

A NEWSLETTER ABOUT RESEARCH ON THE HOLY SHROUD OF TURIN
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edited by REX MORGAN, Author of several books on the Shroud
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THE DOME OF THE MONASTERY OF DAPHNI NEAR ATHENS.
THIS ICON OF CHRIST (c 1100 A.D.) IS ONE OF THE MANY
SHOWING FEATURES OF THE SHROUD IMAGE WHICH PRE-DATE
THE MIDDLE AGES

EDITORIAL

Halfway through another year, and less than five to the turn of the century of Shroud scientific discovery, there are more and more signs that sindonology will not go away, as much as its uncomfortable detractors might wish it to. Newspapers and magazines throughout the world continue to give the Shroud increasing mileage as they begin to question their own glib dismissal of it in the wake of the now widely questioned 1988 C14 tests. I note that the language of the protagonists is becoming more colourful: McCrone says of Garza-Valdes, "I think he is out of his mind;" Gove says, "Scientific rigor is not a commodity in which they [a small coterie of 'believers'] take much stock;" and Petrosillo says of Picknett and Prince, "Their crazed belief ... is compounded by their impudence." And there are many other less than diplomatic uses of phraseology in letters from my correspondents not necessarily destined for publication. This seems to indicate a certain irritation with the intransigence of both sides. Indeed, as fast as anyone puts up a new theory about why the C14 test cannot have been right or at the very least flies in the face of almost all the other evidence of centuries to the contrary, there are almost as many new suggestions for image formation in the Middle Ages in an attempt to justify that date. Some of these stray into the realms of fantasy and even those which do not, simply cannot reproduce the features and characteristics of the Shroud image and otherwise seem to ignore any basic fact of the Shroud which is incompatible with their theory. Indeed, I am reminded of the stories of a certain very well known Western archaeologist who, on finding artefacts on her dig sites which did not fit the current hypothesis, would fling them far afield crying, "intrusive, intrusive."

This issue contains several substantial articles by significant Shroud writers from various countries including brilliant resume of the current situation by Orazio Petrosillo of Italy, a scholarly and motivating piece by Albert Dreisbach of USA, a provocative summary by nonagenarian Charles Foley and reports of newest research by Garza-Valdes.

REX MORGAN

(This article taken from *30 DAYS* No 3, 1995)

If Science Confirms It ...

Researchers are making more and more finds in support of the hypothesis that the relic conserved in Turin is Jesus' burial wrap

by **Orazio Petrosillo**

Everyone believes the world revolving around the Shroud of Turin to be as spiritual and peaceful as a Gregorian chant. But it is a blow-for-blow world of competition and jealously guarded theories. This was how the BBC presented the latest discovery on the Turin Shroud last year. The description of the battles waged around the Shroud was right but the proclamation on new discoveries was an exaggeration. Nevertheless, this provided the BBC with an opportunity to demonstrate yet again that the cloth is of medieval manufacture, as decreed by the radiocarbon dating tests carried out in laboratories in Oxford, Tucson and Zurich. But the Shroud and the most absurd theories on it still make news for the BBC providing the cloth's medieval dating and the fact that it was manufactured are confirmed.

The whole story of the Shroud is currently "enriched" by a series of absurdities. They include the theory of Britons Clive Prince and Lynn Picknett who claim that the Turin relic was the work of Leonardo da Vinci. In Italy, they would be charged with "fraud and abuse of the public credulity". Their crazed belief that the Shroud image is a painting [sic] despite the findings to the contrary of numerous tests since 1978 by scientists of the Shroud of Turin Research Project (STURP) is compounded by their impudence in ignoring another factor: Leonardo would have been an infant when the Shroud was consigned to the House of Savoy - on March 22, 1453 - and the sheet with its image had been venerated throughout France for a whole century before that.

Adding to the absurdities are Americans Emily Craig and Randall

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Breese who sustain that an image such as the Shroud's can be achieved by using a dust pigment distributed with a brush and pressed down with a spoon. These two eminent professors from the University of Tennessee have evidently never seen a photo of the cloth, the sole subject of their book. The same is true of two other books recently published in Germany: *Kriminalfall Golgotha* by Karl Herbst, a Catholic priest suspended *a divinis* since 1971, and *Das Jesus Komplott* by Holger Kersten and Elmar Gruber. They believe the Shroud to be authentic and the medieval dating a fraud organized by none other than the Vatican itself so that the truth borne out by the Turin relic will never emerge. This "truth" is said to be that Christ was removed from the cross alive, in a drugged and bleeding state, which they see as the only explanation for the blood stains on the cloth. He was only apparently dead, they surmise, and the image was left when the myrrh and aloe oil applied to a warm body reacted. In the interest of scientific scruples, Kersten tried it out, covering himself with the same substances. He concludes that the "marks on my sheet are remarkably similar to those on the Shroud". But to be really scrupulous, he should also have tried to survive the 700 [sic] lashes left by a Roman *flagrum*, a crown of thorns on his head, the burden of the *patibulum*, or the horizontal part of the cross, nails hammered into his wrists and feet and piercing by a lance thrust into his right side.

It is undeniable scientifically that the Shroud was wrapped around a body. This

is proven by the post-mortem blood - the serum had separated from the blood which flowed from the pierced side. The feet, too, overlap - the sign of rigor mortis by which the lower limbs were locked into the position they had had on the cross. It is also evident that the body was totally immobile for between 30 and 36 hours. The blood had flowed from a body in a vertical position. Having congealed on the cross, the blood gradually became liquid again in a process activated by contact with material soaked in an oil solution of aloe and myrrh. In short, the Shroud constitutes a battlefield engaging both human ingenuity and stupidity. The prize of battle is the solution to the intriguing scientific enigma which has developed around a type of photo report of the Event that changed history. The following, in contrast, are the fixed points in the story forming a well-charted path for advances in research: 1) the sheet has all the characteristics of cloth of first century Hebrew manufacture; 2) it was wrapped around the body of a man who had been flogged, crowned with thorns, violently beaten, crucified with nails, and pierced with a lance after his death which is indisputably proven by the clotting of the blood; 3) contact was interrupted between 30 and 36 hours later and the removal of the body from the sheet in which it had been wrapped was carried out without disturbing the body or leaving streaks on the cloth; 4) the cloth presents the body's frontal and retro-image,

IF SCIENCE CONFIRMS IT (Petrosillo) (cont'd)

formed by the oxidization and dehydration of the linen's surface fibers; the figure is also of high definition, three-dimensional and projected vertically on a horizontal plane. The aspects science has been unable to resolve include: how the image was formed and how the body was unwrapped without disturbing the sheet which had been tucked around it tightly in places. Those who have studied the findings of research carried out by about 20 different branches of science from 1898 until today have no doubts about the identity of the Man: with a 200 billion-to-one probability, calculated according to seven peculiarities of the passion and death as related by the Gospel and which characterize this particular execution, the man is Jesus of Nazareth. The epistemologist Arnaud Upinsky wrote: "The convergent points identifying the Man of the Shroud with Jesus are more binding than fingerprints". Believers know that their faith does not depend in the slightest on the authenticity or not of this relic-icon. Therefore, they have the advantage of not having anything to prove although they are morally obliged to reserve the maximum respect and veneration for this fifth tale of the passion, death and resurrection written in Christ's own blood. For, the Shroud is the only true relic of him on record.

In contrast with the believers, those who must prove that the Shroud is false are finding themselves in increasing difficulty as they strive to dismiss the questions raised by this Dead Man. But there are exceptions, such as the ineffable Edward Hall, director of the Oxford

laboratory when the radiocarbon test was carried out. He revealed that he could not care less if the blood on the Shroud was "pig's blood", even though tests had shown that the stains on the cloth had been left by Group AB blood. Now praised by the BBC for his scientific and rational attitude, Hall has reiterated that the linen is medieval and that it is total stupidity to try to link it with the time of Christ.

To presume to radiocarbon test a cloth like the Shroud, as the Oxford, Tucson and Zurich laboratories did, and to object as they also did - but for undeclared though evident reasons - to any other exam by other scientists on the numerous factors of age-altering contamination the cloth presents, reveals total disregard for sound scientific practice. Imagine a biologist presuming to test the glycaemia levels in a person's blood and failing *a priori* to verify if the patient had just eaten a pound of cake. While the pensioner [sic] Hall and his colleagues in the three laboratories, including the "guarantor" Michael Tite of the British Museum, rest assured in their ivory tower of the infallible radiocarbon test, numerous other researchers have already reduced their finds to dust.

First among them is the French biophysicist Jean-Baptiste Rinaudo, a nuclear medical researcher at Montpellier. According to this scientist's experiments, the acid oxidization of the Shroud's surface fibers around the image, the three-

IF SCIENCE CONFIRMS IT (Petrosillo) (cont'd)

dimensional data presented in the figure and the vertical projection of the points composing the image could all have been caused by a radiation of protons emitted by the body as the effect of an unknown energy. Tests on linens produced comparable results. By covering a material with protons, a highly superficial yellowing effect obtains identical to that of the Shroud image. Rinaudo believes that the atoms at play in this phenomenon are deuterium atoms, present in organic matter and constituting a proton and a neutron. The protons produced form the image, he believes, while the neutrons were spread over the cloth thereby enriching the radioactive carbon and so making the linen appear 13- centuries younger. This would have falsified the dating established in 1988 by the three laboratories.

Also of great significance is the recent experiment by the Russian scientist Dmitri Kouznetsov, director of the E. A. Sedov Laboratory in Moscow for research into biopolymers. A Lenin Prize Laureate for science, he can be presumed to be immune from any religious influence. He used a piece of linen from the time of Christ from En Gedi in Israel and given to him by the Italian scholar, Mario Moroni, by courtesy of the Israeli Antiquities Authority in Jerusalem. After carbon-dating in laboratories in Tucson, Toronto and Moscow, this sample was unanimously dated at the year 200 BC. The cloth was subsequently subjected to damage by fire in the same way as the Shroud was damaged in the Chambery

fire of 1532. It was exposed to a high temperature in a closed space in the presence of silver in which the wooden casket containing the Shroud at Chambery had been kept. Silver acts as a catalyst so that the carboxylation of the cellulose and the cloth is consequently richer in carbon. After the experiment, the linen was again dated using the same Carbon 14 procedure and it proved younger by 14 centuries. The role silver plays in rejuvenating textiles was also demonstrated when materials burned alongside silver objects were uncovered during archaeological excavations at Pompeii, the Roman city destroyed when the volcano Vesuvius erupted in 79 AD.

Another discovery has been announced in the United States. Leoncio Garza Valdes, a researcher with the Microbiology Institute of the University of San Antonio, Texas, claims to have identified the presence of a type of lichen on the Shroud. The substance is a biological complex composed of a fungus and bacteria which have coated the Shroud's fibers and cannot be eliminated by cleaning. This, he said, falsified the radiocarbon dating. Jerome Lejeune, the Nobel Laureate for genetics who died suddenly last Easter, had launched a research project on the blood on the Turin Shroud. His aim was to carry out genetic tests on the existence or not of a molecule of human haemoglobin. In the meantime, he had identified a few red corpuscles which were analyzed and found to be human blood. This confirmed

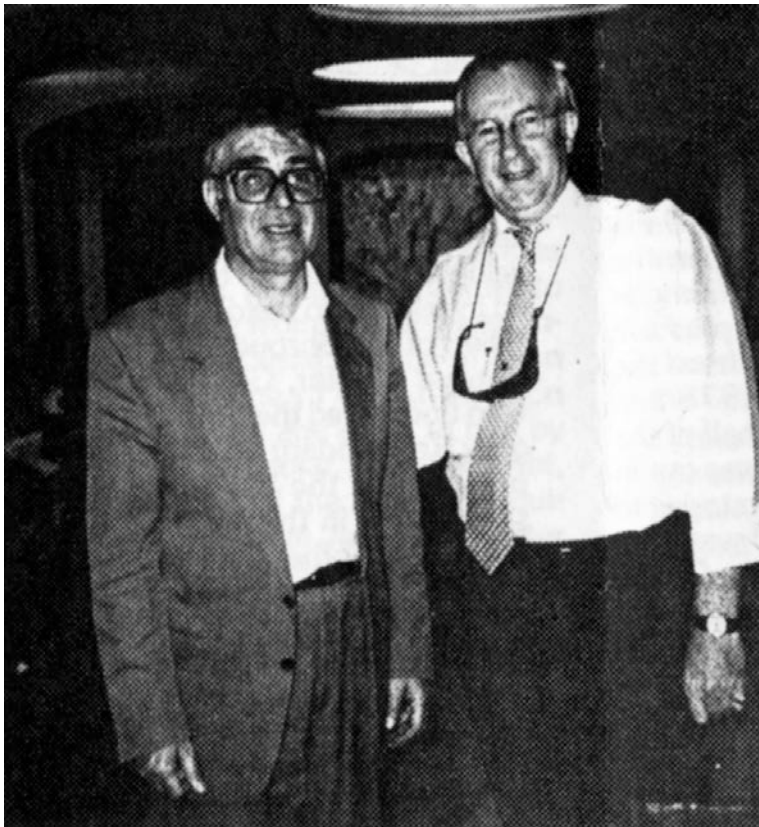
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the 1981 findings of Pier Luigi Baima Bollone, forensic scientist at the University of Turin. Lejeune's intention was to study the ageing process of the proteic molecules by racemization. While various scholars are carrying out DNA tests, Baima Bollone has been promoting the analyses under way in Genoa and from Strasbourg comes the news that scientists have isolated the blood's X and Y chromosomes and have confirmed that the blood is that of a male. An identical discovery has been announced by Victor Tryon of the University of San Antonio who tested blood from the occipital area. Using the same sample, Garza Valdes claims to have identified the hair of a camel, probably from binding for long, human hair. That Garza Valdes was able to examine samples he received from Giovanni Riggi, who extracted the Shroud fibers for radiocarbon dating on April 21, 1988, has given rise to controversy. What gives Riggi the right to keep and dispense samples? Both he and Turin Cardinal Ballestrero's scientific consultant, Gonella, told *Famiglia Cristiana* that the samples are "waste threads left over from the two samples taken in 1978 and 1988". It is known that half of the sample taken in 1988 was cut in three for the three laboratories to test while the other half was kept in reserve. Now, strangely, Gonella is talking about "a fourth part of the sample", sealed and handed over to Ballestrero and by him to the current custodian, Cardinal Saldarini. So what really happened?

Some highly interesting developments are being recorded in Oviedo in Spain. From recent studies by Baima Bollone confirming the discovery by the famous Shroud scholar, Msgr. Giulio Ricci who recently died, it emerged that the 83cm by 53cm cloth conserved since the eighth century at Oviedo presents blood, serum, sweat and saliva stains. These were computerized to reconstruct a face and it proved to be identical to the face on the Shroud. The blood group is the same, as Baima Bollone and the Roman haematologist Carlo Goldoni verified. Now Baima Bollone is carrying out DNA tests on the Oviedo cloth. If the DNA is the same as the Shroud DNA then it would be irrefutable proof that the Turin and Asturian cloths were in contact with the same person and this would be yet another scientific blow to the medieval dating of the Turin linen. Oviedo has been the documented home to this relic of Christ's Passion since the eighth century without interruption. Developments are also being recorded in relation to historic documentation of the Shroud. The Roman Shroud scholar, Gino Zaninotto who uncovered the homily of Gregory Referendary attesting to the presence of the Shroud in Constantinople in the 11th century, has made another find. He has uncovered the *Codex Vossianus Latin us Q69* of the tenth century reporting an eighth century story of Syriac origin. It relates that Jesus left his entire body print on a cloth kept in the great church of Edessa where the Shroud was

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conserved, folded in eight, until 944. Despite this find, an illustrious pontifical historian prejudicially opposed to the idea that the Shroud is authentic is still stopping short in his research at a famed document of 1389 by Bishop Pierre d'Arcis. This text states that the Shroud is a painting and that's enough for this researcher. It is of no import that science assures the opposite to be true or that he risks appearing like a Japanese soldier lost in the jungle unaware that the war has been lost. His research stops at the turn of the century. Like others, such as the canon Ulysse Chevalier, he allowed himself to be convinced by the 1389 document that the Shroud was a fake.



Above:

Revd Albert "Kim"
Dreisbach
[Pic: Rex Morgan]

Left: Professor Gino
Zaninotto with Rex
Morgan

EYEWITNESS TO THE RESURRECTION

- Revd Albert R. Dreisbach, Jnr, USA

Fr Albert R. Dreisbach, Jnr, Episcopalian priest, Shroud scholar and Executive Director of the Atlanta International Center for Continuing Study and Exhibit of the Shroud of Turin, author of many scholarly articles, is at last writing a book (something this editor has been urging him to do for years). He recently noted in Emanuela Marinelli's excellent publication *Collegamento Pro Sindone* more of Professor Gino Zaninotto's brilliant work on ancient manuscripts and documents which have thrown much light on the recorded existence of the Shroud prior to the middle ages. A particular recent discovery of Zaninotto's is the *Codex Vossianus Latinus Q 69*, and 8th century document establishing that Edessa knew of the full-length image before it ever went to Byzantium. Thus inspired, Dreisbach sends us some interesting further extracts from early writings relating to recorded post Resurrection appearances of Christ (or observations of the Shroud image?) which serve to strengthen Zaninotto's insights. Fr Dreisbach invites biblical or other scholars to comment on the many clues to the apparent existence of the Shroud image as recorded therein. *Shroud News* will be happy to forward any correspondence to the author.

1. St. Paul (ca. A.D. 51/52-55/56): I Cor. 13:12 ("For now we see in a **mirror** dimly(RSV)("through a **glass** darkly)" (KJ)), but then face to face" & II Cor. 3:18 ["And we all with unveiled face, beholding for **reflecting** (RSV)) (as in a glass (KJ)] the glory of the Lord being changed into his likeness from one degree of glory to another" (RSV)].

Note: The Rev. Raymond E. Brown (*An Introduction to New Testament Theology*. New York: Paulist Press, 1994, p. 212) calls our attention to the following:

The OT (Old Testament) evidence is somewhat ambiguous on whether Moses saw God. Some passages are clear that he did not: In Exod 33:18-20 Moses asks to see God's glory, but the Lord says, "You cannot see my face and live Other passages, however, can be read to imply that Moses did see God (Exod 24:9-11), and Deut 34:10 says that there never has been another prophet like Moses who knew God face to face. (Later rabbinic interpreters reconciled the traditions. The prophets saw God through many **panes of glass**, but Moses saw him through only one). (Emphasis added.)

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2. Tertullian (ca. A.D. 160-220): By the time of *Against Praxeas*, Tertullian provides the following clue as to the nature of the "transfiguration" when he quotes Paul (I Cor. 13:12) to describe Jesus' appearance "on the mount (of transfiguration)":

... it is evident that in early times it was always in **glass** (as it were), and an enigma in vision and dream, that God, I mean the Son of God, appeared to the prophets and patriarchs, as also to Moses indeed himself ... yet it was not as man that he (Moses) could behold his face unless indeed in a **glass**, (as it were) and by enigma. [Emphasis added.] (*Ante-Nicene Fathers*, Vol 3, p. 609).

3. The *Hymn of the Soul/Pearl*, written in the vicinity of Edessa, can be found in the *Acts of Thomas* (NTA Vol.2, 433-441. Text: 498-504. Cf. Ewa Kuryluk. *Veronica and her Cloth*. Cambridge, MA: Basil Blackwell, 1991, pp. 216-220). While Kuryluk would date it from the early third century, Judah Segal sees this hymn "composed originally in Syriac, [as antedating] the main text of the *Acts of Thomas* and may go back to the first century A.D." (1970, 31 & 68). Jean Danielou, in an article entitled "Christianity as a Jewish Sect", seems to favor Segal in this debate when he declares:

The earliest documents we have on Edessan Christianity - namely the *Gospel of Thomas*, the *Song [Hymn] of the Pearl* contained in the *Acts of Thomas*, and the *Odes of Solomon* - go back, in part, to the end of the 1st century and display the characteristic features of Judaeo-Christianity (*The Crucible of Christianity*. Ed. Arnold Toynbee. New York: World Publishing Company, 19-69, p. 277).

The story's narrator, the Soul, is personified as the king's son who in turn is modelled after Christ. Kuryluk concludes that:

The Hymn of the Pearl assimilates into an ancient tradition the new theology of Jesus' incarnation, resurrection and transfiguration by transforming Christ into a soul. His dual nature rendered

[Note: "the **imprints of the dead and risen man**" from the Mozarabic Rite. If one has ever wondered whether Peter, like the "other disciple", ever saw anything at the Empty Tomb (Jn. 20:3;8. Cf. Lk. 24:12;24) anything, the answer may well be found in Spain's Mozarabic Rite. In the *illatio* (i.e. preface) for Saturday of Holy Week, we find the intriguing:

EYEWITNESS TO THE RESURRECTION (Dreisbach) (cont'd)

Peter ran with John to the tomb and saw the recent **imprints** (*vestigia*) of the **dead and risen man on the linens** [Emphasis & underlining added.] (M. Green. "Enshrouded in Silence" (*The Ampleforth Journal*, Vol. 74, Part 3 (1969), p. 329).]

by his splitting into a humanlike anima - a son clothed in skin - and into a divine soul, an iconic dress of paradise. In the Syrian poem the essence of divinity resides in God's clothing - a heavenly double of the mortal human skin (p. 218). [For full text of the Hymn, see *NTA* Vol. 2, 498-504.3

Pregnant with potential implications by and for the Shroud is the following brief sample from the Hymn itself:

The [splendid robe] became like me, as my reflection in a mirror [Note: the "reversed image" on the Shroud as if it were a photographic negative.], And in it saw myself [quite] apart from myself, So that we were two in distinction

And again one in single form (*Hymn* 76-78)...

I clothed myself with it and mounted up [i.e. the "ascension"] to the gate of greeting and homage.

[Note: For Edessans, the West Gate of their city would have had special significance. It was through this gate which Abgar's designated messenger, Ananias, entered the city with the alleged "Letter of Jesus" (J. Segal, *Edessa: The Blessed City*, Oxford: Clarendon Press, 1970, p. 186). It was this gate to which the pilgrim Egeria was taken by Edessa's saintly bishop who informed her: "From the day when the messenger Ananias entered this gate with the Lord's letter up to the present day, they take care that no unclean man or any man in grief should pass through this gate, and further that no body of a dead man should be borne through this gate" (Egeria: *Diary Of A Pilgrimage*. Trans. George E. Gingras. New York: Ramsay-Press, 1970, p. 80). Note also that it is in a niche above the West Gate that the Shroud is rediscovered following repairs on the walls caused by the flood of A.D. 525 (Ian Wilson. *The Shroud of Turin*. Rev. ed. New York: Doubleday & Company, 1979, p.254).]

I bowed my head and worshipped
The splendor of the father (who) had sent it
(the robe) to me (*Hymn*, 88-99) (Kuryluk, *loc. cit.* pp. 217- 218).

5. One at the **head** and one at the **feet** (Jn.20:12)

[Remember that in the *Hymn of the Soul/Pearl* 76-78 cited above, we are informed by "the king's son" - the narrator of the *Hymn* modelled after Christ - that:

EYEWITNESS TO THE RESURRECTION (Dreisbach) (cont'd)

The (***splendid robe** (i.e. the Shroud)] **became like me**,
 as ***my reflection in a mirror**
 And in it **I saw myself** [quite] **apart from myself**,
 So that there were **two** in distinction
 And again one in single form (*Hymn 76-78*)
 [Emphasis and underline added.] (Kuryluk,
loc. cit., p. 217).

* Sindonology may well have here a highly significant "spy clue" combining cloth with a mirror image. Could it be that such an analogy was employed by the creator of the *Hymn* precisely because it encompassed the two most noteworthy characteristics of such an image: 1. Like a photographic negative, it is *reversed*; 2. The robe itself, like the Shroud it symbolizes, bears two images (i.e. the "two angels in white, sitting where the body of Jesus had lain, one at the head and one at the feet"(Jn. 20:12; See also Lk. 24:23 - "a vision of angels, who said that he was alive;" Mk. 16:12 - "He appeared in another form ... "; Lk. 24:37 - "They ... supposed they saw a spirit")?)

Could it be that in searching the sacred Scriptures to find a precedent for what they saw on the burial linen, one of the more scholarly among them - in an attempt to fathom the Shroud's double image - called to mind Sirach 33:15 (i.e. written ca. 180 B.C.E.)? That passage reads:

Look upon all the works of the Most High; they likewise **are in pairs**, one the **opposite** of the other [Emphases added.].

There are, of course, other possible reasons for this stress on two figures as verification of a disputed event required two witnesses(Num. 35:30; Deut. 17:6). However, when we add up all components in this instance [e.g. a) the **robe** (i.e. made of cloth) became like me, b) as my **reflection** in the mirror; c) I saw **myself apart from myself**; d) **two** in distinction ... **one** in single form; e) the rabbinic structure of "seeing" God only through a pane(s) of **glass** (i.e. a mirror)], a case be made for both the significance and influence of the Shroud. While no one will argue that such imagery also can easily be explained by reference to the dual nature (i.e. human and divine) of the Risen Jesus, all of the above components can just as readily be interpreted in light of the Shroud.

Conventional analysis of the *Hymn* will no doubt continue to maintain that what we encounter is no more than the use of ancient thought modes employed to express the divine/human reality. Hopefully, some day acknowledgment may emerge affirming that these very constructs were adopted and adapted precisely because they were as appropriate as if they had been tailor-made to insure a perfect fit for all the peculiarities of this particular "body" of evidence.

EYEWITNESS TO THE RESURRECTION (Dreisbach) (cont'd)

8. *Odes of Solomon* (late first to early second century A.D.)

James H. Charlesworth, noting that the Odes were composed in Syriac or Aramaic, goes on to point out

The extensive and pervasive parallels with the Qumran Hodayoth, the undeniable similarities with the ideas found in the Gospel of John that cannot be explained away by either the hypothesis that they are dependent upon John or that John depends on them, and the possibility that Ignatius of Antioch [ca. A.D. 35-107] may have known and even quoted from them cumulatively indicate that the Odes were probably composed sometime around A.D. 100. (*The Old Testament Pseudepigrapha*, Vol. 2. Garden City, NY: Doubleday & Company, 1985, 727).

Charlesworth also concludes that the Odes may well have influenced innumerable references to the celestial **garment** in and further that references to **crowns** and **garments** throughout the Odes may have influenced the similar ideas found in the *Ascension of Isaiah* 9:12-18 (1985, 733).

The concept put[ing] on incorruption and strip[ping] off corruption is found in *Ode* 15:8 and again in 21:3 (Cf. 25:8: "I was **covered** with the **covering** of your spirit (mercy), and I removed from me my **garments** of skin."

(Check *Hymn of the Pearl* and *GTr* 20:30-34, *IQS* 4:4f, Paul on baptism and Robert Drews on Carpocratian baptism. See also Dreisbach's paper in progress on the Shroud and Baptism.)

Of special interest for further study is *Ode* 23. Here there are repeated references to a **letter** - a concept well known to those familiar with the legend of Christ's letter to Abgar which begins

Blessed are you who you believed in me, not having seen me, for it is written concerning me that those who have not seen me will not believe in me, and that those who have not seen me will believe and live (Segal (1970), p.63. Cf. Wilson (1979), p.276).

In a footnote to *Ode* 23, Charlesworth calls our attention to Zech. 5:1f [i.e. a reference to a flying scroll, the same description used in the *Hymn of the Pearl*] and 40-55 of the latter (1985, 755, fn 23c). The **letter** is described as sign (vs. 12) and further at vss. 18 and 21

[That] there appeared at its **head**, the Head which was revealed, even the Son of Truth from the most High Father ...

EYEWITNESS TO THE RESURRECTION (Dreisbach) (cont'd)

And the **letter** became a large volume (fn. k, Gk. *pinakidion*) which was entirely **written** by the finger of God [Emphases added.] (756). (Check with scholars of Syriac and Aramaic to see if the original may have any connection with the Gk. *acheiropoietos* - "not made by human hands").

The word for book or scroll in Greek is *biblion* (βιβλίον) and, according to Schrenk, can also signify an epistle or document (Kittel, Vol. 1, p. 617). Of particular interest here is the shift in meaning or significance of scroll when one moves from the Old Testament to its use in the Apocalypse and other NT passages concerning the Book of Life. In Zech 5:1, the flying scroll is inscribed with a curse - "a symbol of Yahweh's curse which will light upon the houses of thieves and perjurers" (D. Winton Thomas, IB Vol. 6, p. 1075). In Rev. 6:14 the scroll is also an omen which precedes the day of the Lord (Cf. Joel 2:10; Isa. 34:4; Assumption of Moses 10:4-6).

Schrenk goes on to note that the word *biblion* "acquires a special sense in the Apocalypse as an image of a divine secret which is declared and developed as a firmly sketched entity" (p. 618). The author of Revelation uses *biblion* 23 times and applies it in five different permutations. One of those connections "is based on OT sayings which speak of all the saints and faithful, and of all who fear God or await salvation, being inscribed in God's book" [Emphases added.] (p. 618). By so doing, one can discern the shift from the judgment and feare connected with scroll/book and the Day of the Lord to one of redemption and joy. Thus "the image is freed from fatalism and becomes an expression of the assurance of salvation of the Christian community" (p. 620).

Finally, Charlesworth reveals that the Odes

"are significant for a better understanding of the origin and meaning of the Gospel of John ... containing numerous ideas similar to those found in John. But the terminology is not as sophisticated" (1985, 728).

At this point one can only speculate at the potential unexamined importance of the convergence and significance for the Odist of such influences as: 1. the Johannine School and the Fourth Gospel (i.e the latter containing the only "eyewitness account" of the discovery of the Empty Tomb with its "sindonic spy clue" that the Shroud bore the double image of the Body which it once contained [20:12]); 2. Edessa, the city to which the Shroud was brought from Jerusalem and housed until A.D. 944 and the probable site of the Ode's composition; 3. Knowledge, if not dependence upon, the contemporary *Hymn of the Pearl/Soul* - especially *Ode 23* (See Charlesworth, 1985, p. 755, fn. c). If one acknowledges both the presence and significance of the Shroud for Edessa in the late 1st early 2nd century, then it is both conceivable and plausible - if not highly likely - that this textile "testament" of the Resurrection is reflected in the writings of the very city which housed and built a cathedral to house it.

ABLATIO**- Fr Charles Foley, UK**

After some years of silence it was good to hear again from Father Charles Foley, author on Shroud matters and retired priest. Over the years *Shroud News* has published a number of Father Foley's articles. A major one was Cheshire and Josie Woollam (SN 72). Now aged over 90, Father Foley has sent us this overview of his perception of current Shroud matters in which he comments on (and mostly disposes of) Filas, de Charney, Wilson, paint, C14, Da Vinci, d'Arcis and blood.

ABLATIO

Legend has it that Michelangelo would gaze at a block of stone and in it he would see a vision of what he wished to create. So with a large hammer he set to and demolished the unwanted parts until his vision became clear and uncluttered. That is called the process of ABLATIO.

A. *It was Fr Filas, S.J.* who declared that he had evidence of coins which had been used to keep the eyes of the Crucified closed in death and he added that, with improved methods of photographic expertise, dates might be discovered on them. Such an astounding claim required investigation. It appears that the orthochromatic film (used by Dr Enrie early this century) is the only one [sic] which was used in the hypothesis experiment and this has a very grainy appearance. Even so, it was enlarged and developed several times, each time losing definition a little. By connecting and tracing a series of these grains Father Filas satisfied himself that coins were in place on the eyes of the linen Shroud.

I have my own black and white ultra-fine-grain panchromatic films, colour films also. There are the 3D photographs from Turin and from America and these make it quite clear that nothing obstructs the imprints of the eyes on the linen. In other words, if metal coins had been present, there would be blank circular spaces in those areas. Surely, too, the use of coins was a pagan custom and, as such, abhorrent to the Jews who were also forbidden to use coinage marked with the emperor's effigy [sic].

B. *De Charney!* The sole evidence that De Charney had anything at all to do with the Holy Shroud is the quote from Canon Chevalier [sic] (*ille homo*) so we

ABLATIO (Foley)(cont'd)

may reject it forthwith. As a fact, the man was a thousand miles [sic] away during the Besancon-Lirey period of Shroud history, being the C-in-C of the French Army invading the English held town of Calais [sic]. He also spent part of the time as a prisoner of the English Court having been caught redhanded trying to bribe a member of the English Army into betrayal. Even when he built the curious little wooden chapel (about which there is a small mystery!) at Lirey and applied for papal favours for it he makes no mention at all of the Holy Shroud among the various relics of investiture. All mention of De Charney in Wilson's book may be discounted as ignorance.

Now De Charney's wife and her daughter ... there you have "Dames Formidables" and quite another story.

C. The more I read Wilson's book the more irritated I become. His fundamental hypothesis that the Holy Shroud and the Mandylion (which one of the hundreds? [sic]) are in some fashion identical is so totally and radically confused it is difficult to read further. He has not grasped [sic] that the Holy Shroud imprints are a unique, reversed light-and-shade, life sized portrayal, containing 3D information, on linen some 14ft by 3ft in size. Mandylia are positive and small and painted and face portraits and of a living open-eyed Christ.

Nor am I alone. All acknowledged authorities in this area of iconography have rubbished his hypothesis: Runciman, Weitzmann, Grabar and Beckwith. Professors Cameron (King's College, London) and Barber (Reading University, England) reject the book [sic] for other and valid reasons. Wilson persists in propagating his ideas even for children who, when they find out the truth, will have difficulty in acceptance.

Moreover four years before Wilson's book was published Professora Colette Dufour Bozzo had proved by tomography that the Genoa icon (which came from Constantinople) [sic] is the original Edessa icon overpainted [sic] in 944 A.D. Strong objection must be taken to the distorting of evidence to fit his thesis. The accusation that De Charney used the Holy Shroud for commercial gain [sic] to relieve his poverty etc is arrant nonsense since the man was the owner of several huge fortified houses; the army commander; a personal friend of his king. Much play is made of the word '*tetradiplon*' in the book. A single example [sic] is known of this word in a legend recounting that Our Lord at one time was handed a *tetradiplon* to wipe His Face after He had washed it ...

ABLATIO (Foley) (cont'd)

handed a 14ft length of linen as a towel! It is a wild exaggeration on Wilson's part to write, "It seems to mean doubled, then redoubled, then doubled again i.e. doubled in four". Someone must quietly mention to Wilson that he has hatched a howler! The truth is that the Jews have such a reverential fear of God that His claimed name YAHWEH is only used in Temple worship; otherwise a circumlocution such as Holy One, The Power, or more frequently excised four letters YHWH to form tetragrammaton. In other words the prefix TETRA is applied to those things which belong to the *divinity* [sic]. So *tetradiplon* (*diplon* lexicon folded) is a Jewish made up word [sic] appropriate for the towel of the supposed miracle.

One finds it very difficult to understand how this curious hypothesis ever came to be written, and even more so that it continues to be accepted.

D. That there is *no paint* on the Shroud has been scientifically established. Yet a number of the latest concocted explanations of the imprints seem to take it for granted that a human hand could produce the Shroud effects.

E. *The carbon 14 fiasco*. For sheer *chutzpah* the activities of this group deserve mention. Seven laboratories were deputed to carry out the work. By some ingenuity the number was reduced to three and these then used identical machines and methods on pieces of an identical scrap of Shroud material. So we do not have three separate experiments so much as the same experiment carried out three times. Despite the fact that various branches of science have carried out exhaustive experiments over the past seventy years and have declared the Holy Shroud a valid mystery these three, although their apparatus has so often been found to be ludicrously wrong, have stated that the Linen is only 700 years old. The whole shifty business can be pointed up by their refusal to show how they arrived at this conclusion. Their peers have asked for the figures time and again. Also the queer event in Turin when the smiling manager of the show took the Cardinal, the all important Shroud sample, plus five other samples which he had in his pocket together with the three steel tubes (they are screwtop four inch in length normally used to hold holy oil) and three envelopes and a pair of scissors! With these he disappeared into a private room! In so doing he invalidated the whole show, of course, since it was laid down as essential to have every act shown clearly on the video cameras which were in the outer room. What he did in there we must guess but he came back and the solemn presentation of the tubes was performed. We were afterwards told that each representative of the

ABLATIO (Foley)(cont'd)

laboratories was also given an envelope, that we did not see, nor have we been told what the envelopes contained exactly, nor why envelopes had to be used at all. The tubes could have contained much more sample if required. In view of the above facts it does not seem necessary to continue with the story so I will add that science has formally and publicly rejected dating by carbon 14 because of its documented unreliability. Perhaps the gentry who donated the Oxford laboratory to the tune of one million pounds (in congratulation for the opinion that the Shroud linen is of the Middle Ages) should now loudly yell for their money back.

G. Notwithstanding that it has been scientifically proven that no human hand could produce the effects on the Shroud, and that no paint of any kind is on it, a number of the delirious hypotheses which have floated up in the last few years appear to take it for granted that an artist is to blame, Da Vinci being the latest named. Since there is stated proof that the Shroud was in Constantinople several centuries before Da Vinci was born we need not delay.

H. *Bishop D'Arcis*. There is no document at Troyes or anywhere else, now or in the past, which states that the Holy Shroud is an artist's work nor is there any evidence of an investigative enquiry by the Bishop's predecessor Henri de Poitiers in 1355. Quite simply the so-called document upon which so much emphasis has been placed is a piece of paper with some rough notes on it, and in bad Latin.

The text records that Bishop D'Arcis quotes from someone, somewhere that thirty four years before, an investigation of the Holy Shroud had taken place. There is no evidence or date or reference for this. It had been done by Bp Henri de Poitiers; again no proof is adduced. The essence of the paper is in the statement that a painter had fabricated the Shroud but once more no name is given, no proof is given.

Quote, "*Probatum fuit etiam per artificem qui illum depinxerat, ipsum humano opere factum non miraculose confectum vel concessum*". The translation of that exactly: **It was even proved, by the artist who had reproduced it, that it was made by human hand and not miraculously made or given.** In other words a painter who reproduced the Holy Shroud said it was humanly made. The text claims no more than that, certainly there is no hint of a confession from an artist faking the Holy

ABLATIO (Foley)(cont'd)

Shroud. We know that the Shroud is not painted. So much for the celebrated memorandum of Bishop D'Arcis.

I. *Blood on the Shroud*. It would appear that some clarification is needed here. The Body imprints are of a russet brown shade and on the nap of the linen leaving the underlying thread-body untouched. Those are in reversed light and shade. There are two types of blood imprint: one follows the same format in that it is on the nap of the linen, but is positive; the second type of blood imprint is that caused by Blood which has seeped from the Body while in the tomb. This has not only stained the linen but has soaked into it and shows on the reverse. An example of this is clear from the imprint of the right foot where blood has flowed towards the toes while on the cross but has also flowed back towards the heel and coagulated there while the body lay in the tomb.

The proteolytic enzyme test has demonstrated that there is no Body imprint below the print of the Serum or Blood. Each is a separate and unique print and both types were produced at the same time.

I lay down my hammer and rest from my labours!

Revd Fr Charles Foley of Devon, UK
[Pic: Rex Morgan]



VARNISH ON THE SHROUD FIBRES

Professor Dan Scavone of USA reports informally as follows on the fascinating work of Dr Leoncio Garza-Valdes whose discovery on Shroud fibres (from the samples taken in 1988 by Riggi) of a coating of varnish (*lichenothelia* - a living organism) is thought to have affected the C14 dating of 1988:

Again, on the camel hair textile. I have it from Dr. Garza-Valdes AND from Giovanni Riggi that at the time of the 1988 removal of Shroud samples for C14 dating, in addition to vacuuming up Shroud dust as he had before in 1978, Riggi removed a bit of blood from the occipital region on a sticky tape. The "camel hair" textile was embedded in a bit of this blood. It is extremely minute, mind you; see my quote of Garza from my last letter reproduced below.

One of the blood globs from the occipital area that was stained with the Wright's technique had a textile remnant embedded in the blood glob. The textile (Plate 49), possibly a hairband remnant, measures 0.23 mm in length and 0.16 mm in width. The fibers, which are 5 micrometers in diameter, took the basic dye, even though encased in bio-plastic. The band remnant has many *lichenothelia* microcolonies on both front and back (Plate 50). To the best of my knowledge, the only organic textile fibers with a diameter of 5 micrometers are camel hair in the Old World, and llama hair in the New World.

That "Round Table" of Sept. 2-3, 1994 at the Univ. of Texas-San Antonio Health Science Center was as exciting and as productive as any of us could have hoped. Although Dr. Jull of U. Arizona finally pulled out of the meeting, Dr. Harry Gove did attend and was, albeit reluctantly, quite impressed with the work being done in Texas. After some lively debate during the informally designed Round Table and, later that evening, observation of Shroud threads under the microscope, Gove said on Saturday Sept. 2nd that he had observed what Garza had been asserting: that actual Shroud cellulose accounts for only about 40% of a Shroud thread, the bio-plastic coating accounting for 60%. What the labs dated, therefore, will have been the recent accretions of micro-organic life and the hard coating they form more so than pure Shroud linen.

VARNISH ON THE SHROUD FIBRES (cont'd)

In this past week Gr. Garza has phoned me to announce further news which I am pleased to be able to report with his blessing:

1. As you know, Dr. Victor Tryon of the Univ. of Texas-San Antonio has been doing DNA workups on Shroud blood (that same occipital blood). He reported isolating a gene from both the X and the Y chromosomes, indicating that the blood came from a male, one with both father and mother. Earlier Dr. Garza had farmed out Shroud blood particles for replication of the work done by Heller and Adler, thus corroborating their finding that the red stuff was truly blood from an adult human. (I have heard--from Riggi, I think--that Dr. Baima-Bollone had done DNA on Shroud material (blood?) and turned up a female. Perhaps he was unfortunate enough to happen upon the blood of one of the nuns ...?)

Comment: Any and all of this would seem to make shreds (no pun intended) of McCrone's vermilion, etc.

2. Dr. Garza also reported to me by phone his discovery that the alkaline sodium hydroxide cleansing solution used by the C14 labs (the "base" in the "acid-base-acid" sequence, with hydrochloric acid) will destroy cellulose while leaving the bio-plastic coating relatively unscathed! Therefore, the C14 labs will themselves have created conditions for a more recent C14 date! Moreover, says Garza, Gove agreed, since he recalled that about 15 years ago a chemist (unnamed) had reported that fact to him. Perhaps it did not register as relevant at the time. If this is true, it will be significant. not only for the Shroud but also for all other C14 datings of cloth. As you may recall from Garza's original paper, which I sent you in California, Garza found that when he applied the same acid-base-acid cleaning process to Shroud threads adjacent to the C14 samples, he could remove only about 10% of the bioplastic coating. Given the 60-40 ratio of coating to cellulose, this too would seem to support the labs having dated a mixture of Shroud cellulose and more recent and still thriving organic accumulations.

3. ATTENZIONE!! Today Dr. Garza phoned to announce that they have found a way to isolate (and save) the cellulose from the bioplastic coating so as to be in a position to carbon date both separately.

VARNISH ON THE SHROUD FIBRES (cont'd)

A further press release was issued by Garza-Valdes on 24 May 1995. We are indebted to Ian Wilson's *BSTS Newsletter* for the reproduction of that splendid journal's typesetting:

**Microorganisms Encase the Shroud of Turin
and Pre-Columbian Tomb Artifacts
in Protective Coats of Biovarnish**

A team of National Science Foundation-funded microbial physiologists interested in ancient burial artifacts have discovered microorganisms that form biogenic varnishes which coat the surfaces of ancient artifacts found in pre-Columbian burial tombs, as well as desert rocks. The microbes biovarnish sand particles in the California desert and keep it from shifting about like the dunes of the Sahara. More recently, it was discovered that the Shroud of Turin, which is claimed to be the burial cloth of Jesus of Nazareth is also encased in the microbial biopolymer.

Upon hearing about these findings during an NSF "outreach" visit to the Health Science Centre at San Antonio, Robert Uffen recognized the novelty of the project and its importance to our understanding about biodiversity and the remarkable versatility of microbes in nature.

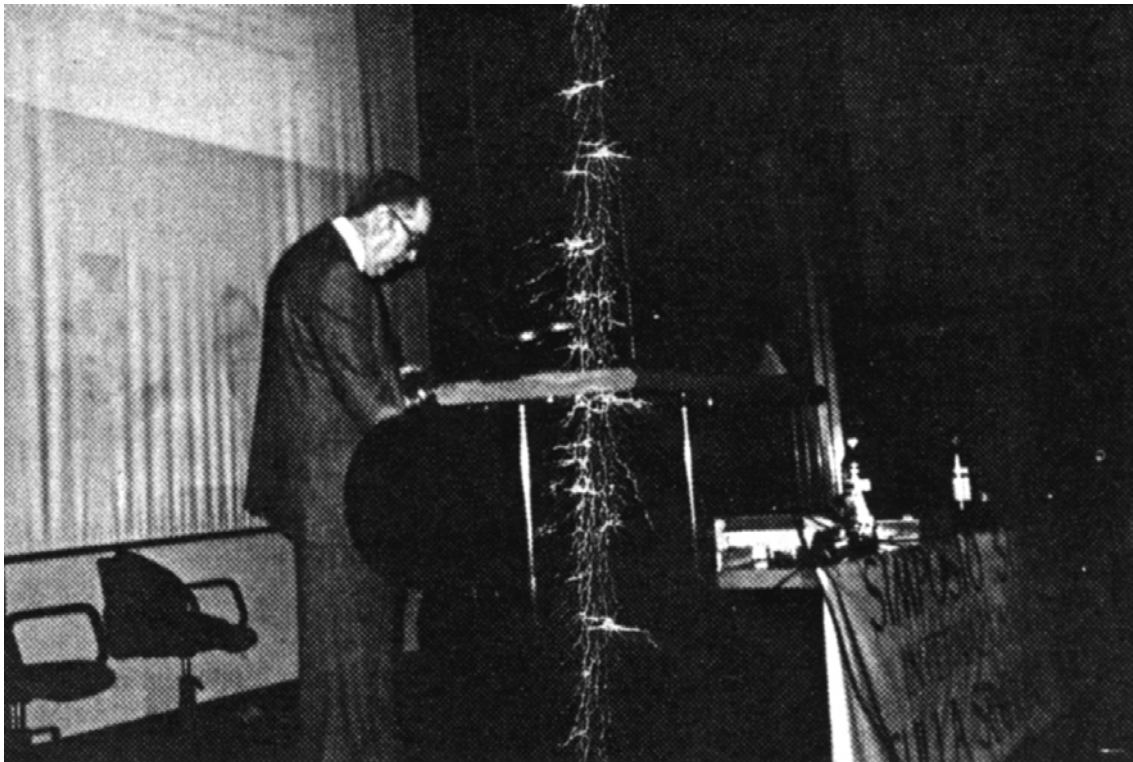
Subsequently, work has continued by the research team lead by Stephen Mattingly, a Ph.D. at the Health Science Centre, and by Dr. Leoncio A. Garza-Valdes, an M.D. with interests in archaeology and microbiology. The project is currently supported by a small Grant for Exploratory Research (SGER) award from the Metabolic Biochemistry programme. SGER are grants reserved by the NSF to support "high risk" research projects.

Microscopic observations of fragments of the Shroud revealed that individual fibres of the Shroud are coated with a film infested with both fungal and bacterial-like microbes. This biofilm proved to be extremely strong and resisted treatment by cellulase and alkali, which acted to dissolve the linen cellulose threads of the Shroud and leave behind a resistant bioplastic coat of the fibres themselves.

VARNISH ON THE SHROUD FIBRES (cont'd)

In addition to the biofilm-forming microbes now being studied in their laboratory, a collection of haloalkaliphilic (salt-loving, alkali-resistant) microbes have also been isolated from the Shroud which are tentatively identified as *Natronococcus*, *Natronobacterium*, *Nocardiopsis*, and *Synechocystis*. Why the Shroud should be covered with these cells is not known, but it could be significant. During the first century A.D. in the area of Palestine, natron (sodium carbonate) was used in the bleaching of linen as well as an important ingredient in perfume and resins (myrrh) used for burial.

Dr. Garza-Valdes presented his initial finding on the Shroud in Rome, June 1993. However, the observation now that the threads of the Shroud are not linen cellulose alone, but rather are fibre infected by microbes and encased in a microbial biofilm deposit, could bring about new dating of the Shroud. It is possible that the recent radiocarbon dating of the Shroud between 1260 to 1390 A.D. (*Nature* 337 [1989]: 611-6115) will be in error once pure cellulose strands are examined.



Dr Leoncio Garza-Valdes discussing his first findings during the Rome Shroud Conference 1993
[Pic: Rex Morgan]

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 600,000 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.

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