

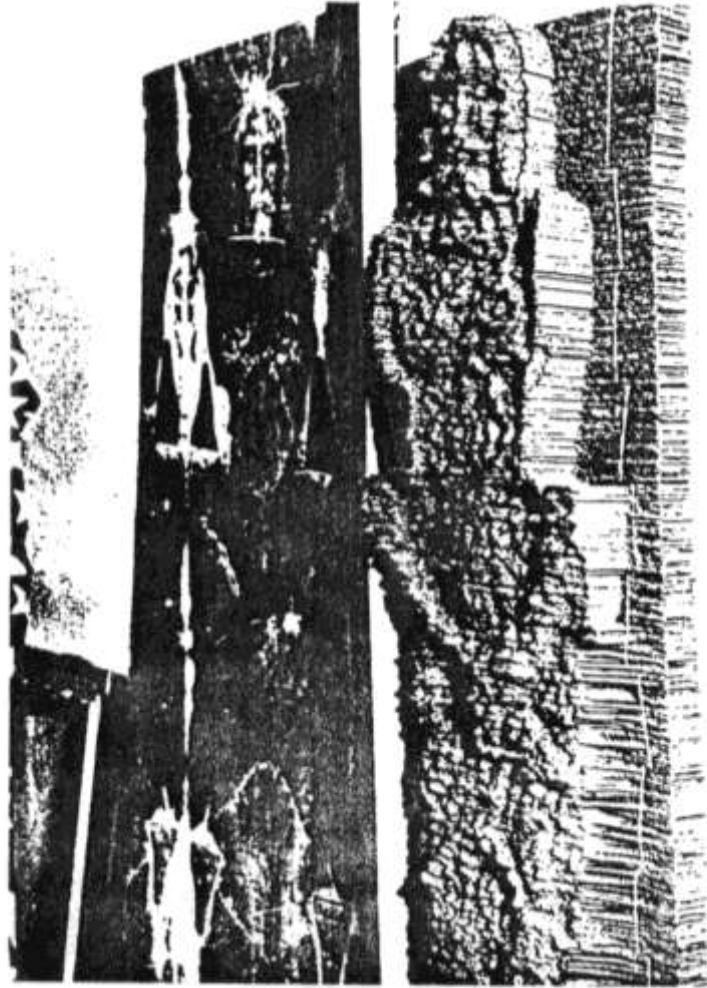
COMMENT

The main item of recent interest to members will have been the 'QED' television programme shown on BBC 1 on the evening of November 3. This featured an astonishingly Bucklin-like presentation of the Shroud medical 'evidence' by Professor Cameron of The London Hospital (the leading pathologist in the recent Ayers Rock murder trial in Australia); brief presentations of the STURP arguments and those of Dr Walter McCrone; a replication of the Shroud by a girl artist at the Shirley Institute, Manchester, and a description of the latest developments in radiocarbon dating at the Oxford Research Laboratory for Archaeology and the History of Art.

Peter Freeland writes:

"Congratulations to you, John Lynch and Max Whitby (the 'QED' producers) on a good programme that I found fair-minded, scientifically accurate and pretty comprehensive. I thought the commentary was absolutely first-rate. It did not seem to me that the credibility of the Shroud had been debunked. Interestingly, we were not shown any results from the tests carried out by Heller and Adler. If they do have an answer to McCrone, the very least they can do is show it".

Peter Freeland's comment is echoed by us with reservations. The Irish-accented commentary had witty touches of Wogan-like iconoclasm, but followed carefully, it sacrificed accuracy for speed and flippancy, particularly with regard to the Shroud's post-14th century history. The Shroud negative face was never properly presented, on the only fleeting occasion appearing left-to-right reversed. As for the all-important artist's replication (produced after several attempts, we hear), there seems nothing particularly surprising in a straight stain-for stain copy producing a passable negative image. It would have been far more interesting to have explained why someone back in the 14th century managed to produce such an extraordinary image in the first place - and added bloodflows convincing to a 20th century pathologist such as Professor Cameron. We found it surprising, too, that the crucifixion paintings showing scourge marks, wrist nail-wounds, etc, were not identified or dated - and that the work of Professor Frei and Fr. Filas was not even mentioned.



Three-dimensional model of the Turin Shroud figure
made by Captains John Jackson and Eric Jumper.
(Courtesy of John Jackson)