

The morning of Saturday 18 April was spent firstly in obtaining one's Press Accreditation Card. The press office was much better set up than in 1978 with a bevy of helpful volunteer interpreters including one Luigi Mazzucco, a retired schoolmaster, handing English interpretations. There was plenty of printed material and helpful information including instructions about how to behave in the cathedral.

Whilst waiting outside the cathedral doors for the emergence of the VIPs who had been invited to a private first viewing of the Shroud my mind was taken back to the similar day in August 1978. In that year we were in the yard beside the cathedral with very little control or organisation. This time there were still no instructions and the very large contingent, some said 800, of writers, photographers, broadcasters and TV crews waited on the steps inside a cordon from the public. Many old friends were met both from the media and sindonologists who were there early. I found myself giving more interviews having started the day before with BBC TV News and Reuters Press Agency.

8. Royal visitors

When the official party emerged from the main door they moved through a covered walkway onto the church square where the media got their first scoop for the day. The mass of paparazzi welled and changed shape like a swarm of bees around their queen with all the pushing and shoving and selfish ignoring of each other just to get the picture or press a microphone into the faces of the famous. And, indeed, the focus of their attention was the Princess Maria Gabriella di Savoia, the daughter of ex King Umberto II whose family had owned the Shroud for 500 years. On his death in 1983 he willed it to the Roman Catholic Church. The Princess, who had attended the first showing of the Shroud with other members of her family, stated,

"It's not an image, it's a presence. I had never seen it before. It is very striking and very beautiful. It is not for me to say whether it is real. But I believe it is."

SHROUD EXPOSITION 1998 (cont'd)

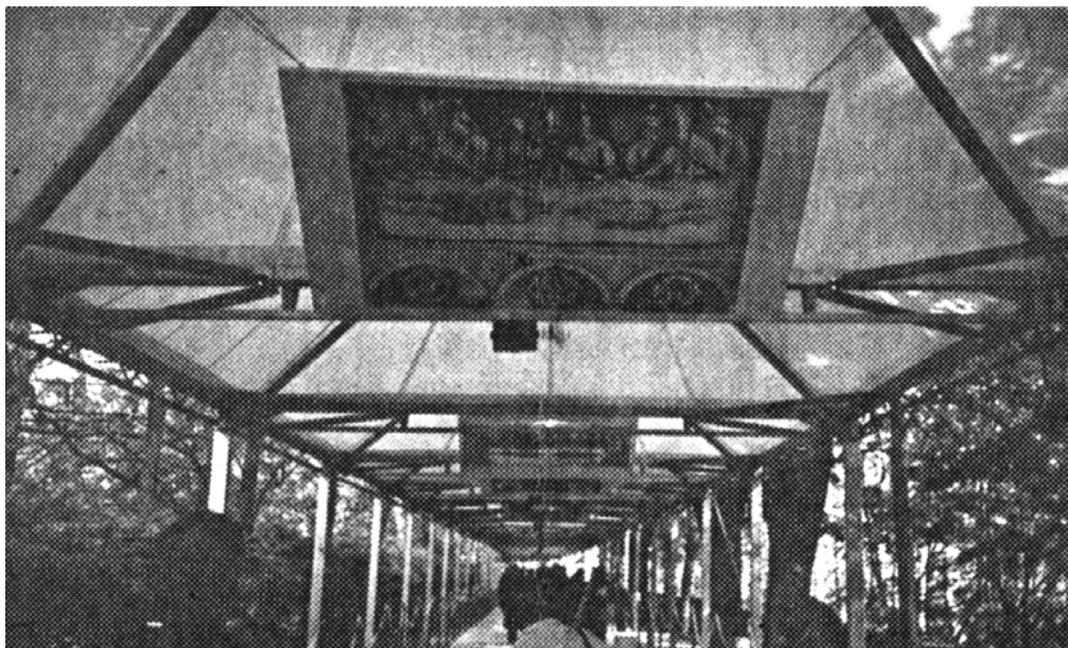
Shortly after this, when the media masses had rushed off to the exhibition entrance I had the opportunity to talk privately with another member of the Savoy Royal Family, Prince Amadeo, Duke of Aosta, a nephew of the King who told me:

"I think it's a wonderful day and it is a great emotion because I am a Christian and I believe in these things. The Holy Shroud belonged to us for five centuries and we are glad that now the Church has it because it is in good hands. We are no longer a reigning dynasty and it is right that the Church should have it at the moment. I was last here 20 years ago and saw it for the first time. You and I were both here in 1978 so we are veterans in a way."

8. The Walkway

The walk is itself a pilgrimage through history passing a depiction of every public showing of the Shroud on record during the Savoy ownership. The walkway is beautifully constructed. Wide enough for ten to walk abreast on pristine 2-inch thick great wide planks of timber laid across a frame at right angles. Above one's head large square white tentage reminiscent of a medieval tournament, joins the canvas pyramids together, one after the other, to exclude the hot Italian sun or the European rains as the public groups of pilgrims will press forward in anticipation of their experience. Above their heads at each new 5 metre tent square, hangs at a perfect viewing angle, a huge reproduction of every previous exposition either by artist's drawing or, since 1898, by photograph.

This perspective of history is a memorial of the millions of medieval and later pilgrims who have sought to see at firsthand what most believed to be the Shroud of Christ, over hundreds of years in this very same place, steeped in the profound tradition of the Roman Catholic religion and of the ancient city of Turin. They will have come to the epicentre of the ancient Royal House of Savoy which for centuries ruled the province and all Italy and which still commands respect and affection from some of their erstwhile subjects and is no less royal for being in exile. Just look at the *Shroud News* exclusive photograph of Prince Amadeo, Duke of Aosta, nephew of King Umberto to see the features repeated in every branch of Europe's Royal Family, almost identical to his cousin George V of England and the ill fated Tzar Nicholas of Russia.



Part of the long walkway leading visitors to the cathedral
A large reproduction of every previous showing of the Shroud is suspended overhead in the white tentage



Fireman Mario Trematore shows French sindonologists, Prof A- A Upinsky and Professor Phillipe Bourcier de Carbon a piece of the thick bulletproof glass which he smashed during the fire of April 1997 in order to rescue the Shroud from the flames

SHROUD EXPOSITION 1998 (cont'd)

9. Approaching the Cathedral

Flanked by squads of volunteers in various uniforms: guides, guards, medical attendants, security personnel and the professional carabinieri, police, fire brigades, the pilgrims will wend or trudge their way, some following the banners held aloft of their bus tour leaders and their affinity groups giving them identity and focus and security in this furious world, they will be shepherded into the great silence of a huge black auditorium where a two minute visual presentation in five languages gives a summary of what the visitor will see in the cathedral and a basic description of the Shroud's features both in general and in detail using modern technology's fade-ins and superimpositions to give an effective and informative introduction to help those who know little or nothing about the Shroud.

They will then confront dark enclosures where they see in succession photographs of the Shroud in enhancements lessening in intensity with each representation in order to prepare their minds and eyes for the Shroud itself whose image is very pale and the details of which can be discerned only by the acuity of an eye trained or prepared.

From here one emerges again into the daylight atop the steps at the front of the cathedral for a fleeting moment whence one goes into the building on the left side and towards the altar where the entire chancel is screened off by violet draping and a painted backdrop of the Guarini chapel taking the place of the reality one saw in 1978 and now appallingly destroyed by the fire of April 1997 and only now being prepared for the 10 year, billions of dollars restoration project.

The movement from the door towards the Shroud itself is carefully controlled by numerous violet smocked personnel who make arbitrary decisions about when, where and how persons should proceed. On arrival at the exhibition area itself the visitor will be given about two minutes only to stand in silent contemplation before being perfunctorily dismissed from the presence.

SHROUD EXPOSITION 1998 (cont'd)

10. For 2000 Years

For 2000 years the Shroud of Turin has defied all efforts to show that it is not the Shroud of Christ and has defied all efforts to destroy it. The Shroud has, it seems, a mind of its own. Suspended in its violet covered frame at the end of St John's Cathedral now, until 14 June, it is an undeniable and unthreatening focus of silent awe. It is almost as if the Shroud is looking at you - not you at it. The Shroud sits distant and contemplative but with no smugness.

It does not dominate. It does not impose itself with overwhelming visual attack as might a great work of art or a mighty phenomenon of nature. Instead it radiates its own serene confidence of being a self evident truth which needs little trumpeting, little announcement, little stage setting, little hype. I wonder, indeed, whether the effect would be greater or less without the half kilometre trek beforehand.

And there is, in fact, an alternative way of seeing the Shroud. Throughout the day in the middle of the cathedral masses are said at the usual times and for these and for any other time the main doors are open and anyone can walk in subject only to the arbitrary whims of an unqualified guard as to the space available in the cathedral centre. In this way one can sit or stand in a pew and if one is near to the front of these there is a quite good if distant view of the Shroud above the heads of those who walked for nearly an hour from the official entrance.

11. Hero Trematore

It was uncanny that when I first arrived, with the media group, at the Shroud itself, some time after the bulk of them had gone away, there, in front of the Shroud, was hero fireman Mario Trematore with his children, come to see the Shroud which he had never seen, but which he had rescued and, but for his action perhaps no-one would have ever seen it again. He reluctantly posed for photographs. It was my first glimpse of the man I was to meet later at length.

12. The Press Conference

The official Press Office was highly organised with a large number of staff including interpreters. The system of accreditation was fairly rigid although I

SHROUD EXPOSITION 1998 (cont'd)

noticed one or two ring-ins who are not media personnel and yet had obtained a pass.

After the excellent facilitation of media viewing of the Shroud itself a press conference had been arranged in the courtyard of the Seminario XX Settembre, a building complex to which the only access is direct from the tram and vehicle laden street with no footpath. One has to be very nimble to get in or out. It was a very pleasant venue with each of us carrying a chair from the press room (set up for only about 100) and putting a semi-circle of chairs before the table set for Cardinal Saldarini and Professor Ghiberti to field the questions. Some 300 media representatives from many countries focussed their cameras and their attention on the Cardinal.

In his statement which was almost inaudible on account of his extremely quiet voice, contemplative style and inadequate speaker system, he said nothing new. He reiterated the oft heard point and current position of the Church that firstly the image is unique. Secondly the image is 3 dimensional and thirdly modern science has been unable to discover how the image was made, no-one has been able to reproduce it and, as the NASA scientists said in 1978, it is an "impossible" image. After this hardly world shattering set piece information a small number of questions began.

One posed concerned the use by the Church of the term "icon". It was suggested this had the connotation of a painting and was therefore not a good analogy and could mislead people. "The Shroud," said the Cardinal, "is a spiritual icon. Christ is the Icon of the Father and we are icons of Christ."

Surprisingly the world press seemed to accept this somewhat bland pulpit-like proposition and the first sign of a real smile from the Cardinal came when a girl from New York asked a question in Italian they obviously thought was absurd. I must say that she later wrote a good piece for her paper.

When asked what is the meaning of the exposition the Cardinal replied that it was to lead pilgrims to meditate on the Passion because the image reproduces exactly what is written about Christ in the Gospels. It is a new approach to the Passion which speaks more than the written word. When I asked whether any further scientific tests would be allowed the answer was that since there is a danger of oxidation between the surface and the background of the cloth therefore, No, not at the moment.

SHROUD EXPOSITION 1998 (cont'd)

Following a question about whether or not the image was fading I took the liberty of stating that I had seen the Shroud in 1978 and again that morning and it seemed to me rather than fading to look better. Taking into account better lighting it seemed that it was not fading at all. Both Saldarini and Ghiberti seemed highly delighted with this observation. Despite the presence of some 800 media representatives from around the world in Turin of whom about 300 were at this conference it was a surprisingly low key and well behaved affair.

13 Judica Cordiglia

Amongst the many Shroud friends I met during the day were members of the Judica Cordiglia family. Giovanni Battista Judica Cordiglia was the first man to photograph the Shroud in colour, officially engaged to do so in 1969. He was and is one of Italy's most eminent photographers. His wife Laura, son Massimiliano and daughter in law Carlotta, are now all concerned in his video company and they are commissioned by major film makers the world over to make documentaries for them. I was later to visit their Turin studio and to see two excellent videos made last year which include many interviews. I am pleased for Australia that I feature in both of them and there is another major project being planned for our mutual involvement.

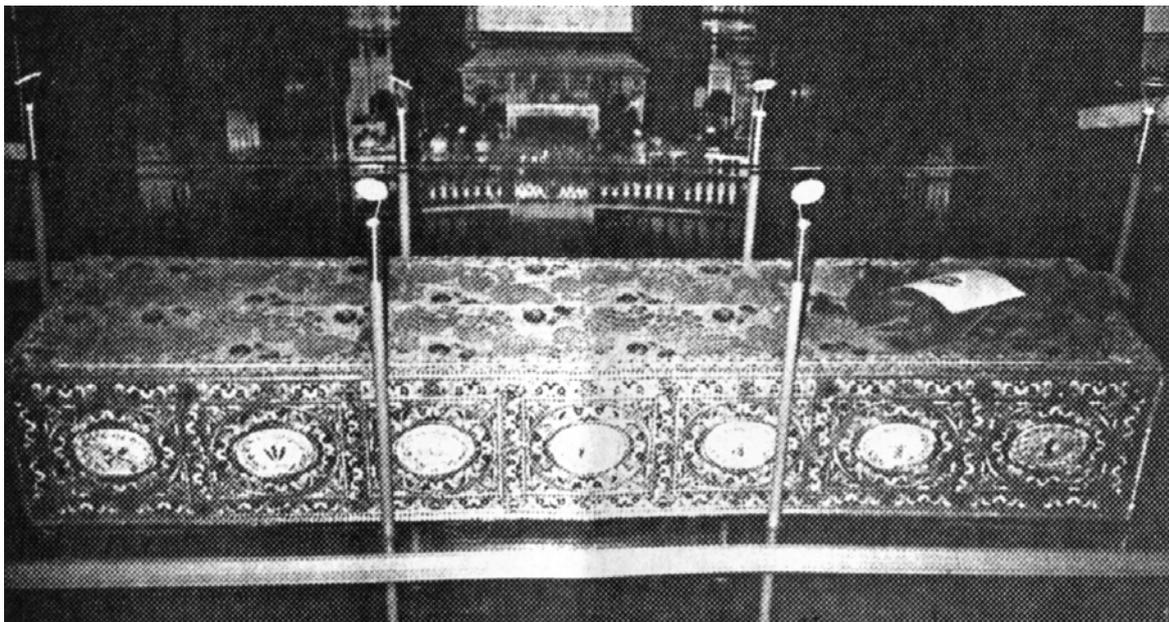
14 The High Mass

On Saturday afternoon 18 April the special High Mass for the opening of the Exposition was held in St John's Cathedral. I found myself half an hour before in a packed cathedral where a rehearsal for what seemed to be a people's choir (and for the congregation) was taking place. The singing broke off at one point to applaud the Cardinal Archbishop who had entered the cathedral for some reason prior to the service. By the time it started it was impossible to move as there appeared to be no control over how many were allowed in to stand at the sides. In the event of any accident or alarm it would have been impossible to escape.

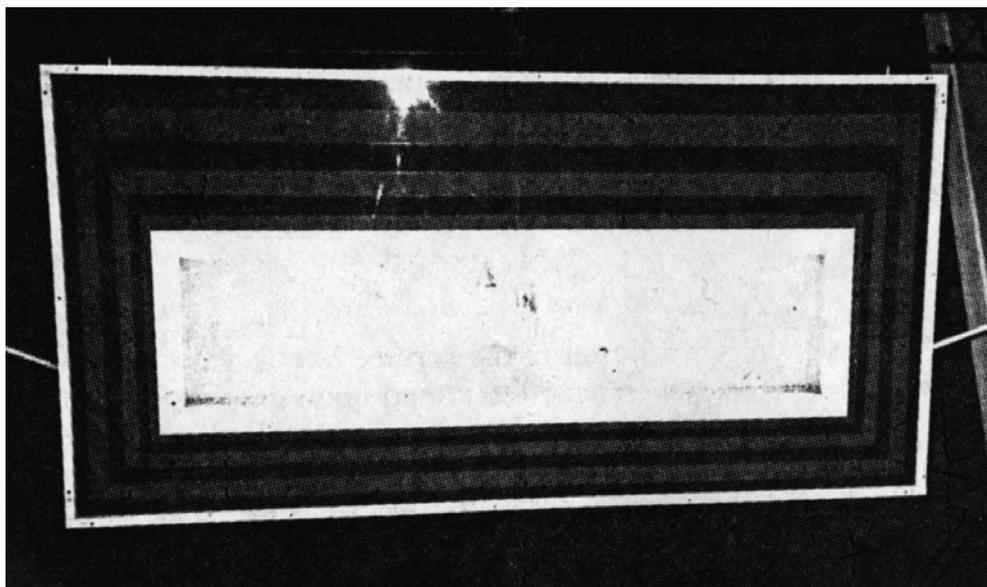
However I stayed well placed near a door but where I could see and hear it all. At the appointed time, to the magnificent organ accompaniment and choral Alleluias of the choir (and us) which we had rehearsed, the grand procession of some 200 acolytes bearing crucifixes and other items led a massive parade of clergy and some 15 cardinals into the great cathedral before the Shroud. Suddenly, and sadly, some madman rushed in through



During the final stages of Cardinal Saldarini's press conference on 18 April 1998 many of the 300 media people present surrounded his table



The silver casket which housed the Shroud until 1998 being prepared for permanent display in the Museum of Sindonology



The copy of the Shroud from Lier, Belgium, attributed to Durer, on display at the Palazza Barola as part of the fabulous collection of Shroud related items which belonged to King Umberto



The face on the Shroud exactly as seen by Secondo Pia in 1898. This is one of his original glass negative plates in pristine condition and on display in the State Archives as part of an exhibition of his work

SHROUD EXPOSITION 1998 (cont'd)

the main door into the aisle screaming abuse and for an instant interrupting the solemnity of the mass. He was rapidly manhandled out and hopefully locked up. The mass continued with participation by clergy, nuns, and lay people including Dr Bruno Barberis. We continued to join in the singing and other parts of the liturgy as the mass progressed.

15 Direct Telecast

Television cameras were broadcasting the service live to the whole of Italy and most of Europe. I had been asked to attend upon the outside broadcast van in the church yard to give an interview. I had not realised at the time that it would be a direct voice over to all Europe whilst the screen showed the mass in progress. The interview went as follows (and was translated on air sentence by sentence into Italian by Emanuela Marinelli):

Q: Rex Morgan why do you, an Anglican, study the Shroud of Turin?

RM: Because it is probably the most important item in the world today. And because I am an Anglican makes no difference. I think the Shroud is for everybody. I've been studying the Shroud for twenty years. I was here in Turin in 1978 and I had the privilege of seeing it for the first time and then for the second time this morning. Many people are discussing whether the image is fading but my opinion is that the image is not fading.

Q: What do you think about the authenticity of the Shroud?

RM: If you consider all the evidence, 99% of it suggests that the Shroud must be from 2000 years ago and that it has the image of a crucified man on it and so I say "what else can it be?"

Q: Do you think that the Shroud is an obstacle to the ecumenical dialogue?

RM: On the contrary I think the Shroud is a great help to the ecumenical dialogue because it is a focus for all Christians and for non Christians also. It is such an extraordinary, remarkable, inexplicable, mysterious object.

Q: Grazie, Rex Morgan

SHROUD EXPOSITION 1998 (cont'd)

16. Mario Trematore again

Later in the day I held an interview/discussion with Mario Trematore in the presence of Richard Orareo, Phillippe Bourcier de Carbon, Aaron and Gisela Upinsky, and Emanuela Marinelli as interpreter. This interview developed into a discussion of considerable extent and interest. I propose to relate it in full in a later edition of *Shroud News* because I have realised that one has tended to devote all or parts of some issues of this newsletter to the obituaries of celebrated sindonologists when they have died. Almost no-one in Turin, at the Vatican, or anywhere else has given fully deserved attention to this living man who actually saved the Shroud during the fire of 12 April 1997.

Mario Trematore was not even on duty on the night of the fire and at first he was moved only by the distressing sight of one of the greatest architectural and artistic treasures of Italy being destroyed by fire. He put himself on duty and then suddenly realised he was also called by God, as he now says, to save the Shroud. He took part in one of the most dramatic and most publicised rescues in history. Whilst he still gives the impression of being somewhat bemused by the whole experience he has in fact developed a philosophy of life since the experience which is well worth reporting more fully than this account can adequately do.

Who will forget the image of Trematore with his helmet and spectacles, wide eyed, open mouthed, shouting orders and moving with passion as he carries the silver reliquary from the fire, water and debris showering around him and he tramples through the bulletproof glass scattered like stones on the floor to escape from the cathedral. It has surely become one of the most widely known Shroud related images of all time along with that of the negative face image itself, the enhanced computer images, the fingers cutting the C14 sample and possibly the picture of the startled Tite in front of his smug blackboard message in October 1988.

But this Trematore is a delightful man with a delightful family with whom I spent many hours that day and evening. To become a very treasured possession and part of my personal Shroud collection he gave me some fragments of the Shroud's glass case. A full report of our discussion will follow in due time.

SHROUD EXPOSITION 1998 (cont'd)**17. Related exhibitions**

Quite apart from an extensive programme of concerts, recitals and other cultural events associated with the Shroud and the Piedmont district there are many allied exhibitions of one kind or another in and around Turin. I was unable to get to many but I report briefly on several.

18. The Museo della Sindone

I have reported earlier seeing the newly restored Museo before it was finished. On Sunday 19 April it opened to the public and when I went to see the finished product I was impressed with its impact. Visitors are now obliged to attend a fifteen minute video in what used to be the main museum exhibit room. There are no chairs so the experience is not comfortable. Having passed through the courtyard one goes through to new stairs which lead to the Sala Museo in the transformed crypt of the Church of San Domenico. One still sees the camera used by Pia, and various other items associated with the Shroud's history including the casket used to carry it from Chambery to Turin in 1578.

There are selected documents and historical pictorial depictions. Much of the emphasis is on the use of photographic material and there is, as previously described, the silver casket itself from the most recent period of the Shroud's preservation. All, in all it is a very fine exhibit. There is a limited bookshop where only cash is accepted. Improvements would be chairs in the video room and credit card facilities in the shop. But I was there, after all, on day one. A pleasant surprise and extraordinary coincidence was to find Fr Peter Little SJ from Sydney, Australia, a staunch sindonologist for many years with whom I enjoyed a long discourse also in the company of Ian Dickinson from England.

19. Basilica di Maria Ausiliatrice

The Church of Maria Ausiliatrice is the headquarters of the Marian Salesians in Turin and in its crypt are two exhibitions of great interest. The first consists of numerous pictures, souvenirs, posters, historical documents and other collectables associated with the Shroud. Sections are devoted to the Shroud itself, the Veronica, Instruments of the Passion, the Madonna, and the Cross and the Way of the Cross.

SHROUD EXPOSITION 1998 (cont'd)

In the same great room, an exhibition of philatelic items associated with the Shroud fill a large number of display cases. I must say that I was surprised to find so many stamps issued by so many countries over the years connected with expositions of the Shroud.

20. The Collection of Umberto II

As the city of Turin deals with the influx of pilgrims (as all are being called) to visit the Holy Shroud so the associated exhibitions are all there. Quite one of the most exquisite and important is that at the Palazzo Barolo. It consists of numerous extremely significant historical items from the collection of King Umberto of Savoy. Officially opened during the week by Umberto's daughter, HRH Princess Maria Gabriella di Savoia who was accompanied by her daughter Elisabetta and Serge di Jugoslavia, it is not well known that King Umberto, who lived in Cascais in Portugal, spent his life replacing the fabulous Savoy collection of art works.

His original collection had been exhibited in 1931 in connection with the exposition of the Shroud to celebrate his marriage to Princess Maria Jose of Belgium. During the Second War the collection had been placed for safety in Monte Cassino Abbey but the building was bombed and almost all the collection was destroyed. Umberto spent the rest of his forty years scouring the antique shops and antiquarian booksellers of Europe to find examples of the Shroud related paintings, etchings and other items which had been lost.

Set up with ultimate professional expertise and taste in three rooms of the Palazza Barola some 84 exquisite items are there for all to see ranging from etchings of the earliest expositions of the Shroud from 1578 to paintings and prints of veneration of the cloth, plans and drawings of the Guarini Chapel and associated buildings, early missals, books and paintings, to posters of the exhibitions and photographs of Umberto. These demand very close attention from the sindonophile.

There are some unexpected bonuses as well. In one room of the Palace is a fine and important ceiling painting which was discovered only a month ago during the preparation of the room for this exhibition. It may now be admired bereft of its white painted disguise.



Only the third man to photograph the Shroud of Turin and the first to do so in colour (in 1969), eminent Turin photographer and film maker, Giovanni Battista Judica Cordiglia outside the Cathedral with Rex Morgan



Fr Peter Little SJ of Sydney, veteran Australian sindonologist at the Museo de Sindonologia, Turin

SHROUD EXPOSITION 1998 (cont'd)

The second and quite the most surprising is that the copy of the Shroud attributed by some to Durer and kept in the Church of St Gommaire in Lier, Belgium, is hanging in the entrance lobby. I was told that Princess Maria Gabriella brought it personally to the exhibition. I had either forgotten (or never knew) that the Lier copy was commissioned by Marguerite of Austria who married, in 1501, Filiberto II of Savoy and is therefore part of the Savoy collection. I had the privilege of seeing it at a private exposition principally for my benefit in 1985 together with four famous Belgian sindonologists: Van Haelst, Leysen, Leyden and Baron F X de Straiten Waillet (of whom the last two are deceased, the Baron only a few weeks ago and whose obituary will appear in due course in SN)

Since the Lier copy is rarely on public display and few have ever seen it this is a remarkable opportunity for many people to do so although since the matter has had almost no publicity, only the initiated (you, my dear readers) will know to go there. During the short time I spent at the exhibition I perceived the doubt that anyone there really understood the significance of the Lier copy: the earliest specific copy of the Shroud in existence (1516) which pre-dates the fire of Chambery but shows the "poker holes" of an earlier assault. Both it and the rest of the exhibition should not be missed by the serious sindonologist, by the serious art and fine arts buff or, for that matter, by any civilised man or woman.

21. The Image Revealed

Another superb exhibition is *L'Immagine Rivelta* of which I had the privilege of being invited to the official opening on 20 April. Held in the State Archives building adjoining the Royal Palace this remarkable exhibition contains numerous documents, pictures, and particularly photographs and allied material relating to the work of Secondo Pia. Expertly created by Professor Gian Carlo Zaccone of the Confraternity of the Holy Shroud he has assembled a formidable collection demonstrating the history of Pia and his work and many allied interests.

Some of the most spectacular items are vast enlargements of Pia's work and a display of backlit original glass plates from his 1898 photography of the Shroud. They are as dramatic in their impact today as they are said to have been on the photographer when Secondo Pia first held them up from his developing dish in 1898 to reveal the positive image of Christ as the entire world has now known it for the past hundred years.

SHROUD EXPOSITION 1998 (cont'd)

There are some exceptional items in this exhibition and once again there is a real surprise for sindonologists for in the very first chamber is the actual so-called Lirey medallion of 1350 depicting an exposition of the Shroud and bearing the arms of the de Charny family. This has become one of the most vital pieces of evidence in the history of the Shroud in the middle ages and has been extensively commented upon by Ian Wilson and subsequent historical writers. It is held by the Cluny Museum in Paris and is on loan for the duration of this exhibition.

The exhibition also has a visual presentation and this was shown at the official opening in the presence of Cardinal Saldarini and principal figures in sindonology. As in the case of the Umberto Collection this exhibit has a magnificent catalogue. Both catalogues are regarded as collectors' items of importance for any Shroud enthusiast.

22. Sensations, scandals and oddities

Whenever and wherever people gather these days for a much publicised event it has become the norm (even acceptable, it seems, by the general lack of action by authorities) for fringe groups and lunatic individuals to disturb the legitimate pursuits of the law-abiding majority by some kind of demonstration, usually puerile, offensive or dangerous in order to attract attention to their own often ludicrous activity and to assert self conferred rights. Even the season of the Shroud did not escape such things. I have already mentioned the lunatic who burst into the inaugural mass in the cathedral. I learned later that he was demonstrating against the edict of the Church made a few days earlier that anyone who confessed the sin of abortion would be absolved during the exhibition of the Shroud. This in itself was regarded by some as an oddity.

On the same day two young men made laughing stocks of themselves by climbing to the top of the Porta Palatine, almost adjacent to the cathedral and sitting naked on the wall, protesting about some issue or other. A few days later the Italian press made much of the arrest on drug charges of Prince Sergio of Yugoslavia a member of the Savoy family who had unfortunately accompanied Princess Maria Gabriella a few days earlier at the opening ceremonies.

SHROUD EXPOSITION 1998 (cont'd)

23. Conversation topics

Amongst the most debated topics around the traps during the opening days were: the proposed David Rolfe movie based on DNA on the Shroud; the biochemical varnish on the Shroud's fibres discovered by Valdez; the position of the Church on the Shroud; the general view that the Shroud is more likely to be genuine than a forgery; Ian Wilson's new book; the several unsatisfactory arrangements such as the long walk for pilgrims to enter the cathedral, the user-unfriendly signs and the road blocks in Turin; the absence for the past ten years of the skeptics lobby; the total discrediting of McCrone and other paint proponents; the difficulty of finding out information about the exhibition at all; the trouble being caused by an extreme sect of protestants in the Piedmont area; the future conservation and preservation of the Shroud; the very significant article in *Time* magazine.

24 The Shroud Industry

There were several references in the European press about the Shroud "industry" developing around the 1998 Exposition. This is an interesting phenomenon in that we all knew that numerous people have written and are writing new books, promoting new videos, CD ROMs and other media presentations. That these activities should reach a climax during a year when enormous attention is focussed on the subject is hardly surprising and a logical, and in some cases, enterprising activity in which to participate.

The new materials available range from new real books by the acknowledged scholars (such as Wilson, Lavoie, Whanger, Bollone, Moretto, Marinelli, Guscin etc) to re-hashes of old books with new covers. There are also numerous quite minor publications some produced well, some very badly.

As a collector of all available Shroud material for 20 years I was astounded by the number of titles (mostly Italian) that I found during only four days in Turin by simply wandering into various bookshops. It is equally astonishing that every bookshop carries different books, almost none of them having their Shroud related merchandise in one place in the shop and most of their staff are unaware of what stock they do have. In four days I bought some 70 titles I had never heard of (and I have a reasonably large Shroud library) and wonder how many more there must be languishing on shelves unannounced and unexposed, and even now proliferating from personal computers worldwide.



French and Italian sindonologists meet in Turin
l to r: Prof Phillipe Bourcier de Carbon, Mme Gisela Upinsky,
Rex Morgan, Maurizio and Emanuela Marinelli, Prof A-A Upinsky



Enterprising girls selling badly printed copies of the Shroud face

SHROUD EXPOSITION 1998 (cont'd)

Another fascinating factor is the amount of old stock from 1978 which has been resurrected from store-rooms and attics to be paraded before innocent first-time buyers or seasoned collectors who are actually, as a result, coming across rare items now well out of print. Being in early has its rewards for I was able to buy several items of which the vendor had only one copy in stock, displayed in the shop window, and doubtless his free review copy but amongst this class of material were some sure rarities.

There are many videos being produced; I obtained seven Italian ones alone. Those of such experts as the Judica Cordiglia family deserve special and separate attention which I shall bring to *SN* readers in due course. Some of the others are trashy.

On another part of the scale printed versions of the Shroud image, generally the negative face, have abounded since early this century. There is a clear market for these as it is a usually cheap item which a large percentage of those who see the Shroud (or a photographic exhibition) will buy as a souvenir or for religious purposes. The range available is enormous. The better bookshops have a new high quality art board poster size face for about \$12 in a protective carton and at the other extreme I found two schoolgirls (I should think) with heavily made up faces plying their trade outside the cathedral exit on Day One selling appallingly reproduced (left over from 1978) A4 size faces for 10,000 lire (about \$10 Australian).

The girls were not there the next day which suggests they had either made their killing in one day offloading hundreds of the things or they might have been arrested by the Finance Police. Yes, dear readers, the Finance Police. Italy has a remarkable system, of which I was previously unaware, whereby an entire specialised police force with uniforms and marked squad cars rushes speedily to any place or person who is the subject of a complaint to arrest or investigate any transaction taking place without proper receipt or documentation. This means that if you suspect your neighbour of fiddling his or her taxes, for example, you can watch through the lace curtains as Finance Police surround the house. This system has led to every taxi driver and restaurant, every shop and stall insisting on giving one a receipt for every transaction. One supposes that the next step might be the Thought Police. Come to think of it we don't hear much of George Orwell these days but I suppose that is because almost all of his predictions back in 1949 have become part of our daily lives.

SHROUD EXPOSITION 1998 (cont'd)

But back to the souvenirs: amongst the most crass are tea towels bearing the Shroud face (shades of the Veronica), Shroud face scarves, every kind and size of framed faces for wearing as adornment or putting on view for veneration, one supposes, and perhaps the most astonishing of all, a square candle with the Shroud face in its side which, if lighted, seems to be a bizarre re-enactment of the various fires the Shroud has encountered. Many of these kitsch items called "gadget" in Italian were subject to media criticism.

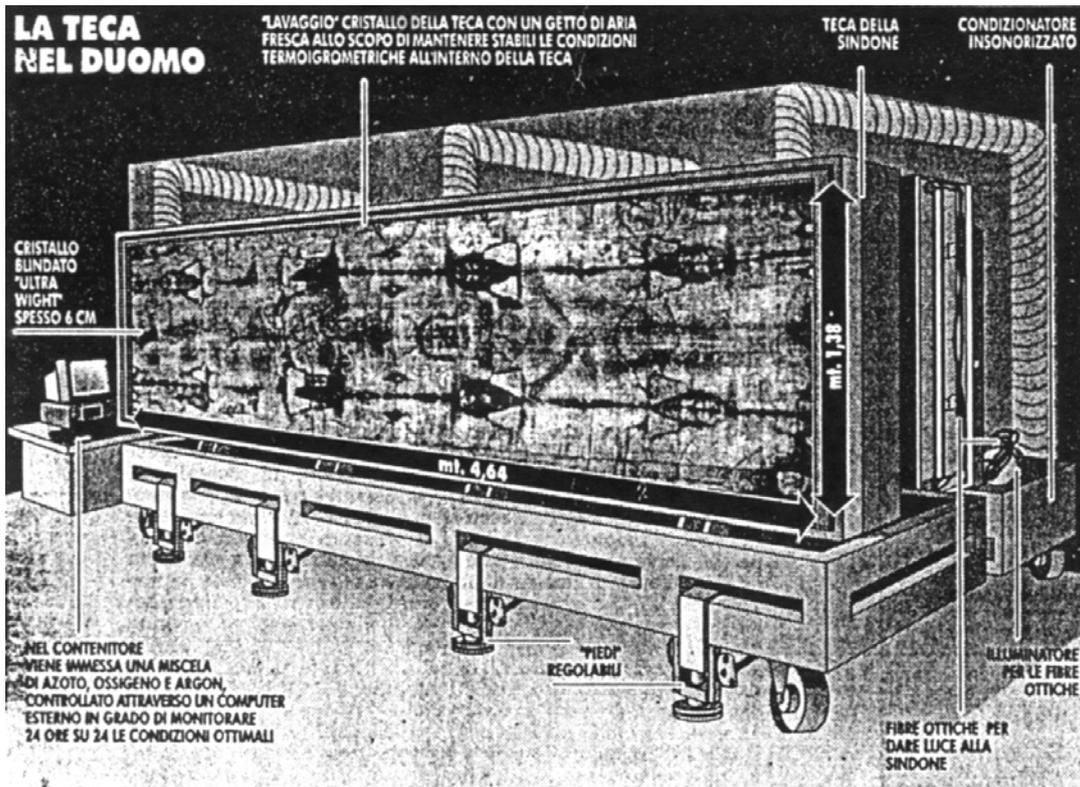
On the other hand most people attending an event seek some souvenir of it. And since the official bookshops at the cathedral are so appallingly organised, in poor locations and with pathetic stock, it is just as well the spivs and spruikers are at large. The bottom line of the Shroud Industry is, as many of us know, that almost no-one ever makes money out of the Shroud. Although it is said that one or two Shroud authors derive their livelihood, and quite legitimately, from their work, on the other hand almost every author on the subject has to subsidise heavily his or her work and has no qualms or complaints about doing so. If there are occasional sales of books or other items the proceeds only serve to offset some of the expenses and investment in time, travel and research.

It could also be argued that the development of a Shroud Industry is far more useful and less harmful to society generally than many of the fringe industries which have recently been created around minority politically correct activities and viewpoints in many countries. So, all in all, if one is discerning as a customer of the Shroud Industry it is probably a good thing to have.

25 Next Issue

An International Shroud Symposium is being held in Turin early in June at which a considerable gathering of the world's Shroud experts will be present. It will be opened by the President of the Republic in the presence of the Archbishop and other dignitaries of Turin. Sections of the conference will be devoted to medicine and science, art and conservation, archaeology and history, religion and dating. I hope to bring you a full report in the next issue(s) of *Shroud News*.

REX MORGAN



Diagrammatic explanation of the elaborate case housing the Shroud in computer controlled stable conditions during the exposition of 1998



Cartoon from the French *Le Monde* 16 April 1998

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

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

Rex Morgan is a frequent traveller overseas which gives him the opportunity to keep abreast of latest developments in Shroud study and research at first hand. He was present at the world media preview of the Shroud itself in August 1978 in Turin, Italy and has met and knows numerous Shroud researchers in many countries. His quest for Shroud information became, as he described it, "a passionate hobby". He took the world famous Photographic Exhibition created by Brooks Institute, California, to Australia, New Zealand, Hong Kong, Macau, and Canada and during those tours it attracted more than 700,000 visitors. The exhibition was subsequently donated by Brooks to the non-profit making organisation, The South East Asia Research Centre for the Holy Shroud (SEARCH) of which Morgan is President. He is also a Board member of the US based Association of Scientists and Scholars International for the Shroud of Turin (ASSIST) and was a member of the scientific team which conducted environmental experiments in a Jerusalem tomb in 1986 (ESSJ). He has made a number of original contributions to Shroud research has presented major papers at international Shroud conferences has written numerous articles and has given hundreds of broadcasts and telecasts on the subject in many countries.

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

All information and opinion in this private newsletter is published in good faith. It is edited by Rex Morgan and published by

THE RUNCIMAN PRESS, POB 86, MANLY, 2095, NSW, Australia
(24 hour Fax No: 61 - 2 - 982 9956)